

1999 v2.1

Prince

A

Lead 1

Lead 2

Riff

Bass

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

10

L1

L2

R.

B.

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

17

L1

L2

R.

B.

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

23

26

L1

L2

R.

B.

29

26

L1

L2

R.

B.

35

55

L1

L2

R.

B.

Brooklyn v1.1

♩ = 104

2 3 4 5 6 7

Lead 1

Lead 2

Chords

Bass

Cm A^b B^b Cm Cm G Cm A^b B^b Cm

A

8 9 10 11 12 13

L1

L2

C.

B.

Cm G Cm A^b B^b Cm Cm G Cm

B

14 15 16 17 18

L1

L2

C.

B.

A^b B^b Cm Cm G Cm A^b B^b

19 20 21 22 23

L1

L2

C.

B.

Cm Cm G Cm A \flat B \flat Cm

24 25 26 27

L1

L2

C.

B.

Cm G Cm A \flat B \flat Cm

C

f *f*

28 29 30 31

L1

L2

C.

B.

Cm G Cm A \flat B \flat Cm

f *f*

32 33 34 35

L1

L2

C.

B.

Cm G Cm G Cm

D

Fine

36 37 38

L1

L2

C.

B.

A \flat B \flat Cm

39 40 41 42

L1

L2

C.

B.

Cm A \flat B \flat Cm Cm G

Buyo & co v2.2

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

A

♩ = 180
Swing

B

Lead 1

Tenor Saxophone

Bass

C

7

L1

T. Sax.

B.

13

L1

T. Sax.

B.

19

L1

T. Sax.

B.

24

D

L1

T. Sax.

B.

29

E

F

L1

T. Sax.

B.

34

L1

T. Sax.

B.

39

L1

T. Sax.

B.

45

L1

T. Sax.

B.

G

50

L1

T. Sax.

B.

Fine

55

L1

T. Sax.

B.

60

L1

T. Sax.

B.

65

L1

T. Sax.

B.

70

L1

T. Sax.

B.

Can't get my eyes off you v1.0

$\text{♩} = 130$

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

19

HV

MV

LV

B.

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

A

%

23

HV

MV

LV

B.

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

27

HV

MV

LV

B.

Dm/B \flat

B \flat 7

Measures 27-30. HV part: chords. MV part: rests. LV part: eighth-note patterns. B. part: eighth-note patterns. Chord labels: Dm/B \flat and B \flat 7.

31

HV

MV

LV

B.

E \flat E \flat m B \flat

36

HV

MV

LV

B.

C B \flat

40

B

HV

MV

LV

B.

f

44 C

HV 1. 2. *f*

MV

LV *p*

B.

49 1.

HV

MV

LV

B.

53 2. D.S.

HV

MV

LV

B.

Chameleon v2.2

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

$\text{♩} = 80$ **A**

Lead

Chords

Bass

8 **B**

L.

C.

B.

13 4x **C**

L.

C.

B.

19 **D**

L.

C.

B.

25 D'

L.

C.

B.

31 Fine E Go drums go

L.

C.

B.

37 Solos! D.C.

L.

C.

B.

Disko Partizani v1.0

$\text{♩} = 90$

Riffs

Chords

Lead

Bass

4

R.

C.

L.

B.

7

A1

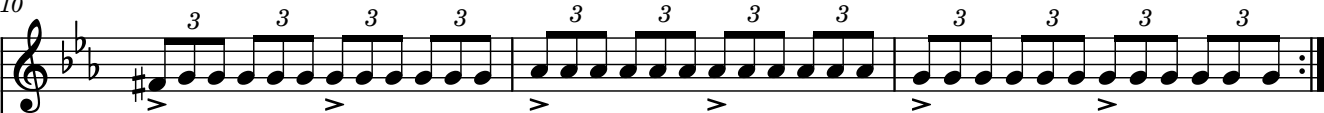
R.


C.

