

1999 v2.1

Prince

A

The musical score is written for four parts: Lead 1, Lead 2, Riff, and Bass. The time signature is 4/4, and the key signature is one flat (Bb). The Riff part features a repeating pattern of eighth and sixteenth notes, while the Bass part features a pattern of half notes and quarter notes.

10

The image shows a musical score for the song "The Rose Tree". It consists of four staves labeled L1, L2, R., and B. The key signature is one flat (B-flat). The melody is primarily in the right hand (R.) and the bass line is in the bass clef (B.). The left hand (L1 and L2) provides a simple accompaniment. The score is written in a single system with a repeat sign at the end of the first line.

17

The image displays a musical score for the song "The Rose Tree". It consists of four staves, labeled L1, L2, R., and B. on the left. The key signature is one flat (B-flat). The score is written in a single system with 12 measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. The L1 and L2 staves have a treble clef, while the R. and B. staves have a bass clef. The R. staff features a complex rhythmic pattern with many rests and dotted notes. The B. staff has a simpler pattern with mostly quarter and eighth notes.

23

23

L1

L2

R.

B.

Measures 23-28 of a musical score in B-flat major. The score is written for four staves: L1 (Treble), L2 (Treble), R. (Treble), and B. (Bass). The key signature has one flat (B-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and syncopation. The R. staff contains many chords and rests. The B. staff has a steady bass line with eighth notes and rests.

29

29

L1

L2

R.

B.

Measures 29-34 of the musical score. The notation continues with similar rhythmic complexity. In measure 32, the R. staff has whole notes. In measure 34, the R. staff has whole notes. The B. staff continues with its eighth-note pattern.

35

35

L1

L2

R.

B.

Measures 35-40 of the musical score, ending with a double bar line. The notation concludes with final notes and rests in all staves. The R. staff has whole notes in measures 36-37 and chords in measures 38-39. The B. staff ends with a final eighth-note pattern in measure 40.

Brooklyn v1.1

♩ = 104

2 3 4 5 6 7

Lead 1

Lead 2

Chords

Bass

Cm Ab Bb Cm Cm G Cm Ab Bb Cm

A

8 9 10 11 12 13

L1

L2

C.

B.

Cm G Cm Ab Bb Cm Cm G Cm

B

14 15 16 17 18

L1

L2

C.

B.

Ab Bb Cm Cm G Cm Ab Bb

19 20 21 22 23

L1

L2

C.

B.

Cm Cm G Cm Ab Bb Cm

24 25 26 27

L1

L2

C.

B.

Cm G Cm Ab Bb Cm

C

f *f*

28 29 30 31

L1

L2

C.

B.

Cm G Cm Ab Bb Cm

f *f*

32 33 34 35

L1

L2

C.

B.

Cm G Cm G Cm

D

1. 2. Fine

36 37 38

L1

L2

C.

B.

A \flat B \flat Cm

Detailed description: This system contains measures 36, 37, and 38. L1 and L2 are treble clefs. L1 has a melodic line with eighth and sixteenth notes. L2 has a similar melodic line. The C. part is a whole rest. The B. part is a bass clef with a melodic line. Chords A-flat, B-flat, and C minor are indicated above the bass line.

39 40 41 42

L1

L2

C.

B.

Cm A \flat B \flat Cm Cm G

Detailed description: This system contains measures 39, 40, 41, and 42. L1 and L2 are treble clefs. L1 has a melodic line with eighth and sixteenth notes. L2 has a similar melodic line. The C. part has a melodic line with eighth and sixteenth notes. The B. part has a melodic line. Chords C minor, A-flat, B-flat, C minor, C minor, and G are indicated below the bass line.

Buyo & co v2.2

A B C B C B D E D E F E D F E G Fine ??

A

♩ = 180
Swing

B

Lead 1

Tenor Saxophone

Bass

C

7

L1

T. Sax.

B.

13

L1

T. Sax.

B.

19

L1

T. Sax.

B.

24

D

L1

T. Sax.

B.

29

E

F

L1

T. Sax.

B.

34

L1

T. Sax.

B.

39

L1

T. Sax.

B.

45

L1

T. Sax.

B.

G

50

L1

T. Sax.

B.

Fine

55

L1

T. Sax.

B.

60

L1

T. Sax.

B.

65

L1

T. Sax.

B.

70

L1

T. Sax.

B.

Can't take my eyes off you v1.1

♩ = 130

High Voice

Middle Voice

Low voice

Bass

p

7

+ drums

HV

MV

LV

B.

11

HV

MV

LV

B.

15

HV

MV

LV

B.

Measures 15-18. HV part: eighth-note patterns. MV part: long note in measure 15, rests in 16-17, eighth notes in 18. LV part: long note in measure 15, rests in 16-17, chords in 18. B. part: eighth-note patterns.

19

HV

MV

LV

B.

