

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 chordal pattern. Bass is a bass staff with a repeating eighth-note bass line.

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 chordal pattern. B. is a bass staff with a repeating eighth-note bass line.

16

L1

L2

R.

B.

Measures 16-22. L1 and L2 have melodic lines starting at measure 16. R. and B. continue with their respective patterns.

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. B. plays a steady eighth-note bass line.

27

L1

L2

R.

B.

This system contains measures 27 through 32. L1 and L2 have more active melodic lines. R. continues with chords in measures 27-28, 30-31, and 32. B. maintains the eighth-note bass line.

33

L1

L2

R.

B.

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

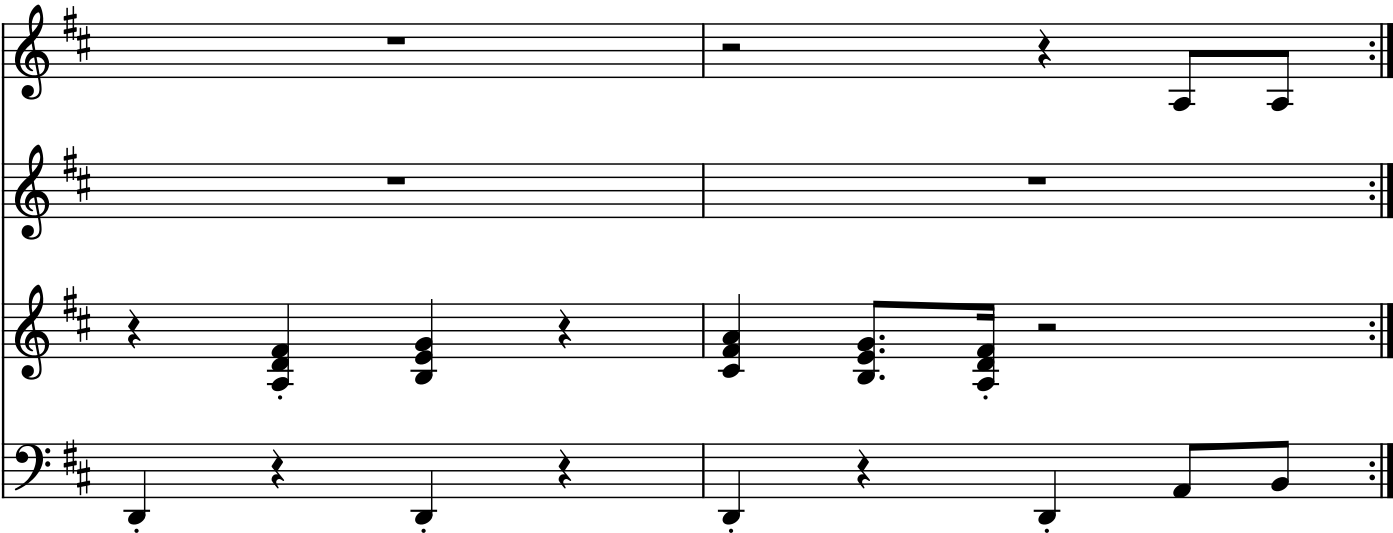
39

L1

L2

R.

B.



This musical score consists of four staves labeled L1, L2, R., and B., all in the key of D major (two sharps). L1 and L2 are in treble clef, while R. and B. are in treble and bass clef respectively. The score spans two measures. In measure 39, L1 and L2 have whole rests. R. has a quarter rest, followed by two chords of D4 and F#4, and another quarter rest. B. has a dotted half note D2, followed by two quarter rests. In measure 40, L1 and L2 have whole rests. R. has a chord of D4 and F#4, followed by a quarter rest. B. has a quarter rest, followed by a dotted half note D2, and then a quarter note D2. Both measures end 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♭ B♭ Cm Cm G Cm A♭ B♭

A

7 8 9 10 11 12

L1

L2

C.

B.

