

1999 v2.1

Prince

A

Lead 1

Lead 2

Riff

Bass

Measures 1-9 of section A. Lead 1 and Lead 2 are treble clef staves with whole rests. Riff is a treble clef staff with a repeating eighth-note chordal pattern. Bass is a bass clef staff with a half-note line.

10

L1

L2

R.

B.

Measures 10-16. L1 is a treble clef staff with whole rests and a final eighth note. L2 is a treble clef staff with whole rests. R. is a treble clef staff with a repeating eighth-note chordal pattern. B. is a bass clef staff with a half-note line.

17

L1

L2

R.

B.

Measures 17-22. L1 is a treble clef staff with a melodic line. L2 is a treble clef staff with a melodic line. R. is a treble clef staff with a repeating eighth-note chordal pattern. B. is a bass clef staff with a half-note line.

23

The musical score for 'The Rose Tree' is presented in four staves, labeled L1, L2, R, and B. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is primarily in the L1 staff, with some accompaniment in the R and B staves. The L2 staff is mostly empty, suggesting a second vocal part or a placeholder. The R staff features a rhythmic accompaniment using chords and single notes. The B staff provides a bass line with a steady rhythm.

29

20

L1

L2

R.

B.

35

55

L1

L2

R.

B.

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

39 40 41 42

L1

L2

C.

B.

Cm A \flat B \flat Cm Cm G

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

♩ = 180
Swing

B

7

L1

T. Sax.

B.

C

The image shows a musical score for three parts: L1 (Lead 1), T. Sax. (Tenor Saxophone), and B. (Bass). The score is written on three staves. The L1 staff is in treble clef, the T. Sax. staff is in treble clef, and the B. staff is in bass clef. The key signature is one flat (Bb). The time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. A rehearsal mark 'C' is placed above the L1 staff at the beginning of measure 5. The L1 part features a melodic line with a repeat sign at the end of measure 4. The T. Sax. part features a rhythmic accompaniment with eighth and sixteenth notes. The B. part features a bass line with eighth and sixteenth notes.

[illegible]

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 notes. MV part: half note, quarter rest, half note. LV part: half note, quarter rest, half note. B. part: eighth notes.

19

HV

MV

LV

B.

Measures 19-22. HV part: eighth notes. MV part: half note, quarter rest, half note. LV part: half note, quarter rest, half note. B. part: eighth notes.

A

%

23

HV

MV

LV

B.

Measures 23-26. HV part: eighth notes. MV part: half note, quarter rest, half note. LV part: half note, quarter rest, half note. B. part: eighth notes. Measure 24 has a triplet of eighth notes in LV part.

27

HV

MV

LV

B.

Measures 27-30. HV part: eighth notes. MV part: half note, quarter rest, half note. LV part: half note, quarter rest, half note. B. part: eighth notes. Measure 28 has a triplet of eighth notes in LV part.

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 Maury / Cyclo v1.4

Ros Serey Sothea

Lead16

Lead Cyclo

Bass

5

Em Am Bm

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

E

L16

LC

B.

(pas sur soli)

28 **B2** A A B7 1. E 3

L16

LC (sur fin des soli aussi)

B.

33 2. D.S.

Disko Partizani v1.2

A0

♩ = 90

comme un bourdon !

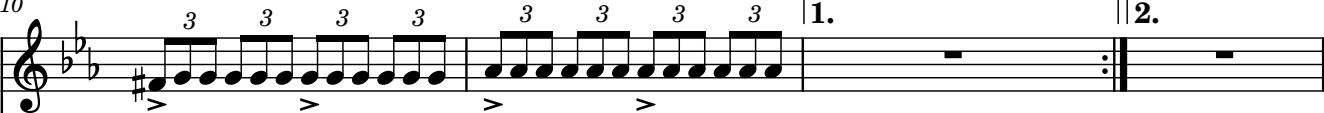
Sheet music for the first system (measures 1-3) of the "A0" section. The music is in 3/4 time, key of B-flat major (two flats). The tempo is marked as ♩ = 90. The instruction "comme un bourdon !" is written above the staff. The Riffs part features a continuous eighth-note triplet pattern starting on G4, marked with accents and a piano (*p*) dynamic. The Chords, Lead, and Bass parts are marked with a whole rest in each measure.