Measures 19-22. HV part: eighth-note patterns. MV part: eighth-note patterns in 19-20, then rests in 21-22. LV part: long note in 19, rests in 20-22. B. part: eighth-note patterns.

A

%

23

HV

MV

LV

B.

Measures 23-26. HV part: eighth-note patterns. MV part: eighth-note patterns. LV part: long note in 23, rests in 24-25, triplets in 26. B. part: eighth-note patterns.

27

HV

MV

LV

B.

Measures 27-30. HV part: rests and chords. MV part: rests. LV part: eighth-note patterns. B. part: eighth-note patterns.

Dm/B \flat B \flat 7

31

HV

MV

LV

B.

E \flat E \flat m B \flat

36

HV

MV

LV

B.

C B \flat

40

B

HV

MV

LV

B.

f

44 C

1. 2.

HV *f*

MV *p*

LV *p*

B.

49 1.

HV

MV

LV

B.

53 2. D.S.

HV

MV

LV

B.

59 2.

HV *p*

MV *p*

LV *p*

B. *p*

Chameleon v2.2

[A 4B 2C 2D D' 2C 2D D'] E (...) [4B 2C 2D D']

$\text{♩} = 80$ **A**

Lead

Chords

Bass



8 **B**

L.

C.

B.



13 4x **C**

L.

C.

B.



19 **D**

L.

C.

B.




25 D'


L. 


C. 

B. 

31 Fine E Go drums go


L. 

C. 

B. 

37 Solos! D.C.

L. 

C. 

B. 

Chnam Oun Dop Pram Mauy / Cyclo v2.0

Ros Serey Sothea

A Em %

Lead16

Lead Cyclo

Bass

5 Em Am Bm

L16

LC

B.

10 Em D Em

L16

LC

B.

B0

1.

2.

Fine

14

L16

LC

B.

Cy-clo!

Cy-clo!

Cy-clo!

Cy-clo!

19

L16

LC

B.

Cy-clo!

Cy-clo!

Cy-clo!

Cy-clo!

24

B1 E E E

L16

LC

B.

chi cy-clo chi cy-clo chi cy-clo

(pas sur soli)

28 B2 E A A 1.B7 3

L16 *chi cy-clo*

LC (toujours)

B.

33 E 2. D.S.

L16

LC

B.

Disko Partizani v1.2

A0

♩ = 90

comme un bourdon !

Sheet music for the first system (measures 1-3) of the piece "Disco Partizani v1.2". The system includes staves for Riffs, Chords, Lead, and Bass. The key signature is B-flat major (two flats). The tempo is marked as ♩ = 90. The instruction "comme un bourdon !" is written above the Riffs staff. The Riffs staff features a continuous eighth-note triplet pattern starting on a sharp (F#) in the first measure, marked with a piano (*p*) dynamic and accents. The Chords, Lead, and Bass staves are currently empty, each containing a whole rest in the first measure.

Sheet music for the second system (measures 4-6) of the piece "Disco Partizani v1.2". The system includes staves for Riffs, Chords, Lead, and Bass. The Riffs staff continues the eighth-note triplet pattern from the first system, marked with a piano (*p*) dynamic and accents. The Chords staff features a sequence of chords: a whole rest in measure 4, followed by chords in measures 5 and 6, each marked with a piano (*p*) dynamic and accents. The Lead and Bass staves are currently empty, each containing a whole rest in the first measure.

A1

§

Sheet music for the third system (measures 7-9) of the piece "Disco Partizani v1.2". The system includes staves for Riffs, Chords, Lead, and Bass. The Riffs staff features a sequence of eighth-note triplet patterns: measures 7 and 8, followed by a repeat sign, and then measures 9 and 10. The Chords staff features a sequence of chords: chords in measures 7 and 8, followed by a repeat sign, and then chords in measures 9 and 10. The Lead staff features a sequence of eighth-note patterns: a whole rest in measure 7, followed by eighth-note patterns in measures 8 and 9, and then a whole rest in measure 10. The Bass staff features a sequence of eighth-note patterns: a whole rest in measure 7, followed by eighth-note patterns in measures 8 and 9, and then a whole rest in measure 10.

10

R.

C.

L.

B.

14

A2

R.

C.

L.

B.

18

A3

R.

C.

L.

B.

Dis-co dis-co

Dis-co dis-co

Dis-co dis-co

Dis-co dis-co

23 **A4** 1,2,3.

R. par - ti - za - ni!

C. *f*

L. par - ti - za - ni! hey hey hey hey Dis - co dis - co
Par - ti par - ti

B. par - ti - za - ni!

27 4. D.S. 4bis.

R. Par - ti par - ti par - ti - za - ni!

C. Par - ti par - ti par - ti - za - ni! Par - ti par - ti

L. par - ti - za - ni!
par - ti - za - ni! Par - ti par - ti

B. Par - ti par - ti par - ti - za - ni! Par - ti par - ti

31 **B** thème 4x, puis solos
appel disko puis re-thème sur fin

R.

