

1999 v2.1

Prince

A

Lead 1

Lead 2

Riff

Bass

Measures 1-8 of section A. Lead 1 and Lead 2 are staves with whole rests. Riff is a treble staff with a repeating eighth-note chord pattern. Bass is a bass staff with a half-note chord pattern.

9

L1

L2

R.

B.

Measures 9-15. L1 and L2 are staves with whole rests. R. is a treble staff with a repeating eighth-note chord pattern. B. is a bass staff with a half-note chord pattern.

16

L1

L2

R.

B.

Measures 16-22. L1 and L2 have melodic lines. R. and B. have chordal accompaniment.

21

L1

L2

R.

B.

This system contains measures 21 through 26. L1 is mostly silent, with a melodic line starting in measure 25. L2 plays a rhythmic pattern of eighth and sixteenth notes. R. plays chords in measures 21-22, 24-25, and 26, with rests in measures 23 and 24. B. plays a steady eighth-note bass line throughout the system.

27

L1

L2

R.

B.

This system contains measures 27 through 32. L1 has a melodic line starting in measure 28. L2 continues with a rhythmic pattern. R. plays chords in measures 27-28, 30-31, and 32, with rests in measures 29 and 30. B. continues with the eighth-note bass line.

33

L1

L2

R.

B.

This system contains measures 33 through 38. L1 and L2 play more complex rhythmic patterns. R. plays sustained chords in measures 33-34 and 38, and chords with eighth-note accompaniment in measures 35-36. B. continues with the eighth-note bass line.

39

L1

L2

R.

B.

The musical score for measures 39 and 40 is written for four staves. The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4 based on the note values.
 - **L1 (Lead 1):** Treble clef. Measure 39 has a whole rest. Measure 40 has a whole rest, followed by a quarter rest, and then a quarter note D5 and a quarter note E5 in the final measure.
 - **L2 (Lead 2):** Treble clef. Measure 39 has a whole rest. Measure 40 has a whole rest.
 - **R. (Right):** Treble clef. Measure 39 starts with a quarter rest, followed by a dotted quarter note D4, a dotted quarter note E4, and a quarter rest. Measure 40 continues with a dotted quarter note D4, a dotted quarter note E4, a quarter note F#4, and a quarter note G4.
 - **B. (Bass):** Bass clef. Measure 39 starts with a dotted quarter note D3, followed by a quarter rest, a dotted quarter note E3, and a quarter rest. Measure 40 continues with a dotted quarter note D3, a quarter rest, a dotted quarter note E3, and a quarter note F#3.
 The piece concludes in measure 40 with a double bar line and repeat dots.

Brooklyn v1.1

♩ = 104

2 3 4 5 6

Lead 1

Lead 2

Chords

Bass

Cm A \flat B \flat Cm Cm G Cm A \flat B \flat

A

7 8 9 10 11 12

L1

L2

C.

B.

Cm Cm G Cm A \flat B \flat Cm Cm G

B

13 14 15 16 17

L1

L2

C.

B.

Cm A \flat B \flat Cm Cm G Cm

18 19 20 21 22

L1

L2

C.

B.

A \flat B \flat Cm Cm G Cm A \flat B \flat

23 24 25 26

L1

L2

C.

B.

C

f

Cm Cm G Cm A \flat B \flat

27 28 29 30

L1

L2

C.

B.

f *f*

Cm Cm G Cm A \flat B \flat

31 32 33 34 Fine

L1

L2

C.

B.

f

Cm Cm G Cm G

35 **D** 36 37 38

L1

L2

C.

B.

Cm Ab Bb Cm

39 40 41 42

L1

L2

C.

B.

Cm Ab Bb Cm Cm G

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

Measures 1-6 of section A. Lead 1 is a whole rest. Tenor Saxophone has eighth-note chords. Bass has a walking line.

C

7

L1

T. Sax.

B.

Measures 7-11 of section C. L1 has a half note. T. Sax. has eighth-note chords. B. has a walking line.

12

L1

T. Sax.

B.

Measures 12-16. L1 has a half note. T. Sax. has eighth-note chords. B. has a walking line.

Example 17 is a musical score for three staves: L1 (Lead 1), T. Sax. (Tenor Saxophone), and B. (Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score consists of five measures. L1 plays a series of chords, with the first three measures featuring a whole note chord (F#4, C#5, G#5) and the last two measures featuring a half note chord (F#4, C#5, G#5). T. Sax. plays a series of eighth and sixteenth notes, with the first three measures featuring a whole note chord (F#4, C#5, G#5) and the last two measures featuring a half note chord (F#4, C#5, G#5). B. plays a series of eighth and sixteenth notes, with the first three measures featuring a whole note chord (F#4, C#5, G#5) and the last two measures featuring a half note chord (F#4, C#5, G#5).

22 D

L1

T. Sax.

B.

26 E

L1

T. Sax.

B.

30

F

L1

T. Sax.

B.