Cm Cm G Cm A♭ B♭ Cm Cm G

B

13 14 15 16 17

L1

L2

C.

B.

Cm A♭ B♭ 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.

17

L1

T. Sax.

B.

22

L1

T. Sax.

B.

D

26

L1

T. Sax.

B.

E

30

L1

T. Sax.

B.

F

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.

53 54 55 56

57

L1

T. Sax.

B.

57 58 59 60

61

L1

T. Sax.

B.

61 62 63 64

65

L1

T. Sax.

B.

65 66 67 68

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 features a rhythmic pattern of eighth and sixteenth notes. The B. staff (bottom) uses a bass clef and contains a melodic line with eighth and sixteenth notes. The system concludes with a double bar line in 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.

+ drums

10

HV

MV

LV

B.

14

HV

MV

LV

B.

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

18

HV

MV

LV

B.

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

22

HV

MV

LV

B.

A

3

B \flat

Measures 22-25. HV: eighth-note patterns. MV: eighth notes. LV: whole note chord, triplet. B.: eighth notes. Measure 25 has a repeat sign and a B \flat note.

26

HV

MV

LV

B.

Dm/B \flat

B \flat 7

Measures 26-29. HV: eighth-note patterns. MV: eighth notes. LV: triplet, whole note chord. B.: eighth notes. Measure 28 has a Dm/B \flat chord. Measure 29 has a B \flat 7 chord.

30

HV

MV

LV

B.

E \flat

E \flat m

The musical score for 'The Rose Tree' is presented in a four-staff format. The staves are labeled HV (High Voice), MV (Medium Voice), LV (Low Voice), and B. (Bass). The key signature is one sharp (F#), and the time signature is 3/4. The score begins at measure 30. The HV part features a melody with eighth and sixteenth notes, including a trill in measure 33. The MV part has a simple melody with quarter and eighth notes. The LV part provides a harmonic accompaniment with eighth and sixteenth notes, including a triplet in measure 33. The B. part has a steady eighth-note accompaniment. The score concludes with a double bar line in measure 33. The tempo marking 'Allegretto' is present at the beginning of the score.

34

HV

MV

LV

B.

B \flat

C

The image shows a musical score for a four-part setting of 'The Rose Tree'. The staves are labeled HV, MV, LV, and B. The key signature is one sharp (F#). The HV part has rests in the first two measures, followed by eighth notes in the third and fourth measures. The MV part has half notes in the first two measures, a whole note in the third, and a half note in the fourth. The LV part has eighth notes in the first two measures, followed by a triplet of eighth notes in the third and fourth measures. The B. part has eighth notes throughout. Chord symbols B \flat and C are placed below the LV staff in the third and fourth measures respectively.

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.

53

1. D.S.

2.

HV

MV

LV

B.

59

2.

HV

MV

LV

B.

59

2.

HV

MV

LV

B.

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

29

L.

C.

B.

The musical score for measures 29-34 is written for three voices: Soprano (L.), Alto (C.), and Bass (B.). The key signature is one sharp (F#), indicating G major. The time signature is not explicitly shown but is 4/4 based on the notation. Measure 29: Soprano has a half note G4, a half note A4, and a half note B4. Alto has a whole rest. Bass has a half note G2, a half note A2, and a half note B2. Measure 30: Soprano has a half note A4, a half note B4, and a half note C5. Alto has a whole rest. Bass has a half note A2, a half note B2, and a half note C3. Measure 31: Soprano has a half note B4, a half note C5, and a half note D5. Alto has a whole rest. Bass has a half note B2, a half note C3, and a half note D3. Measure 32: Soprano has a half note C5, a half note D5, and a half note E5. Alto has a whole rest. Bass has a half note C3, a half note D3, and a half note E3. Measure 33: Soprano has a half note D5, a half note E5, and a half note F#5. Alto has a whole rest. Bass has a half note D3, a half note E3, and a half note F#3. Measure 34: Soprano has a half note E5, a half note F#5, and a half note G5. Alto has a whole rest. Bass has a half note E3, a half note F#3, and a half note G3.