C. Par - ti par - ti

L. Par - ti par - ti

B.

35 Fin D.S.

R.

C.

L.

B.

35

Fin

D.S.

R.

C.

L.

B.

I'll Fly Away v1.2

Purple Brein

♩ = 100

Lead 1

Lead 2

Riff

Bass

C F C C Dm G C

9 **A**

L1

L2

R

B

C F C

Some bright mor - ning when this life is o - ver I'll fly a - way

13 Dm

L1

L2

R

B

C Dm G

To that home on God's ce - les-tial sho - ore I'll fly a -

16 **B**

L1
way I'll fly a - way oh glo - ry I'll fly a - way

L2

R

B
C C F C

21

L1
When I die Ha-lle - lu-jah by and by____ I'll fly a - way

L2

R

B
C Am Dm G C

Freed from desire v1.4

Purple Brein

A

♩ = 130

Lead 1

Lead 2

Riff

Bass

B

7

L1

L2

R

B

12

L1

L2

R

B

17 **C**

L1

L2

R

B

24 **D**

L1

L2

R

B

28

L1

L2

R

B

32 E

L1

L2

R

B

36

L1

L2

R

B

40 A2

L1

L2

R

B

44

L1 

 L2 

 R 


 B 

B2

48

L1 

 My love has got no mo - ney he's got his strong be-liefs My love has got no

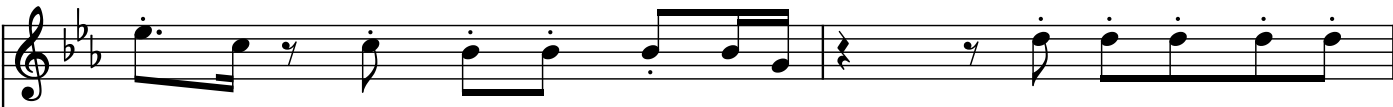
 L2 

 My love has got no mo - ney he's got his strong be-liefs My love has got no


 R 

 B 


51


L1 

 mo - ney he's got his strong be-liefs My love has got no

 L2 

 mo - ney he's got his strong be-liefs My love has got no

 R 

 B 

53

L1
mo - ney he's got his strong be-liefs My love has got no

L2
mo - ney he's got his strong be-liefs My love has got no

R

B

C2

55

L1
mo - ney he's got his strong be-liefs

L2
mo - ney he's got his strong be-liefs

R

B

D2

60

L1

L2

R

B

66

66

L1

L2

R

B

E2

70

70

L1

L2

R

B

la la la la la la la la la la la

74

74

L1

L2

R

B

la la

la la la la la la la la la la la

A3

78

L1
la la la la la la la la la la la la

L2
la la la la la la la la la la la la

R

B

82

L1

L2

R

B

86

L1

L2

R

B

Gangster v2.1

Lead

Ska

Bass

$\text{♩} = 140$

A
%

L

Ska

B

6

L

Ska

B

10

L

Ska

B

14

B

20 To Coda

First system of music (measures 20-25). The system includes three staves: L (Lead), Ska, and B (Bass). The L staff has a repeat sign at measure 20. The Ska staff has a repeat sign at measure 20. The B staff has a repeat sign at measure 20.

Second system of music (measures 26-30). The system includes three staves: L (Lead), Ska, and B (Bass). The L staff has a repeat sign at measure 26. The Ska staff has a repeat sign at measure 26. The B staff has a repeat sign at measure 26.

C

D.S.

Third system of music (measures 31-35). The system includes three staves: L (Lead), Ska, and B (Bass). The L staff has a repeat sign at measure 31. The Ska staff has a repeat sign at measure 31. The B staff has a repeat sign at measure 31.

Fourth system of music (measures 36-40). The system includes three staves: L (Lead), Ska, and B (Bass). The L staff has a repeat sign at measure 36. The Ska staff has a repeat sign at measure 36. The B staff has a repeat sign at measure 36.

D

Fifth system of music (measures 41-45). The system includes three staves: L (Lead), Ska, and B (Bass). The L staff has a repeat sign at measure 41. The Ska staff has a repeat sign at measure 41. The B staff has a repeat sign at measure 41.

47

1, 2, 3. 3

L

Ska

B

51

4.

L

Ska

B

Gavotte v2.0

A

Swing

Voice 1

Voice 2

Voice 3

Bass

V1

V2

V3

B

9 **B**

V1

V2

V3

B

14

V1

V2

V3

B

The musical score consists of four staves, each with a treble clef except for the bass staff (B) which has a bass clef. The time signature is common time (C). The score begins at measure 14, indicated by the number '14' above the first staff. The notation includes various note values: eighth notes, quarter notes, and half notes, along with rests. The piece ends with a double bar line and repeat dots (:) on the final measure of each staff.