This musical score segment contains measures 30 through 34, marked with a rehearsal symbol 'F'. It features three staves: L1 (Lead 1, Treble Clef), T. Sax. (Tenor Saxophone, Treble Clef), and B. (Bass, Bass Clef). The key signature is three sharps (F#, C#, G#). Measure 30: L1 has a half note G4, a quarter rest, and an eighth note G4; T. Sax. has a half note G4, a quarter rest, and an eighth note A4; B. has a half note F#3, a quarter rest, and an eighth note G#3. Measure 31: L1 has a quarter note A4, an eighth note G4, and a quarter note F#4; T. Sax. has a quarter note A4, an eighth note G4, and a quarter note F#4; B. has a quarter note G#3, an eighth note F#3, and a quarter note E4. Measure 32: L1 has a quarter note E4, an eighth note D#4, and a quarter note C#4; T. Sax. has a quarter note G#3, an eighth note F#3, and a quarter note E4; B. has a quarter note D#3, an eighth note C#3, and a quarter note B2. Measure 33: L1 has a quarter note B3, a quarter rest, and a quarter note A3; T. Sax. has a quarter note A3, a quarter rest, and a quarter note G3; B. has a quarter note A2, a quarter rest, and a quarter note G2. Measure 34: L1 has a quarter note G3, a quarter rest, and a quarter note F#3; T. Sax. has a quarter note G3, a quarter rest, and a quarter note F#3; B. has a quarter note F#2, a quarter rest, and a quarter note E2. A double bar line with repeat dots is at the end of measure 34.

35

L1

T. Sax.

B.

40

L1

T. Sax.

B.

45

L1

T. Sax.

B.

49

L1

T. Sax.

B.

G

Fine

53

L1

T. Sax.

B.

57

L1

T. Sax.

B.

61

L1

T. Sax.

B.

65

L1

T. Sax.

B.

69

L1

T. Sax.

B.

This musical score segment contains three staves for measures 69, 70, and 71. The key signature is three sharps (F#, C#, G#). The L1 staff (top) uses a treble clef and contains block chords and moving lines. The T. Sax. staff (middle) uses a treble clef and contains eighth-note patterns. The B. staff (bottom) uses a bass clef and contains eighth-note patterns. The system concludes with a double bar line at the end of measure 71.

Can't take my eyes off you v1.1

$\text{♩} = 130$

High Voice

Middle Voice

Low voice

Bass

p

6

+ drums

HV

MV

LV

B.

10

HV

MV

LV

B.

14

HV

MV

LV

B.

Measures 14-17. HV: eighth notes. MV: half note, eighth notes. LV: whole note chord. B.: eighth notes.

18

HV

MV

LV

B.

Measures 18-21. HV: eighth notes. MV: eighth notes. LV: whole note chord. B.: eighth notes.

22

HV

MV

LV

B.

A

3

B \flat

Measures 22-25. HV: eighth notes. MV: eighth notes. LV: whole note chord. B.: eighth notes. Measure 25 has a repeat sign and a 3-measure rest.

26

HV

MV

LV

B.

Dm/B \flat

B \flat 7

Measures 26-29. HV: eighth notes. MV: eighth notes. LV: whole note chord. B.: eighth notes. Measure 29 has a repeat sign and a 3-measure rest.

30

HV

MV

LV

B.

E \flat

E \flat m

3

34

HV

MV

LV

B.

B \flat

C

The musical score for 'The Rose Tree' is presented in a four-staff format. The staves are labeled HV, MV, LV, and B. The key signature is one sharp (F#). The HV staff contains rests and eighth-note chords. The MV staff features half notes and a whole note. The LV staff includes a triplet of eighth notes and a descending eighth-note line. The B. staff is a continuous eighth-note accompaniment. Chord symbols B \flat and C are placed below the LV staff.

41 **B**

HV

MV

LV

B.

f

44 **C**

HV

MV

LV

B.

f

p

49 **1.**

HV

MV

LV

B.

53

1. D.S.

2.

HV

MV

LV

B.

Detailed description: This block contains measures 53 through 58 of a musical score. The HV part begins at measure 53 with a treble clef and a key signature of one sharp (F#). It features a melodic line with a first ending (marked '1.' and 'D.S.') and a second ending (marked '2.'). The MV part consists of chords and a melodic line. The LV part consists of chords and a melodic line. The B. part consists of a bass line with a fermata.

59

2.

HV

MV

LV

B.

p

p

p

Detailed description: This block contains measures 59 through 62 of a musical score. The HV part begins at measure 59 with a treble clef and a key signature of one sharp (F#). It features a melodic line with a first ending (marked '2.'). The MV part consists of chords and a melodic line. The LV part consists of chords and a melodic line. The B. part consists of a bass line with a fermata. The dynamic marking *p* (piano) is present in measures 60, 61, and 62.

Chameleon v2.2

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

A

♩ = 80

Lead

Chords

Bass



B

7

L.

C.

B.



C

12

4x

L.

C.

B.



D

17

L.

C.

B.



23

L. 

C. 

B. 

29

D' 

Fine 

E Go drums go 

35

Solos! 





40

D.C. 





Chnam Oun Dop Pram Mauy / Cyclo v2.0

Ros Serey Sothea

Lead16

Lead Cyclo

Bass

A Em

5

Em Am Bm

L16

LC

B.

5

Em Am Bm

L16

LC

B.

9 Em D Em

L16

LC

B.

1. 2. Fine

13

L16

LC

B.

Cy-clo!

17

L16

LC

B.

Cy-clo!

21

L16

LC

B.

Cy-clo!

