

1999 v2.1

Prince

A

Lead 1

Lead 2

Riff

Bass

10

L1

L2

R.

B.

17

L1

L2

R.

B.

23

L1

L2

R.

B.

30

L1

L2

R.

B.

36

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 14

L1

L2

C.

B.

Cm G Cm Ab Bb Cm Cm G Cm Ab Bb

B

15 16 17 18 19 20

L1

L2

C.

B.

Cm Cm G Cm Ab Bb Cm Cm G

21 22 23 24 25 **C**

L1

L2

C.

B.

Cm Ab Bb Cm Cm G Cm

f

26 27 28 29

L1

L2

C.

B.

Ab Bb Cm Cm G Cm

f *f*

30 31 32 33

L1

L2

C.

B.

Ab Bb Cm Cm G Cm G

f

1. 2.

D Fine 34 35 36 37

L1

L2

C.

B.

Cm Ab Bb Cm

38 39 40

L1

L2

C.

B.

Cm

A \flat

B \flat

41 42

L1

L2

C.

B.

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

C

7

L1

T. Sax.

B.

13

L1

T. Sax.

B.

18

L1

T. Sax.

B.

23

D

L1

T. Sax.

B.

28

E

L1

T. Sax.

B.

33

F

L1

T. Sax.

B.

38

L1

T. Sax.

B.

43

L1

T. Sax.

B.

48

G

L1

T. Sax.

B.

53

Fine

L1

T. Sax.

B.

58

L1

T. Sax.

B.

Measures 58-62: L1 (Trumpet 1) plays a melodic line with eighth and quarter notes. T. Sax. (Tenor Saxophone) plays a rhythmic accompaniment of eighth notes. B. (Bass) plays a bass line with eighth and quarter notes.

63

L1

T. Sax.

B.

Measures 63-67: L1 (Trumpet 1) plays a melodic line with eighth and quarter notes. T. Sax. (Tenor Saxophone) plays a rhythmic accompaniment of eighth notes. B. (Bass) plays a bass line with eighth and quarter notes.

68

L1

T. Sax.

B.

Measures 68-72: L1 (Trumpet 1) plays a melodic line with eighth and quarter notes. T. Sax. (Tenor Saxophone) plays a rhythmic accompaniment of eighth notes. B. (Bass) plays a bass line with eighth and quarter notes.

Can't take my eyes off you v1.1

$\text{♩} = 130$

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: eighth notes. MV: whole note chord in measure 15, then rests. LV: whole note chord in measure 15, then rests. B.: eighth notes.

19

HV

MV

LV

B.

Measures 19-22. HV: eighth notes. MV: eighth notes in measures 19-20, then rests. LV: whole note chord in measure 19, then rests. B.: eighth notes.

A

%

23

HV

MV

LV

B.

Measures 23-26. HV: eighth notes. MV: eighth notes. LV: whole note chord in measure 23, then a triplet of eighth notes in measure 24, then rests. B.: eighth notes.

B \flat

27

HV

MV

LV

B.

Measures 27-30. HV: eighth notes. MV: rests. LV: eighth notes. B.: eighth notes.

Dm/B \flat

B \flat 7

31

HV

MV

LV

B.

E \flat E \flat m B \flat

Measures 31-35. HV: Rest, eighth notes, rest, eighth notes, rest, eighth notes. MV: Rest, rest, quarter notes, quarter notes, half note. LV: Eighth notes, triplet eighth notes, eighth notes, triplet eighth notes, eighth notes. B.: Eighth notes, eighth notes, eighth notes, eighth notes, eighth notes. Chords: E \flat , E \flat m, B \flat .

36

HV

MV

LV

B.

C B \flat

Measures 36-40. HV: Rest, eighth notes, eighth notes, eighth notes. MV: Rest, quarter notes, quarter notes, eighth notes. LV: Triplet eighth notes, eighth notes, triplet eighth notes, eighth notes. B.: Eighth notes, eighth notes, eighth notes, eighth notes. Chords: C, B \flat .

40

B

HV

MV

LV

B.

f

Measures 40-43. HV: Double bar line, rest, rest. MV: Eighth notes, eighth notes, eighth notes, eighth notes, eighth notes, eighth notes, eighth notes, eighth notes. LV: Triplet eighth notes, eighth notes, eighth notes, eighth notes, eighth notes, eighth notes, eighth notes, eighth notes. B.: Eighth notes, eighth notes, eighth notes, eighth notes. Dynamic: *f*.