GhostHammer v2.3

$\text{♩} = 110$

Riffs

Chords

Lead

Bass

A1

9

R.

C.

L.

B.

16

R.

C.

L.

B.

Ghost - bus-ters!

A2

22

R.

C.

L.

B.

A3

28

R.
Ghost - bus-ters!

C.
Ghost - bus-ters!

L.

B.

34

R.
1. 2.

C.
1. 2.

L.
1. 2.

B.
1. 2.

B1

41

1. 2. 2 bis

D.S. $\text{♩} = 130$ Fine

R. C. L. B.

B2

49

Can't touch this

R. C. L. B.

B3

56

à partir de 3

1 et 3

R. C. L. B.

4 1,2,3. 4. D.S.

64 (2eme : who you gonna call?)

R. Stop! Ham-mer time

C. Stop! Ham-mer time

L. Stop! Ham-mer time

B. w

The image shows a musical score for four voices: Right (R.), Center (C.), Left (L.), and Bass (B.). The score is written in 4/4 time. The first measure of each part is marked with a '64' and a 'D.S.' (Da Capo) instruction. The lyrics 'Stop! Ham-mer time' are written below the first three parts. The bass line has a wavy line 'w' above it. The score is divided into two systems by a double bar line. The first system contains measures 1-4, and the second system contains measures 5-8. The lyrics 'Stop! Ham-mer time' are written below the first three parts in the first system. The bass line has a wavy line 'w' above it in the first system. The score is written in 4/4 time. The first measure of each part is marked with a '64' and a 'D.S.' (Da Capo) instruction. The lyrics 'Stop! Ham-mer time' are written below the first three parts. The bass line has a wavy line 'w' above it. The score is divided into two systems by a double bar line. The first system contains measures 1-4, and the second system contains measures 5-8. The lyrics 'Stop! Ham-mer time' are written below the first three parts in the first system. The bass line has a wavy line 'w' above it in the first system.

Hey Ya v2.2

Outkast

A

♩ = 160

Lead 1

Lead 2

Chords

Bass

mf

B

6 4x %

L1

L2

C.

B.

C1

11

3x

L1

L2

C.

B.

C2

15

L1

L2

C.

B.

20

L1

L2

C.

B.

25

D.S.

L1

 L2

 C.

 B.

31

D

L1

 shake it shake shake it shake it shake shake it shake it shake shake it

 L2

 shake it shake shake it shake it shake shake it shake it shake shake it

 Rien sur reprises 1&2, puis chanté sur 3&4

 C.

 He - e - e - e - ya - - a

 B.

34

4x

B'

L1

 shake it shake it like a po - la-roid pic - ture!

 L2

 shake it shake it like a po - la-roid pic - ture!

 C.

 Hey ya - - a

 B.

38

L1

L2

C.

B.

Fine

3x

The musical score consists of four staves labeled L1, L2, C., and B. The music is written in a key with one sharp (F#) and uses time signatures of 2/4 and 4/4. Staff L1 features chords and single notes with rests. Staff L2 has a melodic line with eighth and sixteenth notes. Staff C. contains sustained chords and single notes. Staff B. has a bass line with eighth and sixteenth notes. The piece concludes with a 'Fine' marking and a '3x' repeat instruction.

Hip Hop medley v2.1

♩ = 88

A1



Lead

Chords

Bass

Bm Em Bm F#7 Bm Em

8

Fine
4x

C Pas les 2 premières fois

L

C.

B.

Bm F#7 Bbm Bbm

12

6x **A2**

Trombone takes the lead!

L

C.

B.

Ab Bbm Bm Em Bm F#7

18 pre-D

L C B

23 D Pas la première fois

L C B

C#m B C#m G#m F#

26 pre-A3 A3

L C B

G#m Bm Em Bm F#7

5x 5x

31 E Accélération

L C B

C#m B G#m AM7 C#m B

%

38

L

G#m AM7 C#m B G#m AM7 C#m B

C.

B.

42

L

G#m AM7 C#m B G#m AM7

C.

B.

45

L

Wel-come to Mi - a - mi ben-ve - nu-do a Mi-a-mi

C.

Wel-come to Mi - a - mi ben-ve - nu-do a Mi-a-mi

B.

Wel-come to Mi - a - mi ben-ve - nu-do a Mi-a-mi

48

D.S.

L

C.

B.

If the kids are united v2.1

$\text{♩} = 70$

Voice 1

Mi-ners u-ni-ted will ne-ver be de-fea-ted Mi-ners u-ni-ted will

Voice 2

Mi-ners u-ni-ted will ne-ver be de-fea-ted Mi-ners u-ni-ted will

Bass

Mi-ners u-ni-ted will ne-ver be de-fea-ted Mi-ners u-ni-ted will

4

V1

ne-ver be de-fea-ted

V2

ne-ver be de-fea-ted

B.

ne-ver be de-fea-ted

10

V1

A

V2

f

B.