25 **B1** E E E

L16 chi cy-clo chi cy-clo chi cy-clo

LC (pas sur soli)

B.

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

L16 chi cy-clo

LC

B.

32 E

L16

LC (toujours)

B.

37 2. D.S.

L16

LC

B.

Disko Partizani v1.2

A0

$\text{♩} = 90$

comme un bourdon !

3 3 3 3 3 3 3 3 3 3 3 3

Riffs

Chords

Lead

Bass

4 3 3 3 3 3 3 3 3 3 3 3

R.

C.

L.

B.

A1

§

7 3 3 3 3 3 3 3 3 3 3 3

R.

C.

L.

B.

10

R.

C.

L.

B.

A2

14

R.

C.

L.

B.

A3

18

R.
Dis-co dis-co

C.

L.
Dis-co dis-co

B.
Dis-co dis-co

A4

23 **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!

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

31

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.

The musical score consists of four staves labeled R., C., L., and B. The R. staff (Right) begins at measure 35 with a melodic line in treble clef, featuring a series of eighth and sixteenth notes with sharps and naturals, ending with a repeat sign. The C. staff (Cello) provides a harmonic accompaniment with a series of chords, also ending with a repeat sign. The L. staff (Left) is empty. The B. staff (Bass) has a bass line with a series of notes and rests, ending with a repeat sign. The word 'Fin' is written above the R. staff, and 'D.S.' is written above the C. staff.

Doux et lent v2.0 (Eb)

A ♩ = 100

Lead

Riffs

Bass

Bbm Ab Gb Fm Bbm

8

L.

R.

B.

1.

2.

13

L.

R.

B.

17 **B** Fin : reprise du thème initial

L.

R. pas sur 1, 2 mais sur 3, 4

B.

19 x4

L.

R.

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 -

B

16

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

L2

R
C C F

B

20

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

L2

R
C C Am Dm G C

B

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

44

L1

L2

R

B

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

B2

48

48

L1

L2

R

B

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

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

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

51

51

L1

L2

R

B

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

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

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

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

L1

 L2

 R

 B

70

E2

L1

 L2

 R

 B

la la la la la la la la la la la la

74

L1

 L2

 R

 B

la la la la la la la la la la la la la la la 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 la
 L2
 la 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 $\text{♩} = 140$

Ska

Bass



5 **A**

L

Ska

B



8

L

Ska

B



11

L

Ska

B



14

L

Ska

B

B

18

To Coda

L

Ska

B

25

L

Ska

B

28

L

Ska

B

C

32

D.S.

L

Ska

B

37

L

Ska

B

38 39 40

41

L

Ska

B

D

42 43 44

48

L

Ska

B

1, 2, 3. 4.

49 50 51

Gavotte v2.2 (Eb)

A Swing

Theme

Riff

Bass

Am G Am C G Am G Am C

B

T

R

B

Am Em

10

T

R

B

Am Em C Am Em Am Em C Em Em Am Am C

15

T

R

B

Em Em Am Am C

GhostHammer v2.3

$\text{♩} = 110$

Riffs

Chords

Lead

Bass

A1

8

R.

C.

L.

B.

15

R.

C.

L.

B.

Ghost-

Ghost-

A2

21

R.

C.

L.

B.

A3

27

R.

C.

L.

B.

33

1.

C.

L.

B.

1. 2. 2 bis

D.S. $\text{♩} = 130$ Fine

39 2.

R. C. L. B.

47

R. C. L. B.

Can't touch this Can't touch this

Can't touch this Can't touch this

Can't touch this Can't touch this

Can't touch this Can't touch this

54 B2

R. C. L. B.

p

B3

D.S.

62 à partir de 3 (2eme : who you gonna call?)

R. Stop! Ham-mer time

C. 1 et 3 Stop! Ham-mer time

L. 1 et 3 Stop! Ham-mer time

B. ♪ ♪ ♪

Good Times v1.1 (Eb)

intro A en boucle, AABBA / lolo hip hop + sax bar / AA chanté / AABBB / Good times !

A

♩ = 100

on introduit les voix : riff, banjo/percu, bar, basse, tp

High voice

Good times these are the good times

Low voice

Riffs

Bass

Em7 A7

B

5

1. 2. à la reprise

HV

LV

R

B

leave your cares be-

8

HV

LV

R

B

11

HV

LV

R

B

This musical system contains measures 11, 12, and 13. It features four staves: HV (High Voice), LV (Low Voice), R (Right Hand), and B (Bass). The key signature is three sharps (F#, C#, G#). Measure 11 shows HV and R with eighth-note patterns, while LV has a half note and a quarter note. Measure 12 shows HV and R with eighth-note patterns, while LV has a half note and a quarter note. Measure 13 shows HV and R with eighth-note patterns, while LV has a half note and a quarter note. The B staff has a continuous eighth-note pattern throughout all three measures.

14

HV

LV

R

B

D.C.

Good

This musical system contains measures 14 and 15. It features four staves: HV (High Voice), LV (Low Voice), R (Right Hand), and B (Bass). The key signature is three sharps (F#, C#, G#). Measure 14 shows HV with a half note and a quarter note, LV with eighth-note patterns, R with a half note and a quarter note, and B with a half note and a quarter note. Measure 15 shows HV with a half note and a quarter note, LV with eighth-note patterns, R with a half note and a quarter note, and B with a half note and a quarter note. The system ends with a double bar line and repeat dots. The text "D.C." is written above the HV staff, and "Good" is written below the HV staff.