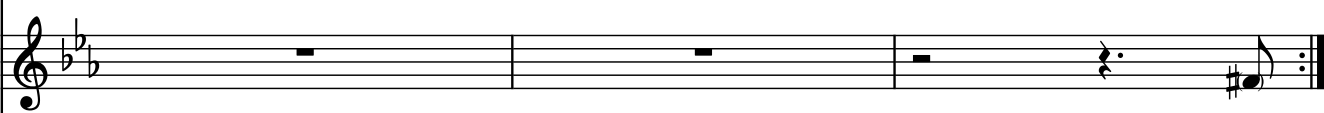
L.


B.

10

R. 

C. 

L. 

B. 

13

A2

R. 

C. 

L. 

B. 

17

A1

R. 

C. 

L. 

B. 

Dis-co dis-co

Dis-co dis-co

Dis-co dis-co

A4

22

R. par - ti - za - ni!

C. *f*

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

B. par - ti - za - ni!

1,2,3.

B

26

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

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

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

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

4.

Fine
D.S. thème 2x, puis solos

30

R.

C.

L.

B.

34 D.S.

R.

C.

L.

B.

This musical score is for four voices: Soprano (R.), Alto (C.), Tenor (L.), and Bass (B.). The key signature is G major (one sharp). Measure 34 features a vocal melody in the Soprano part, while the other parts provide harmonic support with chords and single notes. Measure 35 is a whole rest for all parts. The score concludes with a double bar line and repeat dots.

Measure 34: Soprano (R.) has a melody starting on G4, moving to A4, then B4, and finally C5. Alto (C.) has a whole rest. Tenor (L.) has a whole rest. Bass (B.) has a whole note G2. Measure 35: All parts have a whole rest. The score ends with a double bar line and repeat dots.

I'll Fly Away v1.2

Purple Brein

♩ = 100

Lead 1

Lead 2

Riff

Bass

C F C C Dm G C

9 **A**

L1

L2

R

B

C F C

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

13 Dm

L1

L2

R

B

C Dm G

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

16 **B**

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

L2

R

B
C C F C

21

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

L2

R

B
C Am Dm G C

Freed from desire v1.4

Purple Brein

A

♩ = 130

Lead 1

Lead 2

Riff

Bass

B

7

L1

L2

R

B

12

L1

L2

R

B

17 **C**

L1

L2

R

B

24 **D**

L1

L2

R

B

28

L1

L2

R

B

32 E

L1

L2

R

B

36

L1

L2

R

B

40 A2

L1

L2

R

B

44

L1 

 L2 

 R 


 B 

B2


48

L1 

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

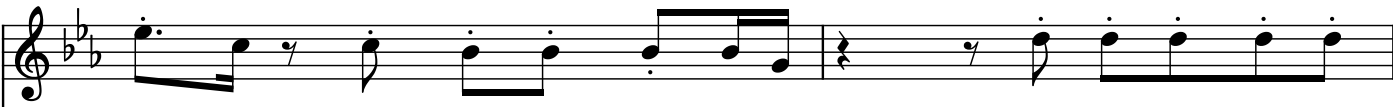
 L2 

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


 R 

 B 


51


L1 

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

 L2 

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

 R 

 B 

53

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

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

R

B

C2

55

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

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

R

B

D2

60

L1

L2

R

B

66

66

L1

L2

R

B

E2

70

70

L1

L2

R

B

la la la la la la la la la la la

74

74

L1

L2

R

B

la la

la la la la la la la la la la la

A3

78

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

L1: la la la la la la la la la la la la

L2: la la la la la la la la la la la la

R: [Instrumental accompaniment]

B: [Instrumental accompaniment]

82

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

L1: [Silent]

L2: [Silent]

R: [Instrumental accompaniment]

B: [Instrumental accompaniment]

86

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

L1: [Silent]

L2: [Silent]

R: [Instrumental accompaniment]

B: [Instrumental accompaniment]

Gangster v2.1

A
%

$\text{♩} = 140$

Lead

Ska

Bass

6

L

Ska

B

10

L

Ska

B

14

L

Ska

B

B

20 To Coda

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

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

C

D.S.