14

V1

V2

B.

19

V1 *p*

V2

B.

24

V1

V2

B.

28

B **C** C1 : joué, C2 : chanté,
C3 : solos (4/4) puis
fin en reprenant l'intro

V1 *f*

V2

B.

If the kids are u -

34

V1

V2

B.

ni-ted then we'll ne-ver be di - vi-ded If the

37

V1

kids are u - ni-ted then we'll - ne-ver be di - vi-ded

V2

B.

41

D

2ème fois vers C3

V1

V2

B.

I got my mind set on you V1.1

A (BCD)x2 E F (BCD) B

♩ = 140
Swing

A

§

Lead

Chords

Bass

6 **B**

L

C

B

Fine

C

à la reprise

11

L

C

B

15

1.

2.

L

C

B

2

19 **D** **E** D.S.

L

C

B

24

F

L

C

B

à partir de 2.

à partir de 3.

29 **Ad lib.**

L

C

B

34 D.S.

L

C

B

Insurrection v1.1

A

$\text{♩} = 110$

sur reprise seulement

Rhythm

Chords

Lead

Bass

p

8

R.

C.

L.

B.

p

B

16

R.

C.

L.

B.

24

R.

C.

L.

B.

32

C Solos après 2 tours

R.

C.

L.

B.

40

R.

C.

L.

B.

48

D

R.

C.

L.

B.

The musical score is for four voices: Soprano (R.), Alto (C.), Tenor (L.), and Bass (B.). The key signature is E-flat major (three flats: B-flat, E-flat, A-flat). The time signature is 3/4. The score begins with a measure rest for all parts, followed by a repeat sign. The first part of the piece consists of 12 measures. The Soprano and Alto parts feature triplets of eighth notes and quarter notes. The Tenor part features a triplet of eighth notes and a quarter note. The Bass part features a triplet of eighth notes and a quarter note. The piece ends with a double bar line.

It's not Unusual v2.0

Lead 1

Lead 2

Riff

Bass

5

L1

L2

R.

B.

A

It's not un - us -

10

L1

- u - al to be loved by a-ny-one it's not un - u - u - al to have

L2

R.

B.

15

L1

fun with a-ny-one but when I see you hang-ing a -

L2

R.

B.

19

L1

bout with a-ny-one it's not un - u - su - al to see me cry_

L2

R.

B.

B

§

24

L1

I wa_nna die____ It's not un - u - su - al to go

L2

R.

B.

29

L1

out at a-ny time but when I see you out and a -

L2

R.

B.

33

L1

bout it's such a crime— if you should e - ver wa - nna be

L2

R.

B.

37

L1

loved by a-ny one it's not un - u - su - al it ha - ppens e - very day

L2

R.

B.

C

42

L1
no mat - ter what you say you'll find it hap -

L2

R.
8

B.

46

L1
- pens all the time love will ne - ver do

L2

R.
8

B.

51

L1
what you want it to why can't this cra - zy love. be

L2

R.
8

B.

55 D

L1 mine

L2

R.

B.

61 1., 2. D.S.

L1

L2

R.

B.

67 3.

L1

L2

R.

B.

It wasn't me v2.1

A

♩ = 188

Lead

Riff

Chords

Bass

B

7
%

L.

R.

C.

B.

C

14

L.

R.

C.

B.

D

21

L. 

R. 

C. 

B. 

27

L. 

R. 

C. 

B. 

33

L. 
p

R. 
p

C. 

B. 

38

E

(soit appel, soit réponse)

L. it wa-sn't me!

R. it wa-sn't me!

C. it wa-sn't me!

B.

44

D.S.

L. it wa-sn't me! it wa-sn't me!

R. it wa-sn't me! it wa-sn't me!

C. it wa-sn't me! it wa-sn't me!

B.

Mercy, mercy, mercy v1.0

Joe Zawinul

A
♩ = 100
C F x4 **B** C

Lead

Voicings

Bass

5

L

V

B

10

G **C** Dm Em Am G Am G Am G Am

L

V

B

Only you v1.1

intro AB AB A'B AB D

Yazoo

$\text{♩} = 110$

Voice 1

Voice 2

Voice 3

Bass

A

V1

V2

V3

B.

f

p

p

Bb F Gm F Eb Bb F

B

V1

V2

V3

B.

f

p

p

7 Eb F Bb Eb

11

V1

V2

V3

B.

E_b *F* *B_b* *B_b*

15

A' 2ème fois seulement D.S.

V1

V2

V3

B.

p *f*

B_b *F* *Gm* *F* *E_b* *B_b* *F*

19

C

V1

V2

V3

B.

23

V1

V2

V3

B.