Hey Ya v2.2

Outkast

A

♩ = 160

Lead 1

Lead 2

Chords

mf

Bass

B

6 4x

L1

L2

C.

B.

C1

10

3x

L1

L2

C.

B.

14

L1

L2

C.

B.

C2

18

L1

L2

C.

B.

22

L1

L2

C.

B.

26

D.S.

L1

L2

C.

B.

31

D

L1

L2

C.

B.

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

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

He - e - e - e - ya - a

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 Fine

L1

L2

C.

B.

42 3x

L1

L2

C.

B.

Hip Hop medley v2.1

♩ = 88

A1

ϕ

Lead

Chords

Bass

Bm Em Bm F#7

7

Fine
4x

L

C.

B.

Bm Em Bm F#7 Bbm

11

C Pas les 2 premières fois

6x **A2**

L

C.

B.

Bbm Ab Bbm Trombone takes the lead! Bm Em

16

L

C.

B.

Bm F#7

21

L

C.

B.

pre-D

D

Pas la première fois

C#m B

24

L

C.

B.

C#m G#m F#

26

L

C.

B.

pre-A3

A3

G#m Bm Em

5x

♩ = 110

30 5x Accélération % **E**

L
C
B

Bm F#7 C#m B

36

L
C
B

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

40

L
C
B

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

44

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

G#m AM7

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

47

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

9

V1

V2

B.

f

13

A

V1

V2

B.

17

V1 *p*

V2

B.

22

V1

V2

B.

26

B

V1

V2

B.

31

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

V1 *f*

If the kids are u - ni-ted then we'll

V2

B.

35

V1

ne-ver be di - vi-ded If the kids are u -

V2

B.



38

V1

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

L
C
B

Ad lib. D.S.

33

L
C
B

Insurrection v1.1

A

$\text{♩} = 110$

sur reprise seulement

Rhythm

Chords

Lead

Bass

p

8

R.

C.

L.

B.

p

B

15

R.

C.

L.

B.

p

23

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.

It's not Unusual v2.0

Lead 1

Lead 2

Riff

Bass

5

L1

L2

R.

B.

5

9 **A**

L1: It's not un-us - u - al to be loved by a-ny-one it's not un-u -

L2: [Empty staff]

R: [Empty staff]

B: [Empty staff]

14

L1: - u - al to have fun with a-ny-one but when I see

L2: [Empty staff]

R: [Empty staff]

B: [Empty staff]

18

L1: you hang-ing a - bout with a-ny-one it's not un-u - su - al to

L2: [Empty staff]

R: [Empty staff]

B: [Empty staff]

23 B
%

L1
see me cry_ I wa_nna die____ It's not un - u -

L2

R.

B.

28

L1
- su - al to go out at a-ny time but when I see

L2

R.

B.

32

L1

you out and a - bout it's such a crime____ if you should e -

L2

R.

B.

36

L1

- ver wa-nna be loved by a-ny one it's not un - u - su - al it

L2

R.

B.

41

C

L1

ha - ppens e - very day no mat - ter what you say

L2

R.

B.

45

L1

you'll find it hap - pens all the time

L2

R.

B.

49

L1

love will ne - ver do what you want it to

L2

R.

B.

53

L1

why can't this cra-zy love be mine

L2

R.

B.

D

58

L1

L2

R.

B.

1., 2.

3.
D.S.

64

L1

L2

R.

B.

It wasn't me v2.1

A

♩ = 188

Lead

Riff

Chords

Bass

B

7

L.

R.

C.

B.

C

13

L.

R.

C.

B.

19

L. 

R. 

C. 

B. 

24

D

L. 

R. 

C. 

B. 

29

L. 

R. 

C. 

B. 

34

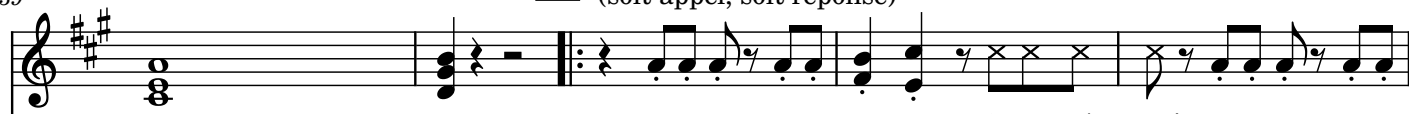
L. 


R. 


C. 


B. 

39 **E** (soit appel, soit réponse)

L. 

R. 

C. 

B. 

44 D.S.

L. 

R. 

C. 

B. 

Loaded v2.1 (Eb)

Sous-titre

Compositeur / Arrangeur

$\text{♩} = 90$

Saxophone soprano

Saxophone alto

Saxophone baryton

Trompette

Trombone

Bass

3

1.

2.

Sax. S.

Sax. A.

Sax. Bar.

Tromp.

Tbn.