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

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

D

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

47

1, 2, 3. 3

L

Ska

B

51

4.

L

Ska

B

GhostHammer v2.0

♩ = 110

Riffs

Chords

Lead

Bass

15

R. The Ghosts of Christmas

C. The Ghosts of Christmas

L. x

B. x

A2

21

R.

C.
bus-ters!

L.
bus-ters!

B.

A3

27

R.
Ghost - bus-ters!

C.
Ghost - bus-ters!

L.

B.

33

1.

C.

L.

B.

2. D.S. $\text{♩} = 130$ **B1** ‰

39

R.

C.

L.

B.

p

B2

47

R.

C.

L.

B.

B3 à partir de 3

56

R.
Can't touch this

C.
Can't touch this

L.
Can't touch this

B.
Can't touch this

1 et 3

w

62

R.  Stop! Ham-mer time

C.  Stop! Ham-mer time

L.  Stop! Ham-mer time

B.  

Hey Ya v2.2

Outkast

A

♩ = 160

Lead 1

Lead 2

Chords

Bass

mf

B

6 4x

L1

L2

C.

B.

C1

11

3x

L1

L2

C.

B.

C2

15

L1

L2

C.

B.

20

L1

L2

C.

B.

25

D.S.

The musical score for 'The Rose Tree' is presented in four staves. The first three staves (L1, L2, and C.) are in treble clef, and the fourth staff (B.) is in bass clef. The key signature is one sharp (F#). The time signature changes from 2/4 to 4/4 in the fourth measure of each staff. The melody is primarily composed of eighth and sixteenth notes, with some rests and a final measure in 4/4 time.

31

D

L1

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

L2

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

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

C.

He - e - e - e - ya - a

B.

34

4x

B'

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

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

C.
 Hey ya - - a

B.

38

L1

L2

C.

B.

Fine

3x

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

Hip Hop medley v2.0

♩ = 88

A1
Φ

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. 

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

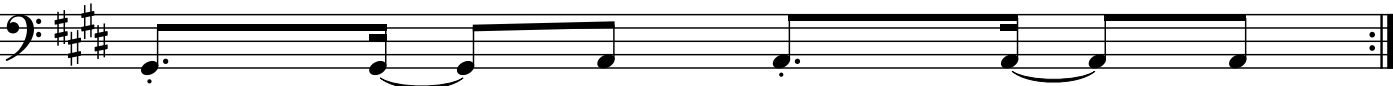
C. 

B. 

48 D.S.

L. 

C. 

B. 

If the kids are united v2.0

$\text{♩} = 70$

Voice 1

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

Voice 2

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

Bass

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

4

V1

ne-ver be de-fea-ted

V2

ne-ver be de-fea-ted

B.

ne-ver be de-fea-ted

10

V1

V2

B.

A

f

14

V1

V2

B.

19

V1 *p*

V2

B.

24

V1

V2

B.

28

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

V1 *f*

V2

B.

If the kids are u -

34

V1

V2

B.

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

37

V1

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

V2

B.

Detailed description: This block contains measures 37 through 40 of a musical score. The key signature has two sharps (F# and C#). V1 is a vocal line with lyrics: "kids are u - ni-ted then we'll - ne-ver be di - vi-ded". V2 and B. are accompaniment parts. Measure 37: V1 has quarter notes G4, A4, B4, C5. V2 has eighth notes G4, A4, B4, C5. B. has eighth notes G3, A3, B3, C4. Measure 38: V1 has quarter notes D5, E5, F#5, G5. V2 has eighth notes D5, E5, F#5, G5. B. has eighth notes D4, E4, F#4, G4. Measure 39: V1 has quarter notes A5, B5, C6, B5. V2 has eighth notes A5, B5, C6, B5. B. has eighth notes A4, B4, C5, B4. Measure 40: V1 has quarter notes A5, G5, F#5, E5. V2 has eighth notes A5, G5, F#5, E5. B. has eighth notes A4, G4, F#4, E4.