A musical score for four staves, labeled V1, V2, V3, and B. The staves are grouped by a brace on the left. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. Measure 23 contains a half note in each staff: V1 (F4), V2 (E4), V3 (F4), and B. (B2). Measure 24 contains a whole rest in each staff. The staves are connected by a vertical line on the left and a double bar line on the right.

Pastime Paradise v2.1

A

Lead

Riffs

Bass

Section A consists of 7 measures. The Lead part is a single note (G2) in the first measure, followed by six measures of rest. The Riffs part is a series of chords: G2-Bb2 (4 measures), G2-Bb2-Ab2 (2 measures), and G2-Bb2 (2 measures). The Bass part is a single note (G2) in the first measure, followed by six measures of rest.

B

8

L.

R.

B.

Section B consists of 3 measures. The L. part is a single note (G2) in the first measure, followed by two measures of rest. The R. part is a single note (G2) in the first measure, followed by two measures of rest. The B. part is a single note (G2) in the first measure, followed by two measures of rest.

11

L.

R.

B.

Section B continues with measures 11-13. The L. part is a single note (G2) in the first measure, followed by two measures of rest. The R. part is a single note (G2) in the first measure, followed by two measures of rest. The B. part is a single note (G2) in the first measure, followed by two measures of rest.

14

L. 

R. 

B. 

17

C

L. 

R. 

B. 

19

L. 

R. 

B. 

21

L. 

R. 

B. 

23 D

L. R. B.

26

L.

R.

B.

30

répéter jusqu'à épuisement

Fin chantée

E

L. R. B.

The musical score is written for three voices: L. (Left), R. (Right), and B. (Bass). It is in E-flat major (two flats) and 4/4 time. The score consists of six measures. The L. and R. parts are in treble clef, and the B. part is in bass clef. The L. and R. parts feature a melody of eighth and quarter notes, while the B. part provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.

People Everyday v1.2

$\text{♩} = 90$

Voices

Riff

Bass

5 **A**

V.

R.

B.

Hey!

Hey!

9 **B**

V.

R.

B.

O - o-oh [O - o-oh] Ye - e-eah [Ye - e-eah] Oh [Oh]

14

V.

R.

B.

Yeah [Yeah] Oh [Yeah] Oh [Yeah] Oh [Yeah] Oh [Yeah]

2

C

17


V. 
I - I - I - I am ev - ery day peo - ple

R. 

B. 

23

V. 

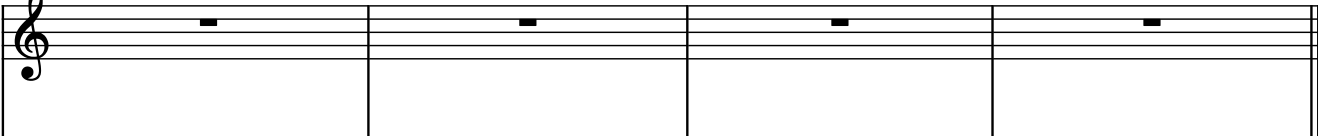
R. 

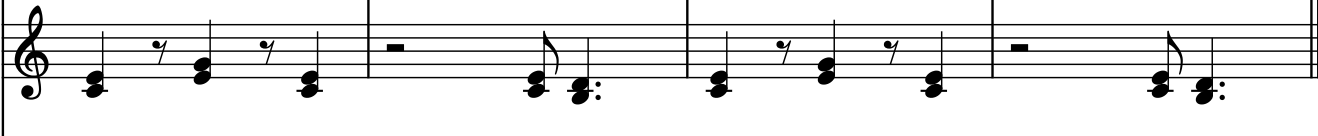
B. 


D

25

(solos)

V. 

R. 

B. 

Pure Imagination v1.1

Intro

Music score for the Intro section, measures 1-5. The score is in 4/4 time and features four staves: Voice 1, Voice 2, Low Voice, and Bass.

Chord progression: F, C, F, C, Dm7.

Measure 5 contains a melodic line in Voice 2: G4, A4, B4, A4.

A1

Music score for the A1 section, measures 6-10. The score is in 4/4 time and features four staves: V1, V2, LV, and B. The tempo is marked $\text{♩} = 120$.

Chord progression: C, Am7, G.

Measure 6 contains a melodic line in V1: G4, A4, B4, A4.

Measure 7 contains a melodic line in V2: G4, A4, B4, A4.

Measure 8 contains a melodic line in LV: G4, A4, B4, A4.

Measure 9 contains a melodic line in B: G4, A4, B4, A4.

Music score for the continuation of the A1 section, measures 11-14. The score is in 4/4 time and features four staves: V1, V2, LV, and B.

Measure 11 contains a melodic line in V1: G4, A4, B4, A4.

Measure 12 contains a melodic line in V2: G4, A4, B4, A4.

Measure 13 contains a melodic line in LV: G4, A4, B4, A4.