B

Mercy, mercy, mercy v1.0

Joe Zawinul

A
♩ = 100
C F x4 **B** C

Lead

Voicings

Bass

5

L

V

B

F C

9

G **C** Dm Em

L

V

B

13 Am G Am G Am G Am

L

V

B

The musical score consists of three staves labeled L (Lead), V (Voice), and B (Bass). The key signature is A major (three sharps: F#, C#, G#). The time signature is 4/4. The score covers measures 13, 14, and 15. Measure 13 contains a half note A4 in L, a half note A4 in V, and a half note A2 in B, all with accents. Measure 14 contains a half note C#5 in L, a half note C#5 in V, and a half note C#3 in B, all with accents. Measure 15 contains a half note E5 in L, a half note E5 in V, and a half note E2 in B, all with accents. The staves end with a double bar line and repeat dots. Chord symbols Am, G, and Am are placed above the staves in measures 13, 14, and 15 respectively.

Musique Liquide v1.1 (Eb)

A Fm Gmb5 C Fm Gmb5 C x4

High voice

Low voice

Riffs

Bass

entrée progressive de la batterie



B Fm Ab Gmb5 Fm To Coda à la reprise Gmb5 C x4

HV

LV

R

B



C claps Fm x4

HV

LV

R

B

à la reprise



13

HV

LV

R

B

16

HV

LV

R

B

x3

19

HV

LV

R

B

23

HV

LV

R

B

sur 1, 2 (pas sur 3, 4)

Fm Ab Gmb5 C7 Fm Ab

sur 3, 4 (pas sur 1, 2)

D'
x4, D.C. à la reprise

26 Gmb5 C7 Fm Ab Gmb5 C7 => D

HV

LV

R

B

29

HV

LV

R

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.

B

V1

V2

V3

B.

D.C. al Fine

11

V1

V2

V3

B.

E \flat F B \flat B \flat

15

A'

2ème fois seulement

D.S.

V1

V2

V3

B.

p *f*

B \flat F Gm F E \flat B \flat F

19

C

V1

V2

V3

B.

23

V1

V2

V3

B.

Measure 23: V1 (quarter note D4), V2 (quarter note D4), V3 (half note D4), B. (half note D3).

Measure 24: V1 (whole rest), V2 (whole rest), V3 (whole rest), B. (whole rest).

Pastime Paradise v2.1

A

Lead

Riffs

Bass

Section A (Measures 1-6) in 4/4 time. The Lead part consists of six measures of whole rests. The Riffs part consists of six measures of chords and eighth notes. The Bass part consists of six measures of a melodic line.

B

7

L.

R.

B.

Section B (Measures 7-9) in 4/4 time. The L. part consists of three measures of whole rests. The R. part consists of three measures of chords and eighth notes. The B. part consists of three measures of a melodic line.

11

L.

R.

B.

Section B (Measures 11-13) in 4/4 time. The L. part consists of three measures of whole rests. The R. part consists of three measures of chords and eighth notes. The B. part consists of three measures of a melodic line.

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

E

Fin chantée

L.

R.

B.

35

L.

R.

B.

People Everyday v1.2

♩ = 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.

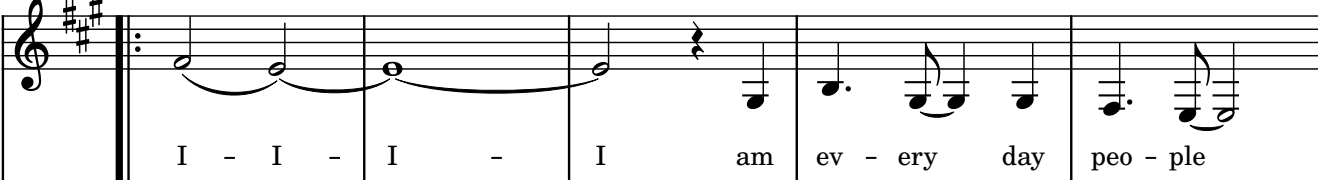
B.


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


2

C

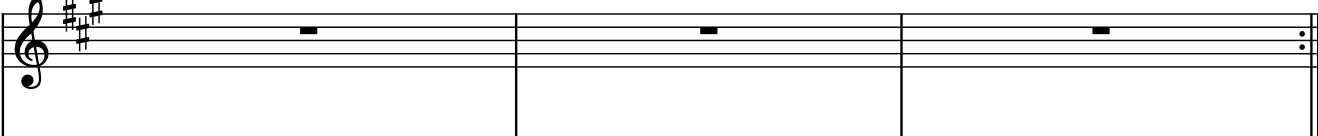
17


V. 


R. 

B. 

22

V. 

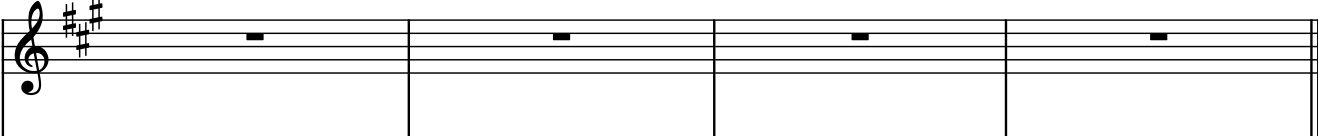
R. 


B. 