Sheet music for the second system (measures 4-6) of the "A0" section. The Riffs part continues the eighth-note triplet pattern, marked with accents and a piano (*p*) dynamic. The Chords part features a whole rest in measure 4, followed by a half note chord of B-flat major (Bb4, Db5) in measures 5 and 6, marked with accents. The Lead and Bass parts are marked with a whole rest in each measure.

A1

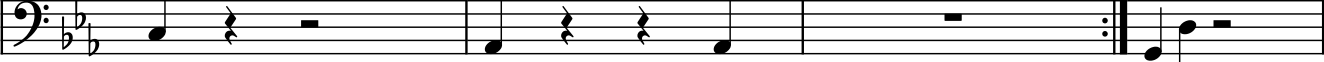
Sheet music for the third system (measures 7-9) of the "A1" section. The Riffs part features a half note triplet pattern starting on G4, marked with accents and a piano (*p*) dynamic. The Chords part features a whole rest in measure 7, followed by a half note chord of B-flat major (Bb4, Db5) in measures 8 and 9, marked with accents. The Lead part features a half note triplet pattern starting on G4, marked with accents. The Bass part features a whole rest in measure 7, followed by a half note chord of B-flat major (Bb4, Db5) in measures 8 and 9, marked with accents. A repeat sign is present at the end of the system.

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

A4

23

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!

1,2,3.

4.**4bis.**

D.S.

27

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

B

thème 4x, puis solos

appel disko puis re-thème sur fin

31

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

$\text{♩} = 100$

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

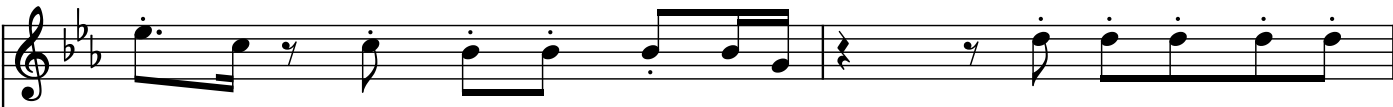
 L2 

 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

00

L1

L2

R

B

E2

70

10

L1

la la la la la la la la la la la

L2

R

B

74

[illegible]

A3

78

Score for measures 78-81, featuring vocal parts L1, L2, and R, and a bass line B. The key signature is B-flat major (two flats). The vocal parts sing "la" syllables. The bass line provides a rhythmic accompaniment.

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

Score for measures 82-85. The vocal parts L1 and L2 are silent. The vocal part R and the bass line B continue the musical accompaniment.

L1

L2

R

B

86

Score for measures 86-89. The vocal parts L1 and L2 are silent. The vocal part R and the bass line B continue the musical accompaniment.

L1

L2

R

B

Gangster v2.1

Lead

Ska

Bass

♩ = 140

A

§

6

L

Ska

B

10

L

Ska

B

[illegible]

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

B

9

V1

V2

V3

B

14

V1

V2

V3

B

The musical score is for four voices: V1, V2, V3, and B. It begins at measure 14. V1 and V2 are in treble clef, V3 is in treble clef with a brace, and B is in bass clef. The time signature is 4/4. The music consists of eighth and quarter notes with rests. The piece ends with a double bar line.

Measure 14: V1 (quarter rest, eighth note G4, quarter note A4, eighth note B4, quarter note C5), V2 (quarter rest, eighth note G4, quarter note A4, eighth note B4, quarter note C5), V3 (quarter note G3, eighth note A3, quarter note B3, eighth note C4, quarter note D4), B (quarter note G2, eighth note A2, quarter note B2, eighth note C3, quarter note D3).

Measure 15: V1 (half note G4, quarter note A4, quarter rest), V2 (half note G4, quarter note A4, quarter rest), V3 (quarter note G3, eighth note A3, quarter note B3, eighth note C4, quarter note D4), B (half note G2, quarter note A2, quarter rest).