41

D

V1

1.

V2

B.

Detailed description: This block contains measures 41 through 44. Measure 41: V1 has a dynamic marking 'D' and a first ending bracket. V2 and B. have accompaniment. Measure 42: V1 has a dynamic marking 'D' and a first ending bracket. V2 and B. have accompaniment. Measure 43: V1 has a dynamic marking 'D' and a first ending bracket. V2 and B. have accompaniment. Measure 44: V1 has a dynamic marking 'D' and a first ending bracket. V2 and B. have accompaniment.

45

2.

V1

V2

B.

Detailed description: This block contains measures 45 through 47. Measure 45: V1 has a second ending bracket. V2 and B. have accompaniment. Measure 46: V1 has a second ending bracket. V2 and B. have accompaniment. Measure 47: V1 has a second ending bracket. V2 and B. have accompaniment.

Insurrection v1.0

A

$\text{♩} = 110$

Rhythm

Chords

Lead

Bass

p

2

2

8

R.

C.

L.

B.

p

p

2

2

B

16

R.

C.

L.

B.

2

2

25

R.

C.

L.

B.

33

C

R.

C.

L.

B.

41

R.

C.

L.

B.

48 **D**

R.

C.

L.

B.

The musical score is for four voices: Soprano (R.), Alto (C.), Tenor (L.), and Bass (B.). The key signature is D major (two flats: Bb and Eb). The score begins at measure 48, marked with a 'D' in a box. The Soprano part starts with a whole rest, followed by a half note D5, a quarter rest, and a repeat sign. The Alto part also starts with a whole rest, followed by a half note D5, a quarter rest, and a repeat sign. The Tenor part starts with a half note D4, a quarter note E4, a quarter note F4, and a quarter rest, followed by a repeat sign. The Bass part starts with a half note D3, a quarter note E3, a quarter note F3, and a quarter rest, followed by a repeat sign. The score continues with measures 49-55, featuring various triplet patterns and chordal textures. The piece concludes with a final measure containing a whole note D5 for the Soprano, a whole note D5 for the Alto, a whole note D4 for the Tenor, and a whole note D3 for the Bass.

It's not Unusual v2.0

Lead 1

Lead 2

Riff

Bass

5

L1

L2

R.

B.

A

It's not un - us -

10

L1

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

L2

R.

B.

15

L1


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

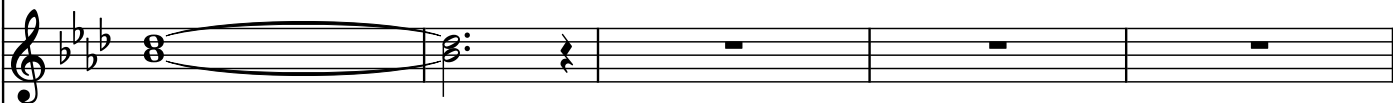
L2


R.


B.

19

L1 
 bout with a-ny-one it's not un - u - su - al to see me cry_

L2 


R. 

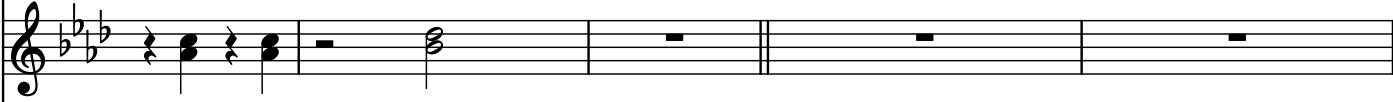
B. 

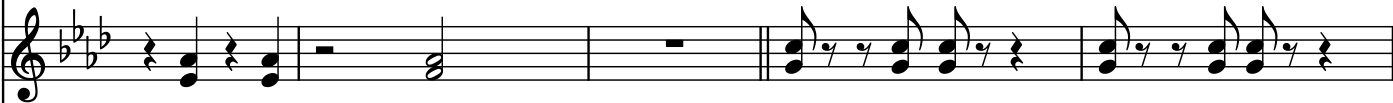
B


%

24

L1 
 I wa_nna die_ It's not un - u - su - al to go

L2 

R. 