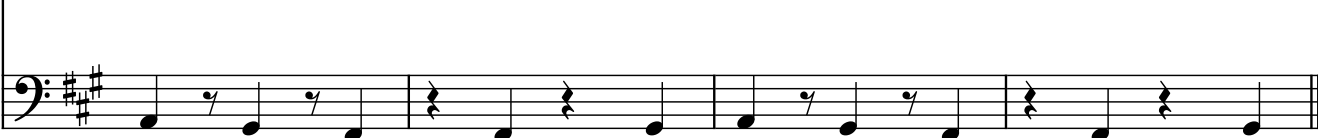
25

D

(solos)

V. 

R. 

B. 

Pure Imagination v1.2 (Eb)

AB1AB2CAB1B2

Intro/fin

sur fin seulement

Voice 1

Voice 2

Bass

F C F C Dm7

A1

♩ = 120

1. 2. fin

V1

V2

B.

C Am7 G G F

12

V1

V2

B.

16 A2

V1

V2

B.

21

V1

V2

B.

25 B

V1

V2

B.

F

28

V1

V2

B.

Am C G

32

D.S. C

1. 2.

V1

V2

B.

F

37

trombones

C F C Dm7 C

V1

V2

B.

42

D.S.

D G

V1

V2

B.

Purple Rain v1.4 (Eb)

$\text{♩} = 60$

High voice

Riffs

Lead

Bass

A

Pas à la reprise

6

HV

R

L

B

B

10

HV

R

L

B

§

15

HV

R

L

B

20

1. Fine

2.

HV

R

L

B

on-ly want to see you lau-ghing in the pur-ple rain

on-ly want to see you lau-ghing in the pur-ple

24

C () 2 tours avant la fin

1.

HV

R

L

B

28 2. 1. vers C / 2. vers fin **B'** Fin en chantant D.S.

HV

R

L

B

The musical score is for four voices: HV (High Voice), R (Right), L (Left), and B (Bass). The key signature is one sharp (F#). The HV part starts at measure 28 with a first ending (marked '2.') and a second ending (marked '1. vers C / 2. vers fin'). The R, L, and B parts also have first endings. The HV part has a 'Fin' section and a 'D.S.' section. The B part has a triplet. The HV part has a 'Fin' section and a 'D.S.' section.

September v2.2

Intro

Lead 1

Lead 2

Fills

Bass

The Intro section consists of four staves. Lead 1 is a treble clef staff with a 4/4 time signature, containing four measures of whole rests. Lead 2 is a treble clef staff with a 4/4 time signature, containing four measures of eighth and quarter notes. Fills is a treble clef staff with a 4/4 time signature, containing four measures of eighth and quarter notes, with chords D♭M7, Cm7, Fm, D♭M7, Cm7, and Fm indicated below. Bass is a bass clef staff with a 4/4 time signature, containing four measures of eighth and quarter notes.

5

L1

L2

F.

B.

This section contains measures 5 through 8. L1 is a treble clef staff with a 4/4 time signature, containing measures 5-8. L2 is a treble clef staff with a 4/4 time signature, containing measures 5-8. F. is a treble clef staff with a 4/4 time signature, containing measures 5-8, with chords D♭M7, Cm7, Fm, G♭/A♭, and G♭/A♭ indicated below. B. is a bass clef staff with a 4/4 time signature, containing measures 5-8.

9

A

L1

L2

F.

B.

This section contains measures 9 through 12. L1 is a treble clef staff with a 4/4 time signature, containing measures 9-12. L2 is a treble clef staff with a 4/4 time signature, containing measures 9-12. F. is a treble clef staff with a 4/4 time signature, containing measures 9-12, with chords G♭/A♭, G♭/A♭, D♭M7, Cm7, and Fm indicated below. B. is a bass clef staff with a 4/4 time signature, containing measures 9-12. A box labeled 'A' is placed above measure 10.

13

L1

L2

F.

B.

Chords: D \flat M7, Cm7, Fm, D \flat M7, Cm7, Fm, A \flat 7

This system contains measures 13 through 17. The L1 staff features a melody with eighth and quarter notes. The L2 staff has whole rests. The F. staff shows a sequence of chords: D \flat M7, Cm7, Fm, D \flat M7, Cm7, Fm, and A \flat 7. The B. staff provides a bass line with eighth and quarter notes.

18

L1

L2

F.

B.

Chords: A \flat 7, D \flat M7, Cm7, Fm, D \flat M7

This system contains measures 18 through 21. The L1 staff continues the melody. The L2 staff has whole rests in measures 18 and 20, with eighth-note patterns in measures 19 and 21. The F. staff shows chords: A \flat 7, D \flat M7, Cm7, Fm, and D \flat M7. The B. staff continues the bass line.

22

L1

L2

F.

B.

Chords: Cm7, Fm, D \flat M7, Cm7, Fm, A \flat 7

This system contains measures 22 through 25. The L1 staff continues the melody. The L2 staff has whole rests in measures 22 and 24, with eighth-note patterns in measures 23 and 25. The F. staff shows chords: Cm7, Fm, D \flat M7, Cm7, Fm, and A \flat 7. The B. staff continues the bass line.

26 **B**

L1

L2

F.

B.

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

30

L1

L2

F.

B.

Cm7 Fm B \flat 9 Cm7 Fm A \flat 6 A \flat 6

35 **C**

L1

L2

F.

B.

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

39

L1

L2

F.

B.

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

43

D

L1

L2

F.

B.

troisième fois seulement

$A\flat$ Fm $E\flat$

48

L1

L2

F.