44 **1.** **2.** **C**

HV

MV

LV

B.

f

p

49 **1.**

HV

MV

LV

B.

1. **2.**

53 **2.** D.S.

HV

MV

LV

B.

60

HV

MV

LV

B.

p

p

p

Chameleon v2.2

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

A

♩ = 80

Lead

Chords

Bass

Section A consists of 4 measures. The Lead and Chords parts are mostly rests, with some chords in measure 4. The Bass part has a rhythmic pattern of eighth and quarter notes, starting with a half note rest in measure 1.

B

8

L.

C.

B.

Section B consists of 4 measures. The Lead part has a melodic line starting in measure 6. The Chords and Bass parts provide harmonic support with chords and eighth notes.

C

13

4x

L.

C.

B.

Section C consists of 4 measures. The Lead part has a melodic line starting in measure 9. The Chords and Bass parts provide harmonic support with chords and eighth notes.

D

19

L.

C.

B.

Section D consists of 4 measures. The Lead part has a melodic line starting in measure 13. The Chords and Bass parts provide harmonic support with chords and eighth notes.

25 D'

L.

C.

B.

32 E Fine Go drums go

L.

C.

B.

38 Solos! D.C.

L.

C.

B.

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 with a half note G4, followed by eighth-note triplets of A4, Bb4, and C5. 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, with a dynamic marking of *p* (piano) at the start of measure 5. The Chords part features a pattern of eighth notes and chords: G4 (quarter), Bb4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), Bb4 (quarter), A4 (quarter), Bb4 (quarter). 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 G4, followed by eighth-note triplets of A4, Bb4, and C5. The Chords part features a pattern of eighth notes and chords: G4 (quarter), Bb4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), Bb4 (quarter), A4 (quarter), Bb4 (quarter). The Lead part features a half note G4, followed by eighth-note triplets of A4, Bb4, and C5. The Bass part features a half note G4, followed by eighth-note triplets of A4, Bb4, and C5. The section ends with a repeat sign and a key signature change to B major (no flats).

10

R. 

C. 

L. 

B. 

1. 2.

14 **A2**

R. 

C. 

L. 

B. 

18 **A3**

R. 

C. 

L. 

B. 

1,2,3. 4.

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.** **4bis.** D.S.

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.

The musical score consists of four staves labeled R, C, L, and B. The key signature is one flat (B-flat major). The score covers measures 35, 36, and 37. Measure 35 is marked with the number '35' above the first staff. Measure 36 is marked with 'Fin' above the first staff. Measure 37 is marked with 'D.S.' above the first staff. The first staff (R) contains a melodic line with eighth and sixteenth notes. The second staff (C) contains a harmonic accompaniment with chords. The third staff (L) contains a single note. The fourth staff (B) contains a single note. The score ends with a double bar line and repeat dots in measure 37.

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

66

L1

L2

R

B

70

E2

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 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 $\text{♩} = 140$ A
%

Ska

Bass

6

L

Ska

B

10

L

Ska

B

14

L

Ska

B

B

20

To Coda

L Ska B

26

L Ska B

C Φ

D.S.

30

L Ska B

36

L Ska B

D

40

L Ska B

47

L

Ska

B

1, 2, 3. 4.

47

48

49

50

51

GhostHammer v2.1

$\text{♩} = 110$

Riffs

Chords

Lead

Bass

A2

21

R. 

C. 
bus-ters!

L. 
bus-ters!

B. 

26

R. 
Ghost - bus-ters!

C. 
Ghost - bus-ters!

L. 

B. 

31

A3

1. 

C. 

L. 

B. 

1. 2. 3

38

2.

$\text{♩} = 130$

D.S.