B. 

29

L1 
 out at a-ny time but when I see you out and a -

L2 

R. 

B. 

33

L1

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

L2

R.

B.

37

L1

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

L2

R.

B.

C

42

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

L2

R.
8

B.

46

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

L2

R.
8

B.

51

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

L2

R.
8

B.

55 D

L1 mine _____

L2

R.

B.

61 1., 2. D.S.

L1

L2

R.

B.

67 3.

L1

L2

R.

B.

It wasn't me v2.1

A

♩ = 188

Lead

Riff

Chords

Bass

B

7
%

L.

R.

C.

B.

C

14

L.

R.

C.

B.

D

21

L. 

R. 

C. 

B. 

27

L. 

R. 

C. 

B. 

33

L. 
p

R. 
p

C. 

B. 

38

E

(soit appel, soit réponse)

L. it wa-sn't me!

R. it wa-sn't me!

C. it wa-sn't me!

B.

44

D.S.

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

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

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

B.

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

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

B

V1

V2

V3

B.

f

p

p

E \flat F B \flat E \flat

D.C. al Fine

11

V1

V2

V3

B.

E_b F B_b B_b

15

A' 2ème fois seulement D.S.

V1

V2

V3

B.

p *f*

B_b F Gm F E_b B_b F

19

C

V1

V2

V3

B.

23

V1

V2

V3

B.

A musical score for four staves, labeled V1, V2, V3, and B. The staves are grouped by a brace on the left. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be common time (C). Measure 23 (indicated by the number 23 above the first staff) contains a half note in each staff: V1 has a half note on G4, V2 on F4, V3 on E4, and B. on D3. Measure 24 contains a whole rest in each staff. The score ends with a double bar line.

Pastime Paradise v2.1

A

Lead

Riffs

Bass

Section A (Measures 1-7) features a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The Lead part consists of a single line with rests. The Riffs part consists of a single line with chords. The Bass part consists of a single line with notes and rests.

B

8

L.

R.

B.

Section B (Measures 8-10) features a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The L. part consists of a single line with rests. The R. part consists of a single line with notes and rests. The B. part consists of a single line with notes and rests.

11

L.

R.

B.

Section B (Measures 11-13) features a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The L. part consists of a single line with rests. The R. part consists of a single line with notes and rests. The B. part consists of a single line with notes and rests.

14

L. 

R. 

B. 

17

C

L. 

R. 

B. 

19

L. 

R. 

B. 

21

L. 

R. 

B. 

23 D

L. *ff*

R.

B.

26

L.

R.

B.

30

répéter jusqu'à épuisement

Fin chantée

E

L.

R.

B.

L. R. B.

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

People Everyday v1.0

$\text{♩} = 90$

Voices

Riff

Bass

5 **A**

V.

R.

B.

Hey!

Hey!

9 **B**

V.

R.

B.

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

14

V.

R.

B.

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

2

C

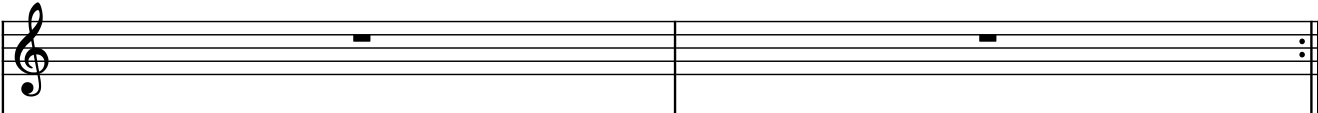
17

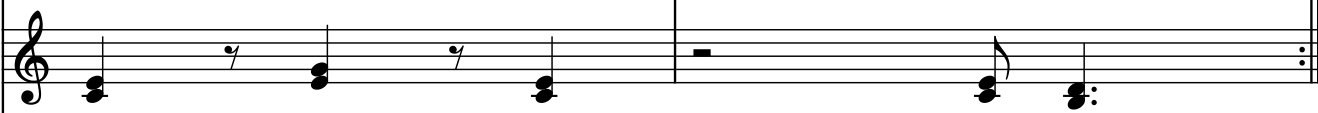
V. 