29

[illegible]

35

35 Solos!

L.

C.

B.

40

40

D.C.

L.

C.

B.

Measure 40: L. (whole rest), C. (whole rest), B. (quarter note D4, quarter note E4, quarter rest).

Measure 41: L. (whole rest), C. (whole rest), B. (quarter note F#4, quarter note G4, quarter rest).

Measure 42: L. (whole rest), C. (whole rest), B. (quarter note A4, quarter note B4, quarter note D5).

D.C.

Chnam Oun Dop Pram Mauy / Cyclo v2.0

Ros Serey Sothea

Lead16

Lead Cyclo

Bass

A Em



The Sisy Is Over

[illegible]

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.

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

B2

48

48

B2

L1

L2

R

B

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

My love has got no mo - ney 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

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

E2

70

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

Score for measures 78-81, featuring vocal parts L1, L2, and R, and a bass line B.

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: Chordal accompaniment with eighth and sixteenth notes.

B: Bass line with eighth and sixteenth notes.

82

Score for measures 82-85, featuring vocal parts L1, L2, and R, and a bass line B.

L1: Rests.

L2: Rests.

R: Chordal accompaniment with eighth and sixteenth notes.

B: Bass line with eighth and sixteenth notes.

86

Score for measures 86-88, featuring vocal parts L1, L2, and R, and a bass line B.

L1: Rests.

L2: Rests.

R: Chordal accompaniment with eighth and sixteenth notes, ending with a sustained chord.

B: Bass line with eighth and sixteenth notes, ending with a sustained note.

Gangster v2.1

Lead $\text{♩} = 140$

Ska

Bass



5 **A**

L

Ska

B



8

L

Ska

B



11

L

Ska

B



[illegible]

18 To Coda

L

Ska

B

25

L

Ska

B

28

The musical score for measures 28-31 of 'The Sound of Silence' is presented in three staves. The top staff, labeled 'L' (Lead), is in treble clef with a key signature of two sharps (F# and C#). It contains a melody of eighth and quarter notes, with a final half note in measure 31. The middle staff, labeled 'Ska', is in treble clef with the same key signature. It features a rhythmic accompaniment of eighth notes and chords, with a final whole note chord in measure 31. The bottom staff, labeled 'B' (Bass), is in bass clef with the same key signature. It provides a bass line with a mix of eighth and quarter notes, ending with a whole note in measure 31.

32

L

Ska

B

C

\emptyset

D.S.

37

L

Ska

B



41

L

Ska

B

D



48

L

Ska

B

1, 2, 3. | 4.



Gavotte v2.0

A**Swing**

Music notation for the first system (measures 1-4) of the Gavotte v2.0. The system includes four staves: Voice 1, Voice 2, Voice 3, and Bass. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation shows a rhythmic pattern with eighth and sixteenth notes, and rests.

Music notation for the second system (measures 5-8) of the Gavotte v2.0. The system includes four staves: V1, V2, V3, and B. The notation continues the rhythmic pattern from the first system, featuring eighth and sixteenth notes and rests.

B

Music notation for the third system (measures 9-12) of the Gavotte v2.0. The system includes four staves: V1, V2, V3, and B. The notation shows a continuation of the rhythmic pattern, with a double bar line indicating a section change or repeat. The notation includes eighth and sixteenth notes, rests, and a triplet of eighth notes in measures 10 and 11.

11

V1

V2

V3

B

This system contains measures 11 through 14 of a musical score. The key signature is three sharps (F#, C#, G#). The score is written for four staves: V1 (Violin 1), V2 (Violin 2), V3 (Violoncello), and B (Bass). Measures 11 and 13 feature a whole note in V1 and V2, while V3 and B play eighth notes. Measures 12 and 14 feature eighth notes in V1 and V2, while V3 and B play eighth notes. The music concludes with a double bar line at the end of measure 14.