45

B1

B2

Solos

p

54

Can't touch this

Can't touch this

Can't touch this

Can't touch this

Can't touch this

Can't touch this

61 **B3** à partir de 3

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

R. Stop! Ham-mer time

C. 1 et 3 Stop! Ham-mer time

L. 1 et 3 Stop! Ham-mer time

B. ♪ ♪ ♪

Detailed description: The musical score is for a piece in G major (one sharp). It consists of four staves labeled R, C, L, and B. Staff R is in treble clef and contains a rehearsal mark 'B3' at measure 61, followed by the instruction 'à partir de 3'. A first ending bracket covers measures 1, 2, and 3, with a repeat sign at the end. Measure 4 follows the first ending. Staves C and L are also in treble clef and contain the instruction '1 et 3' above the first measure. Staff B is in bass clef and contains three '♪' symbols above the first three measures of the first ending. The score concludes with a 'D.S.' (Da Capo) instruction. The lyrics 'Stop! Ham-mer time' are written below the first ending of staves R, C, and L.

Hey Ya v2.2

Outkast

A

♩ = 160

Lead 1

Lead 2

Chords

Bass

mf

B

6 4x

L1

L2

C.

B.

6

C1

11

3x

L1

L2

C.

B.

15

L1

L2

C.

B.

C2

19

L1

L2

C.

B.

23

L1

L2

C.

B.

D

D.S.

27

L1

L2

C.

B.

shake it shake shake it

shake it shake shake it

Rien sur reprises 1&2, puis chanté su

He - e - e - e -

32

L1

L2

C.

B.

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

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

ya - - - a Hey

35 4x **B'**

L1 shake it like a po-la-roid pic-ture!

L2 shake it like a po-la-roid pic-ture!

C. ya - - a

B.

39 Fine 3x

L1

L2

C.

B.

Hip Hop medley v2.0

♩ = 88

A1
⊕

Lead

Chords

Bass

8

Fine
4x

C Pas les 2 premières fois

L

C.

B.

12

6x

A2

Trombone takes the lead!

pre-D

18

L

C.

B.

23 **D** Pas la première fois

L
C.
B.

26 **pre-A3** 5x **A3** 5x

L
C.
B.

31 **E** Accélération %

♩ = 110

L
C.
B.

38

L
C.
B.

42 To Coda

L. C. B.

45

L. C. 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

Voice 2

Bass

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

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

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

4

V1

V2

B.

ne-ver be de-fea-ted

ne-ver be de-fea-ted

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 -

V2

B.

40

D

V1

vi-ded

V2

B.

44

2ème fois vers C3

V1

V2

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.

25

R.

C.

L.

B.

2

2

34

R.

C.

L.

B.

42

R.

C.

L.

B.

D

3

3

3

3

R.

The first staff of music is written in treble clef with a key signature of one flat (B-flat). It begins with a series of chords: a B-flat major triad (B-flat, D, F), an E-flat major triad (E-flat, G, B-flat), and a D-flat major triad (D-flat, F, A-flat). These are followed by a triplet of eighth notes: B-flat, D, and F. This is followed by another triplet of eighth notes: E-flat, G, and B-flat. The staff then continues with a series of chords: a D-flat major triad (D-flat, F, A-flat), an E-flat major triad (E-flat, G, B-flat), and a B-flat major triad (B-flat, D, F). The staff concludes with a double bar line.

C.

The first system of the musical score for 'The Little Boat' is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The system contains six measures. The first measure has a whole note chord of F4 and A-flat4, with a '3' below it indicating a triplet. The second measure has a whole note chord of G4 and B-flat4, also with a '3' below it. The third measure has a whole note chord of A4 and C5, with a '3' below it. The fourth measure has a whole note chord of B-flat4 and D5, with a '3' below it. The fifth measure has a whole note chord of C5 and E5, with a '3' below it. The sixth measure has a whole note chord of D5 and F5, with a '3' below it. The system ends with a double bar line.

L.

B.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of five measures, each containing a triplet of eighth notes. The notes are: B-flat, A, and G in the first measure; F, E, and D in the second measure; C, B-flat, and A in the third measure; G, F, and E in the fourth measure; and D, C, and B-flat in the fifth measure. The piece ends with a double bar line.

It's not Unusual v2.0

Lead 1

Lead 2

Riff

Bass

6

A

L1

L2

R.

B.

It's not un - us - u - al to be

11

L1

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

L2

R.

B.

16

L1

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

L2

R.

B.

21

L1

it's not un - u - su - al to see me cry_ I wa_nna die_

L2

R.

B.

B
%

26

L1

— It's not un - u - su - al to go out at a - ny time

L2

R.

B.

30

L1

but when I see you out and a - bout it's such a crime_

L2

R.

B.

34

L1

if you should e - ver wa-nna be loved by a-ny one

L2

R.