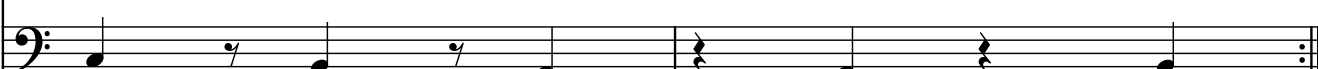
R. 

B. 

23

V. 

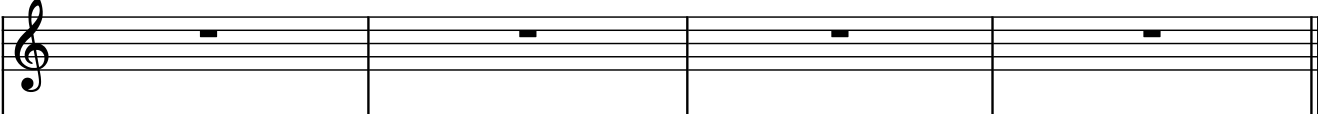
R. 

B. 


D

25

(solos)

V. 

R. 

B. 

September v2.2

Intro

Lead 1

Lead 2

Fills

Bass

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

5

L1

L2

F.

B.

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

8

L1

L2

F.

B.

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

A

12

L1

L2

F.

B.

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

16

L1

L2

F.

B.

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

20

L1

L2

F.

B.

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

24 B

L1

L2

F.

B.

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

28

L1

L2

F.

B.

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

33 C

L1

L2

F.

B.

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

38

L1

L2

F.

B.

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

42

D

L1

L2

F.

B.

troisième fois seulement

G \flat /A \flat A \flat Fm

47

L1

L2

F.

B.

E \flat A \flat A \flat

3x

52

L1

L2

F.

B.

Fm

E \flat

56

L1

L2

F.

B.

G \flat /A \flat

G \flat /A \flat

59

L1

L2

F.

B.

G \flat /A \flat

G \flat /A \flat

Skyfall v1.1

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

♩ = 86 **Intro/fin** **A**

High Voice

Low Voice

Bass

6

HV

LV

B.

11 **B**

HV

LV

B.

() à la reprise

15

HV

LV

B.

1.

C

19 **2.**

HV *f*
() seulement sur dernier C

LV *p*

B.

transition

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

HV

LV

B.

D

29

HV

LV

B.

32

HV

LV *cresc.*

B. *cresc.*

36

HV

LV

B.

ff

ff

=> C

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

Stand By Me v1.2

Purple Brein / Lucky Chops

A

♩ = 130

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

B

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

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

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

21 C

V1

V2

B

26

V1

V2

B

30

V1

V2

B

35

V1

V2

B

40

V1

V2

B

The musical score is for three voices: V1 (Soprano), V2 (Alto), and B (Bass). The key signature is E-flat major (three flats: Bb, Eb, Ab) and the time signature is 4/4. The score begins at measure 40.

V1 (Soprano): The first ending (marked '1.') consists of measures 40-42. The second ending (marked '2.') consists of measures 43-45. The melody is primarily eighth notes with some quarter notes.

V2 (Alto): The first ending (measures 40-42) features a half note followed by a quarter rest. The second ending (measures 43-45) features a whole note followed by a whole rest.

B (Bass): The first ending (measures 40-42) features a pattern of eighth notes and quarter notes. The second ending (measures 43-45) continues this pattern, ending with a quarter rest.

Sweet Dreams v2.3

$\text{♩} = 90$
(à partir de 3.)

Lead

Riff

Arpeggio

Bass

mf

mf
(à partir de 3.)

mf

8

L.