15

V1

V2

V3

B

This system contains measures 15 through 18 of a musical score. The key signature is three sharps (F#, C#, G#). The score is written for four staves: V1 (Violin 1), V2 (Violin 2), V3 (Violoncello), and B (Bass). Measures 15 and 17 feature a whole note in V1 and V2, while V3 and B play eighth notes. Measures 16 and 18 feature eighth notes in V1 and V2, while V3 and B play eighth notes. The music concludes with a double bar line at the end of measure 18.

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. ♪ ♪ ♪

Detailed description: The image shows a musical score for four voices: Soprano (R.), Alto (C.), Tenor (L.), and Bass (B.). The key signature is G major (two sharps). The time signature is 4/4. The score is for measures 62-65. The Soprano part starts with a double bar line and a repeat sign, followed by a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The Alto, Tenor, and Bass parts start with a double bar line and a repeat sign, followed by a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The Soprano part has a 'D.S.' marking. The Soprano part has a 'Stop!' marking. The Alto, Tenor, and Bass parts have 'Stop!' markings. The Bass part has a 'Ham-mer time' marking.

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

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

5x

G#m Bm Em

♩ = 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

V2

B.

p

22

V1

V2

B.

26

V1

V2

B.

B

31

V1

V2

B.

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

f

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

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.

σ

σ

29

L
C
B

σ

σ

σ

σ

33 **Ad lib.** D.S.

L
C
B

σ

σ

σ

σ

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

R.

C.

L.

B.

D.C.

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.
8

B.

49

L1
love will ne - ver do what you want it to

L2

R.
8

B.

53

L1
why can't this cra-zy love be mine

L2

R.
8

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

Section A (Measures 1-6) features a 4/4 time signature and a key signature of three sharps (F#, C#, G#). The Lead part consists of rests. The Riff part has a repeating melodic line. The Chords part has a repeating chord progression. The Bass part has a repeating bass line.

B

7

L.

R.

C.

B.

Section B (Measures 7-12) features a 4/4 time signature and a key signature of three sharps (F#, C#, G#). The L. part has a repeating melodic line. The R. part has a repeating melodic line. The C. part has a repeating chord progression. The B. part has a repeating bass line.

C

13

L.

R.

C.

B.

Section C (Measures 13-18) features a 4/4 time signature and a key signature of three sharps (F#, C#, G#). The L. part has a repeating melodic line. The R. part has a repeating melodic line. The C. part has a repeating chord progression. The B. part has a repeating bass line.

19

L. 

R. 

C. 

B. 

24

D

L. 

R. 

C. 

B. 

29

L. 

R. 

C. 

B. 

34

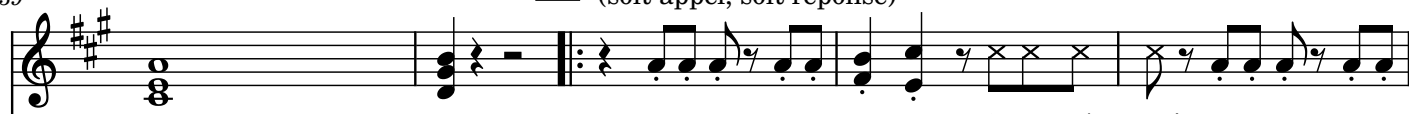
L. 


R. 


C. 


B. 

39 **E** (soit appel, soit réponse)

L. 

R. 

C. 

B. 

44 D.S.

L. 

R. 

C. 

B. 

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 image shows a musical score for three staves: L (Lead), V (Voice), and B (Bass). The key signature is A major (three sharps: F#, C#, G#). The score covers measures 13, 14, and 15. Above the staves, the chords Am, G, Am, G, Am, G, and Am are indicated. Measure 13 contains a half note in each staff, followed by two eighth notes with a beam. Measure 14 contains a half note in each staff, followed by two eighth notes with a beam. Measure 15 contains a half note in each staff, followed by two eighth notes with a beam. The staves are labeled L, V, and B on the left. The measure number 13 is written above the first staff. The chords Am, G, Am, G, Am, G, and Am are written above the staves, corresponding to the notes in each measure.