B.

39

C

L1

it's not un - u - su - al it ha - ppens e - very day no

L2

R.

B.

43

L1

mat - ter what you say you'll find it hap - pens all the

L2

R.

B.

47

L1

time love will ne - ver do what you want it to

L2

R.

B.

52

L1

why can't this cra - zy love be mine

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.

21 D

L. 

R. 

C. 

B. 

26

L. 

R. 

C. 

B. 

31

L. 

R. 

C. 

B. 

36

E

(soit appel, soit répons)

L. 

 R. 

 C. 

 B. 

42

L. 

 R. 

 C. 

 B. 

47

D.S.

L. 

 R. 

 C. 

 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

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.

The musical score is for four staves, labeled V1, V2, V3, and B. The staves are arranged vertically. The first three staves (V1, V2, V3) are in treble clef, and the fourth staff (B.) is in bass clef. The key signature is one flat (B-flat). The score begins at measure 23, indicated by a bracket and the number 23 above the first staff. The musical phrase consists of a quarter note followed by a half note, then a quarter rest, and finally a half rest. The notes are: V1 (G4), V2 (F4), V3 (E4), and B. (D3).

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 8-11) 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.

12

L.

R.

B.

Section B (Measures 12-15) 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.

15 C

L.

R.

B.

18

L.

R.

B.

21

L.

R.

B.

24 D

L.

R.

B.

28

L. 

R. 

B. 

E

32 répéter jusqu'à épuisement Fin chantée

L. 

R. 

B. 

39

L. 

R. 

B. 

People Everyday v1.0

Voices

Riff

Bass

$\text{♩} = 90$

5 **A**

V. *Hey!*

R. *Hey!*

B.

9 **B**

This musical score segment contains measures 9 through 13. It features three staves: Vocal (V.), Right Hand (R.), and Bass (B.). The key signature is D major (two sharps). Measure 9 is the start of a new section, indicated by a double bar line and a box labeled 'B'. The vocal line in measure 9 begins with a whole note 'O' and a half note 'o-oh'. The right hand accompaniment consists of eighth notes, and the bass line consists of quarter notes. Measures 10-13 follow a similar pattern with variations in the vocal melody and accompaniment. Measure 10 includes a bracketed vocal line '[O - o-oh]'. Measure 11 includes a bracketed vocal line '[Ye - e-eah]'. Measure 12 includes a bracketed vocal line '[Ye - e-eah]'. Measure 13 includes a bracketed vocal line '[Oh [Oh]]'. The right hand accompaniment in measures 10-13 includes rests and eighth notes. The bass line in measures 10-13 includes rests and quarter notes.

V. **B**

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

R.

B.

14

V. *Yeah [Yeah] Oh [Oh] Yeah [Yeah] Oh [Oh] Yeah [Yeah]*

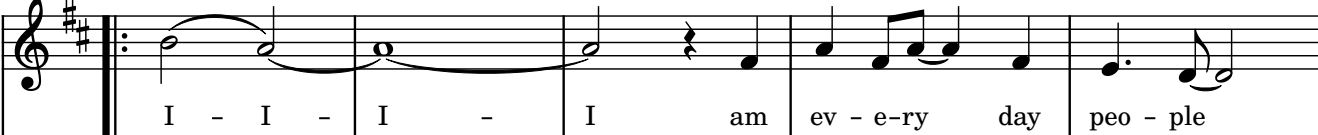
R.


B.


2

C

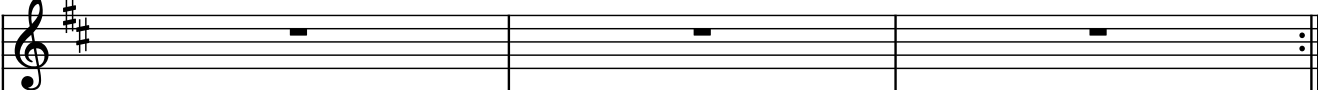
17


V. 
I - I - I - I am ev - e-ry day peo - ple


R. 

B. 

22

V. 

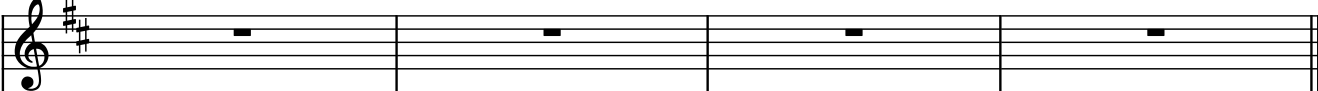
R. 