B.

$A\flat$ $A\flat$

3x

53

L1

L2

F.

B.

Fm

E \flat

57

L1

L2

F.

B.

G \flat /A \flat

G \flat /A \flat

G \flat /A \flat

G \flat /A \flat

61

L1

L2

F.

B.

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.

19 **C**

HV *f*

LV *p*

B.

() seulement sur dernier C

23 **transition**

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

LV

B.

29 **D**

HV

LV 3

B.

32

HV

LV *cresc.*

B. *cresc.*

36

HV

LV

B.

ff

ff

=> C

3

Stand By Me v1.2

Purple Brein / Lucky Chops

A

♩ = 130

Music notation for the first system (Measures 1-7). The system includes three staves: Voice 1, Voice 2, and Bass. All staves are in 4/4 time and B-flat major. Measures 1-7 contain whole rests for Voice 1 and Voice 2, and a rhythmic bass line consisting of eighth and quarter notes.

B

Music notation for the second system (Measures 8-12). The system includes three staves: V1, V2, and B. Measure 8 is marked with a '8'. Measures 9-12 contain vocal entries and accompaniment. V1 has a melodic line, V2 has a harmonic accompaniment, and B has a rhythmic bass line.

Music notation for the third system (Measures 13-17). The system includes three staves: V1, V2, and B. Measure 13 is marked with a '13'. Measures 14-17 continue the vocal and instrumental parts from the previous system.

Music notation for the fourth system (Measures 18-21). The system includes three staves: V1, V2, and B. Measure 18 is marked with an '18'. Measures 19-21 continue the vocal and instrumental parts from the previous system.

22 C

V1

V2

B

27

V1

V2

B

31

V1

V2

B

36

V1

V2

B

40

V1

V2

B

1.

2.

Detailed description: The image shows a musical score for three staves labeled V1, V2, and B. The key signature has one flat (B-flat major). Measure 40 is marked with a '40' above the first staff. V1 (Violin 1) has a first ending (1.) and a second ending (2.). V2 (Violin 2) has a half note and a whole note. B (Bass) has eighth notes and rests. The score ends with a double bar line.

40

1.

2.

Supermen Lovers v1.2 (Eb)

Starlight

Intro/fin

chant sur fin

Fine

Star - light is what you need

C Ab Fm6 Csus C

A

8

C Ab Fm6

B

13

C

B2

18

B3

23

V1

V2

B

28

V1

V2

B

C

32

V1

V2

B

Break

36

1=>B, 2=>Break, 3=>D, 4=>intro/fin sur 2, 3 (pas sur 1)

V1

V2

B

sur 1, 2 (pas sur 3)

C F

40 x3 D D.S. à la reprise

V1

V2

B

C

C

43

V1

V2

B

Ab

C

47

V1

V2

B

Ab

Bb

52

V1

V2

B

C

Fm

C

57

D.S.

V1

V2

B

57

D.S.

V1

V2

B

Sweet Dreams v2.3

$\text{♩} = 90$
(à partir de 3.)

Lead

Riff
mf

Arpeggio
mf
(à partir de 3.)

Bass
mf

1. 2. 3.

8

L. *mf*

R. *mf*

A. Sax.

B. *f*

A

$\text{♩} = 128$

4.

The musical score is divided into two systems. The first system consists of four staves: Lead, Riff, Arpeggio, and Bass. The Lead staff is in treble clef with a common time signature (C). The Riff, Arpeggio, and Bass staves are also in treble clef. The Riff and Arpeggio staves have a mezzo-forte (*mf*) dynamic marking. The Bass staff has a mezzo-forte (*mf*) dynamic marking and a tempo change to 128 BPM. The second system consists of four staves: L., R., A. Sax., and B. The L. staff is in treble clef with a common time signature (C). The R. staff is in treble clef with a common time signature (C). The A. Sax. staff is in treble clef with a common time signature (C). The B. staff is in bass clef with a common time signature (C). The B. staff has a forte (*f*) dynamic marking. The score includes various musical notations such as notes, rests, and repeat signs.

Fine

14


L. 


R. 

A. Sax. 


B. 

19

L. 
Sweet dreams are made of this_ who am I_ to dis-a_ gree. I've

R. 

A. Sax. 

B. 

23

L. 
tra-velled the world and the se-ven seas_ e - ve - ry - bo_ dy's

R. 

A. Sax. 

B. 

26

L. loo-king for some_ thing Some of them want to use___ you

R.

A. Sax.

B.

29

L. some of them want to get used you_ some of them want to a - buse_

R.

A. Sax.

B.

32 B

L. *f* 3

— you some of them want to be bu-sed

R. *f*

A. Sax. *f*

B. *f*

36

L.

R.

A. Sax.

B.

C

§

40

L. *mf*

R. *mf*

A. Sax. *mf*

B.

Rehearsal mark C starts at measure 40. The music is in 4/4 time with a key signature of one sharp (F#). The L. part plays a rhythmic pattern of eighth notes and quarter notes. The R. part plays a similar pattern. The A. Sax. part plays a pattern of eighth notes and quarter notes. The B. part plays a pattern of eighth notes and quarter notes. The dynamic is marked *mf* (mezzo-forte).

44

L.

R.

A. Sax.

B.