R.

A. Sax.

B.

mf

f

A

$\text{♩} = 128$

1. 2. 3.

The musical score is for 'Sweet Dreams v2.3'. It begins with a tempo of 90 BPM and a key signature of three flats. The first system includes four staves: Lead, Riff, Arpeggio, and Bass. The Lead staff has a melodic line with eighth and quarter notes. The Riff and Arpeggio staves have a rhythmic pattern of eighth notes. The Bass staff has a similar rhythmic pattern. The second system starts at measure 8 and includes four staves: L., R., A. Sax., and B. The L. staff has a melodic line with quarter and eighth notes. The R., A. Sax., and B. staves have a rhythmic pattern of eighth notes. The score includes dynamic markings of *mf* and *f*, and a section marked 'A' starting at measure 12. The tempo changes to 128 BPM at measure 12.

14

L.

R.

A. Sax.

B.

18 Fine

L.

R.

A. Sax.

B.

22

L.

R.

A. Sax.

B.

25

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

R.

A. Sax.

B.

28

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

R.

A. Sax.

B.

31

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

R.

A. Sax.

B.

34 B

L. *f* be bu-sed 3

R. *f*

A. Sax. *f*

B. *f*

38 C %

L. *mf*

R. *mf*

A. Sax. *mf*

B. *mf*

42

L.

R.

A. Sax.

B.

46 D

L. 

R. 

A. Sax. 

B. 

50

L. 

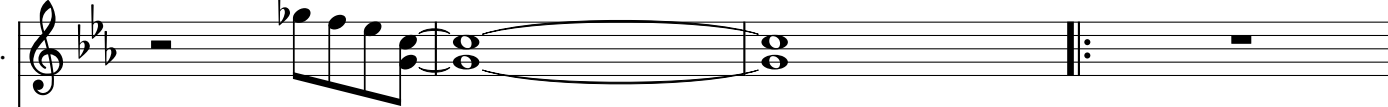
R. 

A. Sax. 

B. 


E-Solos
To Coda

54

L. 

R. 

A. Sax. 

B. 

58

L. 

R. 

A. Sax. 

B. 

mp

mp

mp

mp

62

D.S. al Coda

L. 

R. 

A. Sax. 

B. 

What is (tainted) love v2.1

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for three parts: Lead, Riff, and Bass, all in the key of D major (indicated by two sharps) and 4/4 time.

- Lead:** The Lead part consists of a series of whole rests, indicating a silent melody.
- Riff:** The Riff part features a series of chords, primarily triads and dyads, played in a rhythmic pattern.
- Bass:** The Bass part features a series of eighth notes, providing a rhythmic foundation for the song.

9 **A**

L.

R.

B.

B1

Musical score for B1, featuring three staves (L., R., B.) and a key signature of three sharps (F#, C#, G#). The L. staff contains whole rests. The R. staff contains a complex rhythmic pattern of eighth and sixteenth notes. The B. staff contains whole rests.

18 C

L. R. B.

23

L.

R.

B.

27

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

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

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

31

L.
__ me____ no more____ What is love

R.
__ me____ no more____ What is love

B.
__ me____ no more____ What is love

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.


59 H

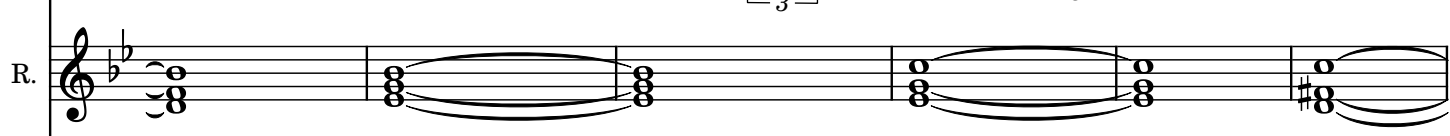
L. 

R. 

B.

64

L. 

R. 

B.

70 D.S.

L. 

R. 

B.