B. 


D

25

(solos)

V. 

R. 

B. 

September v2.2

Intro

Lead 1

Lead 2

Fills

Bass

Chords: $\text{D}\flat\text{M7}$ Cm7 Fm $\text{D}\flat\text{M7}$ Cm7 Fm

L1

L2

F.

B.

Chords: $\text{D}\flat\text{M7}$ Cm7 Fm $\text{G}\flat/\text{A}\flat$

L1

L2

F.

B.

Chords: $\text{G}\flat/\text{A}\flat$ $\text{G}\flat/\text{A}\flat$ $\text{G}\flat/\text{A}\flat$ $\text{D}\flat\text{M7}$

[A]

12

L1

L2

F.

B.

Cm7 Fm D♭M7 Cm7 Fm D♭M7

16

L1

L2

F.

B.

Cm7 Fm A♭7 A♭7 D♭M7

20

L1

L2

F.

B.

Cm7 Fm D♭M7 Cm7 Fm D♭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

p

7 **B**

HV

LV

B.

() à la reprise

12

HV

LV

B.

16

HV

LV

B.

1. 2.

20 **C** 2x; 2x; 4x

HV *f*

LV *p* *() seulement sur dernier C*

B.

transition

24 1., 3. 1. => B, 3. => fin 2.

HV

LV

B.

30 **D**

HV

LV

B.

34 => C

HV *cresc.* *ff*

LV *cresc.-----* *ff*

B.

Stand By Me v1.2

Purple Brein / Lucky Chops

A

♩ = 130

Music notation for the first system (Measures 1-6). The system includes three staves: Voice 1, Voice 2, and Bass. The key signature is B-flat major (two flats) and the time signature is 4/4. All three parts are in whole rests for measures 1 through 6.

B

Music notation for the second system (Measures 7-12). The system includes three staves: V1, V2, and B. Measure 7 is marked with a '7' above the staff. Measures 7-12 contain musical notation for all three parts, including rests and notes.

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' above the staff. Measures 13-17 contain musical notation for all three parts, including rests and notes.

Music notation for the fourth system (Measures 18-22). The system includes three staves: V1, V2, and B. Measure 18 is marked with an '18' above the staff. Measures 18-22 contain musical notation for all three parts, including rests and notes.

22 C

V1 V2 B

27

V1 V2 B

32

V1 V2 B

37

V1 V2 B

42

V1

V2

B

The image shows a musical score for three staves, labeled V1, V2, and B. The key signature is B-flat major (two flats). The score covers measures 42 and 43. Staff V1 (treble clef) contains eighth notes in measure 42 and quarter notes in measure 43. Staff V2 (treble clef) contains a half note in measure 42 and a whole note in measure 43. Staff B (bass clef) contains eighth notes in measure 42 and quarter notes in measure 43. The piece concludes with a double bar line at the end of measure 43.

Sweet Dreams v2.3

$\text{♩} = 90$
(à partir de 3.)

Lead

Riff

Arpeggio

Bass

mf

mf
(à partir de 3.)

1. 2. 3.

8

L.

R.

A. Sax.

B.

mf

f

A

$\text{♩} = 128$

4.

14

L. 

R. 

A. Sax. 

B. 

19

L. 
f Sweetdreams 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

L. ___you some of them want to_ be bu-sed **f** B 3

R. **f**

A. Sax. **f**

B. **f**

4

D

48

L. 

R. 

A. Sax. 

B. 

52

L. 

R. 

A. Sax. 

B. 

E-Solos

To Coda

56

L. 

R. 

A. Sax. 

B. 

mp

60

L.

R.

A. Sax.

B.

64

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. **D**
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. **B2**
__ me____ no more____ What is love

R.
__ me____ no more____ What is love

B.
__ me____ no more____ What is love

E

35

L.

R.

B.

B3

40

L.

R.

B.

4x Fine

F

45

$\text{♩} = 140$ $\text{♩} = 160$

L.

R.

B.

G

53

L.

R.

B.

H


59

L. 

R. 

B. 

64

L. 

R. 

B. 

70

D.S.

L. 

R. 

B. 