Measure 14 contains a melodic line in B: G4, A4, B4, A4.

A2

15

V1

V2

LV

B.

19

V1

V2

LV

B.

22

V1

V2

LV

B.

B

25

V1

V2

LV

B.

F Am C

28

V1

V2

LV

B.

G

C

31

1. 2.

V1

V2

LV

B.

F C

36

V1

V2

LV

B.

F C Dm7 C D

41

V1

V2

LV

B.

G

D.S.

Purple Rain v1.2

♩ = 60

High voice

Riffs

Lead

Bass



9 **A**

HV

R

L

B



16

HV

R

L

B



24 **B** %

HV

R

L

B

33

HV

R

L

B

I on - ly want to

I on - ly want to

39

1. Fine

2.

HV

R

L

B

see you lau-ghing in the pur-ple rain

see you lau-ghing in the pur-ple

45 **C**

HV

R

L

B

1. 2.

54 1. vers C / 2. vers fin **B'** en chantant D.S.

HV

R

L

B

3

September v2.2

Intro

Lead 1

Lead 2

Fills

Bass

$D\flat M7$ $Cm7$ Fm $D\flat M7$ $Cm7$ Fm

5

L1

L2

F.

B.

$D\flat M7$ $Cm7$ Fm $G\flat/A\flat$

8

L1

L2

F.

B.

$G\flat/A\flat$ $G\flat/A\flat$ $G\flat/A\flat$ $D\flat M7$

A

12

L1

L2

F.

B.

Cm7 Fm D \flat M7 Cm7 Fm D \flat M7

16

L1

L2

F.

B.

Cm7 Fm A \flat 7 A \flat 7 D \flat M7

20

L1

L2

F.

B.

Cm7 Fm D \flat M7 Cm7 Fm D \flat M7

24 B

L1

L2

F.

B.

Cm7 Fm A \flat 7 A \flat 7 B \flat 9

28

L1

L2

F.

B.

Cm7 Fm B \flat 9 Cm7 Fm B \flat 9 Cm7 Fm

33 C

L1

L2

F.

B.

A \flat 6 A \flat 6 D \flat M7 Cm7 Fm D \flat M7

38

L1

L2

F.

B.

Cm7 Fm D \flat M7 Cm7 Fm G \flat /A \flat

42

D

L1

L2

F.

B.

troisième fois seulement

G \flat /A \flat A \flat Fm

47

L1

L2

F.

B.

E \flat A \flat A \flat

3x

52

L1

L2

F.

B.

Fm

E \flat

56

L1

L2

F.

B.

G \flat /A \flat

G \flat /A \flat

59

L1

L2

F.

B.

G \flat /A \flat

G \flat /A \flat

Skyfall v1.1

intro A 2B 2C tr1 2B 2C tr2 4C tr3 fin

♩ = 86 **Intro/fin** **A**

High Voice

Low Voice

Bass

6

HV

LV

B.

11 **B**

HV

LV () à la reprise

B.

15

HV

LV

B.

C

19 **2.**

HV *f*
() seulement sur dernier C

LV *p*

B.

transition

23 2x; 2x; 4x 1., 3. 1. => B, 3. => fin 2.

HV

LV

B.

D

29

HV

LV

B.

32

HV

LV *cresc.*

B. *cresc.*

36

HV

LV

B.

ff

ff

=> C

Detailed description: The image shows a musical score for three staves. The top staff, labeled 'HV', is in treble clef and contains a sequence of eighth and sixteenth notes with accents (>) and a double fermata (ff) over a sixteenth-note pair. The middle staff, labeled 'LV', is in treble clef and features a half note with a slur and a double fermata (ff). The bottom staff, labeled 'B.', is in bass clef and has a steady eighth-note bass line. All three staves conclude with a repeat sign. A bracket at the top right indicates a transition to measure 37, marked '=> C'. The page number '36' is at the top left, and the page number '3' is at the top right.

Stand By Me v1.2

Purple Brein / Lucky Chops

A

♩ = 130

Music notation for the first system (measures 1-6) of section A. It features three staves: Voice 1, Voice 2, and Bass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. All three parts are marked with whole rests for measures 1 through 6.

B

Music notation for the second system (measures 7-11) of section B. It features three staves: V1, V2, and B. The key signature is three flats and the time signature is 4/4. Measures 7-11 contain vocal and bass lines with various notes and rests.

Music notation for the third system (measures 12-16) of section B. It features three staves: V1, V2, and B. The key signature is three flats and the time signature is 4/4. Measures 12-16 contain vocal and bass lines with various notes and rests.

Music notation for the fourth system (measures 17-20) of section B. It features three staves: V1, V2, and B. The key signature is three flats and the time signature is 4/4. Measures 17-20 contain vocal and bass lines with various notes and rests.