Measures 44-47. The L. part continues with a rhythmic pattern. The R. part continues with a similar pattern. The A. Sax. part continues with a pattern of eighth notes and quarter notes. The B. part continues with a pattern of eighth notes and quarter notes.

D

48

L.

R.

A. Sax.

B.

Rehearsal mark D starts at measure 48. The music is in 4/4 time with a key signature of one sharp (F#). The L. part plays a rhythmic pattern of eighth notes and quarter notes. The R. part plays a similar pattern. The A. Sax. part plays a pattern of eighth notes and quarter notes. The B. part plays a pattern of eighth notes and quarter notes. The dynamic is marked *mf* (mezzo-forte).

52

L.

R.

A. Sax.

B.

E-Solos

To Coda

56

L.

R.

A. Sax.

B.

mp

mp

mp

60

L.

R.

A. Sax.

B.

64

D.S. al Coda

L.

R.

A. Sax.

B.

The musical score consists of four staves. The top three staves (L., R., and A. Sax.) are in treble clef, and the bottom staff (B.) is in bass clef. Measure 64: L. has a whole rest; R. has a whole rest; A. Sax. has a whole rest; B. has a half note G2. Measure 65: L. has a whole rest; R. has a whole rest; A. Sax. has a whole rest; B. has a half note F#2. Measure 66: L. has a whole rest; R. has a whole rest; A. Sax. has a whole rest; B. has a half note E2. Measure 67: L. has a quarter rest; R. has a quarter rest; A. Sax. has a quarter rest; B. has a half note D2. The score ends with a double bar line and repeat dots.

Tarentelle v2.1 (Eb)

Swing **B** ♩ = 140

Lead

Riff

Bass

8 **C**

L

R

B

13

L

R

B

17

L

R

B

2

21 **Break**

L

R

B

Bbm Ab Bbm Ab

Detailed description: This block contains measures 21 through 24 of a musical score. Measure 21 is a double bar line. Measures 22-24 show a piano part with triplets and a guitar part with chords. The guitar part has a 'Break' label above measure 21. The piano part has a 'Bbm' label above measure 22 and an 'Ab' label above measure 23. The bass part has a 'Bbm' label above measure 22 and an 'Ab' label above measure 23.

23

L

R

B

Bbm Ab Bbm Ab

Detailed description: This block contains measures 25 through 28 of a musical score. Measure 25 is a double bar line. Measures 26-28 show a piano part with triplets and a guitar part with chords. The guitar part has a 'Break' label above measure 25. The piano part has a 'Bbm' label above measure 26 and an 'Ab' label above measure 27. The bass part has a 'Bbm' label above measure 26 and an 'Ab' label above measure 27.

What is (tainted) love v2.1

Lead

Riff

Bass

8

A

L.

R.

B.

12

B1

%

L.

R.

B.


16


L.

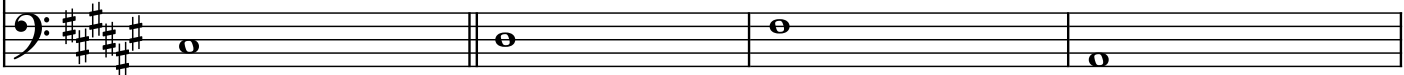
R.

B.

20 C

L. 

R. 

B. 


24


L. 

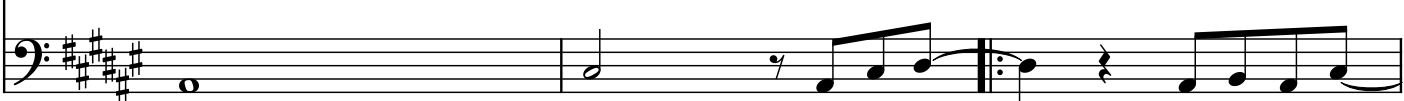
R. 

B. 

27 D

L. 

R. 

B. 

What is love_____ ba-by don't hurt_

What is love_____ ba-by don't hurt_

What is love_____ ba-by don't hurt_

30 B2

L.

 me don't hurt me no more What is love

R.

 me don't hurt me no more What is love

B.

 me don't hurt me no more What is love

34 E

L.

R.

B.

38 B3

L.

R.

B.

42 F 4x Fine

L.

R.

B.

47 $\text{♩} = 140$ $\text{♩} = 160$

L. $\text{♩} = 140$ $\text{♩} = 160$

R. $\text{♩} = 140$ $\text{♩} = 160$

B. $\text{♩} = 140$ $\text{♩} = 160$

G

54

L.

R.

B.

54

L.

R.

B.

63

L.

R.

B.

The musical score for measures 63-67 is written for three voices: L. (Soprano), R. (Alto), and B. (Bass). The key signature is one sharp (F#), indicating G major. The time signature is 4/4. The L. part begins with a rest, followed by a triplet of eighth notes (G4, A4, B4), then a quarter note (B4), and continues with a series of eighth and quarter notes, including more triplets. The R. part consists of sustained chords: a triad of G4, B4, and D5 in measures 63-64, and a triad of G4, B4, and C5 in measures 65-67. The B. part provides a steady accompaniment of eighth notes: G3, A3, B3, C4 in measures 63-64, and G3, A3, B3, C4 in measures 65-67.

68 D.S.

L. D.S.

R.

B.