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 \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.

This musical score shows measures 23 and 24 for four parts: V1, V2, V3, and B. The key signature has one sharp (F#). In measure 23, V1 and V2 play quarter notes (F#4 and E4 respectively), while V3 and B play half notes (F#3 and E3 respectively). In measure 24, all four parts play whole rests. The staves are grouped with a brace on the left, and the system ends with a double bar line.

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 eighth notes and a half note.

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 eighth notes and a half note. The B. part consists of three measures of eighth notes and a half note.

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 eighth notes and a half note. The B. part consists of three measures of eighth notes and a half note.

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.

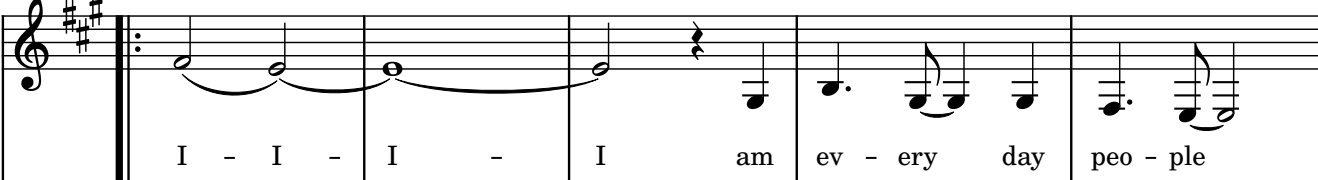
B.


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


2

C

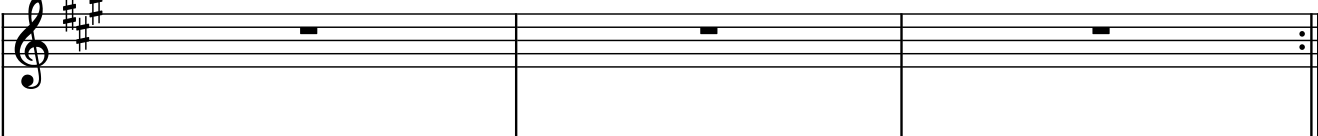
17


V. 


R. 

B. 

22

V. 

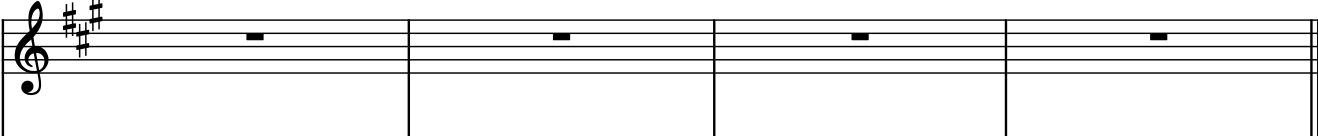
R. 


B. 

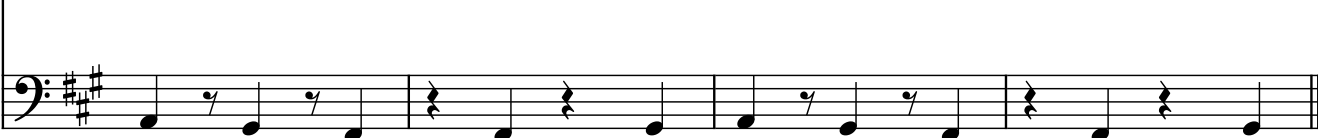
D

25

(solos)

V. 

R. 

B. 

Pure Imagination v1.1

Intro

Music score for the Intro section, measures 1-4. The score is for four parts: Voice 1, Voice 2, Low Voice, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Bass part features a rhythmic pattern of eighth notes with chords F, C, F, and C indicated above the staff.