Measure 16: V1 (quarter note G4, eighth note A4, quarter note B4, eighth note C5, quarter note D5), V2 (quarter note G4, eighth note A4, quarter note B4, eighth note C5, quarter note D5), V3 (quarter note G3, eighth note A3, quarter note B3, eighth note C4, quarter note D4), B (quarter note G2, eighth note A2, quarter note B2, eighth note C3, quarter note D3).

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. 

C. 

L. 

B. 

B1

1. 2. 2 bis

41

R.

C.

L.

B.

D.S. $\text{♩} = 130$ Fine

41

R.

C.

L.

B.

D.S. $\text{♩} = 130$ Fine

B2

49

R. 
Can't touch this

C. 
Can't touch this

L. 
Can't touch this

B. 
Can't touch this

B2

B3

56

R. 

C. 

L. 

B. 

4

1,2,3.
4.

D.S.

64
(2eme : who you gonna call?)

R.

C.

L.

B.

Stop!

Ham-mer time

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 treble and bass clefs. The key signature has one sharp (F#). The time signature changes from 2/4 to 4/4. The score includes various musical notations such as chords, eighth notes, and rests. The word 'Fine' is written above the L1 staff, and '3x' is written above the L1 staff at the end of the sequence.

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.

A♭ 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

31 E Accélération

L C B

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

♩ = 110

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

V2

B.

A

f

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

B

Fine

C

L

C

B

à la reprise

L

C

B

L

C

B

1.

2.

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** D.C.

R. C. L. B.

48 **D** D.C.

R. C. L. B.

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

15

L1

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

L2

R.

B.

B

§

24

L1: I wanna die____ It's not un - u - su - al to go
 L2:
 R:
 B:

29

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

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.

R.

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

Eb F Bb Eb

D.C. al Fine

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 score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). Measure 23 contains a half note in each staff: V1 (F4), V2 (E4), V3 (F4), and B. (B3). Measure 24 contains a whole rest in each staff. The staves are grouped by a brace on the left, and the system is enclosed in a double bar line at the end of measure 24.

Pastime Paradise v2.1

A

Lead

Riffs

Bass

Section A (Measures 1-7) in 4/4 time, key of B-flat major. The Lead part consists of a single line with rests. The Riffs part consists of a single line with chords. The Bass part consists of a single line with notes and rests.

B

8

L.

R.

B.

Section B (Measures 8-10) in 4/4 time, key of B-flat major. The L. part consists of a single line with rests. The R. part consists of a single line with notes and rests. The B. part consists of a single line with notes and rests.

11

L.

R.

B.

Section B (Measures 11-13) in 4/4 time, key of B-flat major. The L. part consists of a single line with rests. The R. part consists of a single line with notes and rests. The B. part consists of a single line with notes and rests.

14

L. 

R. 

B. 

17

C

L. 

R. 

B. 

19

L. 

R. 

B. 

21

L. 

R. 

B. 

23 D

This musical score is for measures 23 and 24 of a piece in D major. Measure 23 features a complex texture: the Left Hand (L.) has a melodic line with eighth and sixteenth notes; the Right Hand (R.) has a rhythmic accompaniment with eighth notes and rests, marked with a forte (ff) dynamic; and the Bass (B.) has a simple bass line with quarter and eighth notes. Measure 24 continues the melodic lines in the L. and R. parts, while the B. part has a half note and a whole note. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

26

L.

R.

B.

The musical score is for three voices: L. (Soprano), R. (Alto), and B. (Bass). The key signature is B-flat major (two flats) and the time signature is 4/4. The score is for measures 26-29. The L. part features a melodic line with eighth and sixteenth notes. The R. part features a harmonic accompaniment with chords and eighth notes. The B. part features a bass line with eighth and sixteenth notes.

30 répéter jusqu'à épuisement **E** Fin chantée

The musical score is for three voices: L. (Soprano), R. (Piano), and B. (Bass). The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal line (L.) begins with a treble clef and a key signature of two flats. It features a series of eighth and sixteenth notes, followed by a repeat sign and a final 'Fin chantée' instruction. The piano accompaniment (R.) uses a grand staff with a treble clef and a key signature of two flats, featuring chords and arpeggiated figures. The bass line (B.) uses a bass clef and a key signature of two flats, featuring a series of eighth and sixteenth notes. The score is numbered 30 at the beginning.