21 C

V1

V2

B

26

V1

V2

B

30

V1

V2

B

35

V1

V2

B

40

V1

V2

B

The musical score consists of three staves labeled V1, V2, and B. The key signature has three flats (B-flat, E-flat, A-flat). V1 is in treble clef and features a first ending (marked '1.') and a second ending (marked '2.'). V2 is in treble clef and has a long note in the second ending. B is in bass clef and has a rhythmic pattern of eighth notes.

1.

2.

Sweet Dreams v2.3

$\text{♩} = 90$
(à partir de 3.)

Lead

Riff

Arpeggio

Bass

mf

mf
(à partir de 3.)

mf

8

4.

A

$\text{♩} = 128$

L.

R.

A. Sax.

B.

f

The musical score is for a piece titled "Sweet Dreams v2.3". It begins with a tempo of 90 beats per minute (indicated by a quarter note) and a key signature of three flats (B-flat, E-flat, A-flat). The initial section consists of four staves: Lead, Riff, Arpeggio, and Bass. The Lead staff has a first ending bracket labeled "1. 2. 3." over the final three measures. The Riff and Arpeggio staves are marked with a mezzo-forte (*mf*) dynamic. The Bass staff also has a mezzo-forte (*mf*) dynamic and a note starting at measure 3. The section ends at measure 8. A new section begins at measure 9, marked with a box containing the letter "A". The tempo changes to 128 beats per minute (indicated by a quarter note). This section involves seven staves: L., R., A. Sax., B., and the continuation of the Riff, Arpeggio, and Bass parts. The L. staff has a first ending bracket labeled "4." over measures 10-12. The R., A. Sax., and B. staves have various dynamics, including mezzo-forte (*mf*) and forte (*f*). The B. staff has a forte (*f*) dynamic and a note starting at measure 10. The section ends at measure 13.

14

L. 


R. 

A. Sax. 

B. 

18 Fine

L. 
f Sweetdreams are made of this_ who. am I_ to

R. 

A. Sax. 

B. 

22

L. 
dis-a_ gree_ I've tra-velled the world and the se-ven seas_

R. 

A. Sax. 

B. 

25

L. e - ve - ry - bo__ dy's loo-king for some_ thing Some of them want to use_

R.

A. Sax.

B.

28

L. __ you some of them want to get used you__

R.

A. Sax.

B.

31

L. some of them want to a - buse__ you some of them want to__

R.

A. Sax.

B.

34 B

L. *f* be bu-sed 3

R. *f*

A. Sax. *f*

B. *f*

38 C %

L. *mf*

R. *mf*

A. Sax. *mf*

B. *mf*

42

L.

R.

A. Sax.

B.

46 D

L.

R.

A. Sax.

B.

50

L.

R.

A. Sax.

B.

E-Solos
To Coda

54

L.

R.

A. Sax.

B.

58

L.

R.

A. Sax.

B.

mp

mp

mp

62

D.S. al Coda

L.

R.

A. Sax.

B.

What is (tainted) love v2.1

Lead

Riff

Bass

9 **A**

L.

R.

B.

13 **B1**

L.

R.

B.

18 **C**

L.

R.

B.

23

L.

R.

B.

27

L.
What is love____ ba-by don't hurt____ me____ don't hurt__

R.
What is love____ ba-by don't hurt____ me____ don't hurt__

B.
What is love____ ba-by don't hurt____ me____ don't hurt__

31

L.
__ me____ no more____ What is love

R.
__ me____ no more____ What is love

B.
__ me____ no more____ What is love

35 **E**

L. R. B.

40 **B3** 4x Fine

L. R. B.

45 **F** ♩ = 140 ♩ = 160

L. R. B.

53 **G**

L. R. B.


59 H

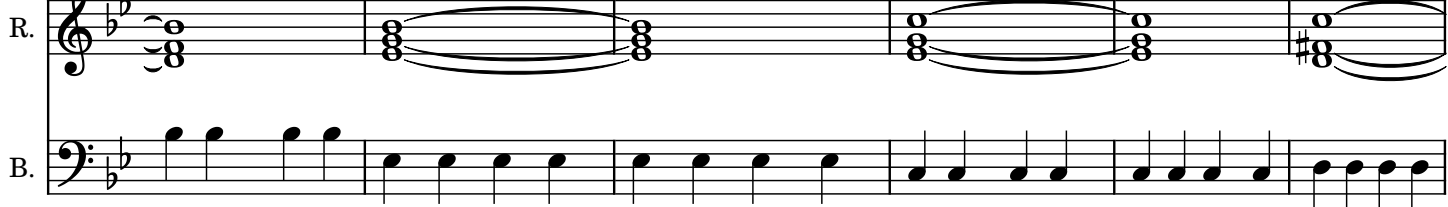
L. 

R. 

B.

64

L. 

R. 

B.

70 D.S.

L. 

R. 

B.