A1

Music score for the A1 section, measures 5-8. The score is for four parts: V1, V2, LV, and B. The tempo is marked as ♩ = 120. The key signature is three sharps (F#, C#, G#). The Bass part features a rhythmic pattern of eighth notes with chords Dm7, C, Am7, and G indicated above the staff. The V1 part has a repeat sign at the end of measure 8.

Music score for the A1 section, measures 9-12. The score is for four parts: V1, V2, LV, and B. The key signature is three sharps (F#, C#, G#). The Bass part features a rhythmic pattern of eighth notes. The V1 part has a melodic line with a repeat sign at the end of measure 12.

14

V1

V2

LV

B.

18

V1

V2

LV

B.

21

V1

V2

LV

B.

B

24

V1

V2

LV

B.

F

Am

27

V1

V2

LV

B.

C

G

30

V1

V2

LV

B.

1.

2.

34 **C**

V1

V2

LV

B.

F C F C

38 D.S.

V1

V2

LV

B.

Dm7 C D G

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

33

3

HV

R

L

B

I on - ly want to

I on - ly want to

39

1. Fine

2. C

HV

R

L

B

see you lau-ghing in the pur-ple rain

see you lau-ghing in the pur-ple

46

HV

R

L

B

1.

2.

54

1. vers C / 2. vers fin

B'

en chantant

D.S.

3

September v2.2

Intro

Lead 1

Lead 2

Fills

Bass

5

L1

L2

F.

B.

9

A

L1

L2

F.

B.

13

L1

L2

F.

B.

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

18

L1

L2

F.

B.

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

22

L1

L2

F.

B.

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

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**

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

B.

cresc.

cresc.

[illegible]

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. The key signature is one flat (Bb) and the time signature is 4/4. All three parts are marked with whole rests for measures 1 through 7.

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'. Measure 9 contains a repeat sign. The parts are as follows:
V1: Measure 8 has four quarter rests. Measure 9 has a half note G4. Measure 10 has a half note A4. Measure 11 has a quarter rest. Measure 12 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4.
V2: Measure 8 has a whole rest. Measure 9 has a quarter note G3, quarter note F#3, quarter note E3, and quarter note D3. Measures 10-12 have a repeating pattern of quarter notes G3, F#3, E3, D3.
B: Measure 8 has a quarter note G2, quarter note F#2, quarter note E2, and quarter note D2. Measure 9 has a quarter note G2, quarter note F#2, quarter note E2, and quarter note D2. Measures 10-12 have a repeating pattern of quarter notes G2, F#2, E2, D2.

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'.
V1: Measure 13 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4. Measure 14 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4. Measure 15 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4. Measure 16 has a quarter rest, quarter rest, quarter note G4, quarter note F#4, quarter note E4, and quarter note D4. Measure 17 has a half note G4, half note F#4, and a quarter note E4.
V2: Measures 13-17 have a repeating pattern of quarter notes G3, F#3, E3, D3.
B: Measures 13-17 have a repeating pattern of quarter notes G2, F#2, E2, D2.

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'.
V1: Measure 18 has a half note G4, quarter rest, and quarter note G4. Measure 19 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4. Measure 20 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4. Measure 21 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4.
V2: Measures 18-21 have a repeating pattern of quarter notes G3, F#3, E3, D3.
B: Measures 18-21 have a repeating pattern of quarter notes G2, F#2, E2, D2.

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). Measure 40 is marked with a '40' above the 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.

Staff	Measure 40	Measure 41	Measure 42	Measure 43
V1	G_4 quarter, A_4 quarter, B_4 quarter, C_5 quarter	B_4 quarter, A_4 quarter, G_4 quarter, F_4 quarter	F_4 quarter, E_4 quarter, D_4 quarter, C_4 quarter	C_4 quarter, B_3 quarter, A_3 quarter, G_3 quarter
V2	B_3 half note	B_3 half note	B_3 half note	B_3 half note
B	G_3 eighth, F_3 eighth, E_3 eighth, D_3 eighth	D_3 eighth, C_3 eighth, B_2 eighth, A_2 eighth	A_2 eighth, G_2 eighth, F_2 eighth, E_2 eighth	E_2 eighth, D_2 eighth, C_2 eighth, B_1 eighth

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

4.