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. 

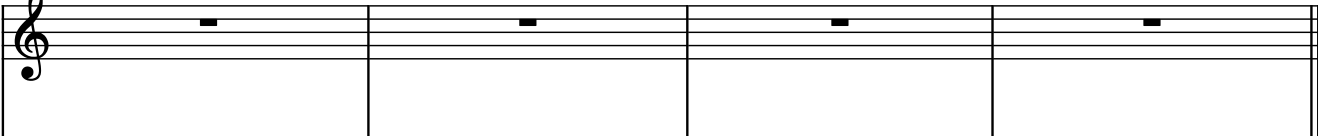
R. 

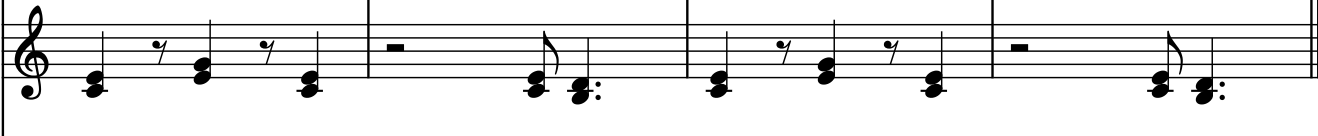
B. 


D

25

(solos)

V. 

R. 

B. 

Purple Rain v1.1

♩ = 60

High voice

Riffs

Lead

Bass

A

10

HV

R

(pas à la reprise)

L

B

18

HV

R

L

B

B

25

HV

R

L

B

34

HV

R

L

B

I on - ly want to see you lau-ghing

I on - ly want to see you lau-ghing

40

1. Fine

2. [C]

HV

R

L

B

in the pur-ple rain

in the pur-ple

55

B'

en chantant

D.S.

HV

R

L

B

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

B.

() à la reprise

15

HV

LV

B.

1.

C

19

2.

HV

LV

B.

f

() seulement sur dernier C

p

transition

23

2x; 2x; 4x

1., 3.

1.=> B, 3.=> fin

2.

HV

LV

B.

D

29

HV

LV

B.

32

HV

LV

B.

cresc.

cresc.

36

HV

LV

B.

ff

ff

=> C

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 silent (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 musical notation for all three parts, including rests and notes.

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 musical notation for all three parts, including rests and notes.

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 musical notation for all three parts, including rests and notes.

21 C

V1

V2

B

26

V1

V2

B

30

V1

V2

B

35

V1

V2

B

40

V1

V2

B

The musical score is for three voices: V1 (Soprano), V2 (Alto), and B (Bass). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. V1 starts at measure 40 with a first ending (marked '1.') and a second ending (marked '2.'). V2 has a long note in the second ending. B 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 written for a band and consists of two systems. The first system is in 3/4 time with a tempo of 90 beats per minute. It includes parts for Lead, Riff, Arpeggio, and Bass. The Lead part features a melodic line with eighth and quarter notes. The Riff and Arpeggio parts are played together, featuring a rhythmic pattern of eighth and quarter notes. The Bass part provides a steady accompaniment. The second system starts at measure 8 and changes to 4/4 time with a tempo of 128 beats per minute. It includes parts for L., R., A. Sax., and B. The L. part has a melodic line with quarter and eighth notes. The R. and A. Sax. parts play a rhythmic pattern of eighth and quarter notes. The B. part provides a steady accompaniment. The score includes dynamic markings such as *mf* and *f*, and a section marked **A**.

14

L.

R.

A. Sax.

B.

18 Fine

L.

R.

A. Sax.

B.

22

L.

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. *mp*

R. *mp*

A. Sax. *mp*

B.

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.

B.

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

D

31

L.
__ me____ no more____ What is love

R.

B.

__ me____ no more____ What is love

B2

E

35

L.

R.

B.

B3

40

L.

R.

B.

4x Fine

F

45

$\text{♩} = 140$ $\text{♩} = 160$

L.

R.

B.

$\text{♩} = 160$

G

53

L.

R.

B.

59 H

L.

R.

B.

64

L.

R.

B.

70 D.S.

L.

R.

B.