$\text{♩} = 128$

The musical score is written for a 7-piece band. The first system (measures 1-7) is in common time (C) with a tempo of 90 bpm. The Lead part (treble clef) plays a melodic line starting with eighth notes. The Riff (treble clef) and Arpeggio (treble clef) parts play a rhythmic pattern of eighth notes and rests, with the Arpeggio part starting at measure 3. The Bass part (bass clef) plays a similar rhythmic pattern, also starting at measure 3. The second system (measures 8-11) is in common time with a tempo of 128 bpm. The L. part (treble clef) plays a melodic line starting with eighth notes. The R. part (treble clef) plays a rhythmic pattern of eighth notes and rests. The A. Sax. part (treble clef) plays a melodic line starting with eighth notes. The B. part (bass clef) plays a rhythmic pattern of eighth notes and rests. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and a repeat sign with first, second, and third endings. A section marker 'A' is placed above measure 10.

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 left hand (L.) plays a steady eighth-note pattern of G4, A4, B4, C5. The right hand (R.) plays a steady eighth-note pattern of D5, E5, F#5, G5. The alto saxophone (A. Sax.) plays a steady eighth-note pattern of G4, A4, B4, C5. The bass (B.) plays a steady eighth-note pattern of G2, A2, B2, C3. The dynamic is mezzo-forte (mf).

44

L.

R.

A. Sax.

B.

Measures 44-47 continue the patterns from the previous section. The left hand (L.) plays a steady eighth-note pattern of G4, A4, B4, C5. The right hand (R.) plays a steady eighth-note pattern of D5, E5, F#5, G5. The alto saxophone (A. Sax.) plays a steady eighth-note pattern of G4, A4, B4, C5. The bass (B.) plays a steady eighth-note pattern of G2, A2, B2, C3.

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 left hand (L.) plays a steady eighth-note pattern of G4, A4, B4, C5. The right hand (R.) plays a steady eighth-note pattern of D5, E5, F#5, G5. The alto saxophone (A. Sax.) plays a steady eighth-note pattern of G4, A4, B4, C5. The bass (B.) plays a steady eighth-note pattern of G2, A2, B2, C3. The dynamic is mezzo-forte (mf).

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

64

D.S. al Coda

L.

R.

A. Sax.

B.

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.

What is love_____ ba-by don't hurt_

R.

What is love_____ ba-by don't hurt_

B.

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. 

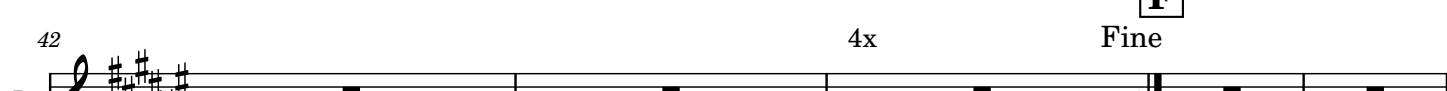
38 B3


L. 

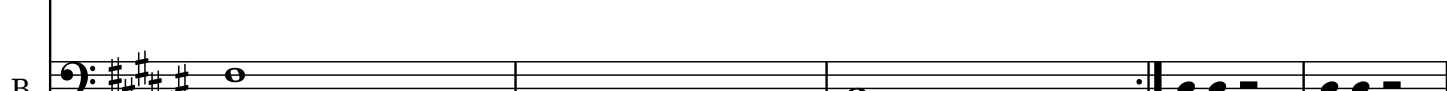
R. 

B. 

42 F

L. 
 4x Fine

R. 

B. 

47 $\text{♩} = 140$ $\text{♩} = 160$ **G**

L.

R.

B.

54

L.

R.

B.

59 **H**

L.

R.

B.

63

L.

R.

B.

68 D.S.

L. D.S.

R.

B.