

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

23

L1

L2

R.

B.

Handwritten musical score for measures 23-28. The score is in 4/4 time and B-flat major. It features four staves: L1 (Lead 1), L2 (Lead 2), R. (Right), and B. (Bass). L1 and L2 have melodic lines with rests. R. has a harmonic accompaniment of chords. B. has a bass line with eighth and quarter notes.

29

29

L1

L2

R.

B.

Handwritten musical score for measures 29-34. The score continues from the previous system. L1 and L2 have more complex melodic patterns. R. continues with harmonic accompaniment, including some sustained chords. B. continues with a steady bass line.

35

35

L1

L2

R.

B.

Handwritten musical score for measures 35-40. The score concludes with double bar lines and repeat signs. L1 and L2 have final melodic phrases. R. has final harmonic accompaniment. B. has a final bass line.

Brooklyn v1.1

♩ = 104

2 3 4 5 6 7

Lead 1

Lead 2

Chords

Bass

Cm Ab Bb Cm Cm G Cm Ab Bb Cm

A

8 9 10 11 12 13

L1

L2

C.

B.

Cm G Cm Ab Bb Cm Cm G Cm

B

14 15 16 17 18

L1

L2

C.

B.

Ab Bb Cm Cm G Cm Ab Bb

19 20 21 22 23

L1

L2

C.

B.

Cm Cm G Cm Ab Bb Cm

24 25 26 27

L1

L2

C.

B.

Cm G Cm Ab Bb Cm

C

f *f*

28 29 30 31

L1

L2

C.

B.

Cm G Cm Ab Bb Cm

f *f*

32 33 34 35

L1

L2

C.

B.

Cm G Cm G Cm

D

1. 2. Fine

36 37 38

L1

L2

C.

B.

A \flat B \flat Cm

39 40 41 42

L1

L2

C.

B.

Cm A \flat B \flat Cm Cm G

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 take my eyes off you v1.1

♩ = 130

High Voice

Middle Voice

Low voice

Bass

p

7

+ drums

HV

MV

LV

B.

11

HV

MV

LV

B.

15

HV

MV

LV

B.

Measures 15-18. HV part: eighth-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: rests and 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

1. 2.

HV *f*

MV *p*

LV *p*

B.

49 1.

HV

MV

LV

B.

53 2. D.S.

HV

MV

LV

B.

59 2.

HV *p*

MV *p*

LV *p*

B. *p*

Chameleon v2.2

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

$\text{♩} = 80$ **A**

Lead

Chords

Bass

8 **B**

L.

C.

B.

13 4x **C**

L.

C.

B.

19 **D**

L.

C.

B.

25 D'

L.

C.

B.

31 Fine E Go drums go

L.

C.

B.

37 Solos! D.C.

L.

C.

B.

Chnam Oun Dop Pram Mauy / Cyclo v2.0

Ros Serey Sothea

A Em %

Lead16

Lead Cyclo

Bass

5 Em Am Bm

L16

LC

B.

10 Em D Em

L16

LC

B.

B0

1.

2.

Fine

14

L16

LC

B.

Cy-clo!

Cy-clo!

Cy-clo!

Cy-clo!

19

L16

LC

B.

Cy-clo!

Cy-clo!

Cy-clo!

Cy-clo!

24

B1

E

E

E

L16

LC

B.

chi cy-clo

chi cy-clo

chi cy-clo

(pas sur soli)

28 B2 E A A 1.B7 3

L16 *chi cy-clo*

LC (toujours)

B.

33 E 2. D.S.

L16

LC

B.

Disko Partizani v1.2

A0

♩ = 90

comme un bourdon !

Sheet music for the first system (measures 1-3) of the piece "Disco Partizani v1.2". The system includes staves for Riffs, Chords, Lead, and Bass. The Riffs staff features a melodic line with triplets and accents, starting with a *p* (piano) dynamic. The Chords, Lead, and Bass staves are currently empty, indicated by a horizontal line across each staff.

Sheet music for the second system (measures 4-6) of the piece "Disco Partizani v1.2". The system includes staves for Riffs (R.), Chords (C.), Lead (L.), and Bass (B.). The Riffs staff continues the melodic line with triplets and accents, marked with a *p* dynamic. The Chords staff shows a series of chords, while the Lead and Bass staves remain empty, indicated by a horizontal line across each staff.

A1

§

Sheet music for the third system (measures 7-9) of the piece "Disco Partizani v1.2". The system includes staves for Riffs (R.), Chords (C.), Lead (L.), and Bass (B.). The Riffs staff features a melodic line with triplets and accents, marked with a *p* dynamic. The Chords staff shows a series of chords. The Lead and Bass staves contain a short melodic phrase, marked with a *p* dynamic. The system concludes with a repeat sign (double bar line with two dots) and a section symbol (§).

10

R.

C.

L.

B.

14

A2

R.

C.

L.

B.

18

A3

R.

C.

L.

B.

Dis-co dis-co

Dis-co dis-co

Dis-co dis-co

Dis-co dis-co

A4

23

R. par - ti - za - ni!

C. *f*

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

B. par - ti - za - ni!

1,2,3.

4.**4bis.**

D.S.

27

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

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

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

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

B

thème 4x, puis solos

appel disko puis re-thème sur fin

31

R.

C. Par - ti par - ti

L. Par - ti par - ti

B.

35 Fin D.S.

R.

C.

L.

B.

Measure 35: Soprano (R.) has a melodic line starting on G4, moving to A4, B4, A4, G4, F4, E4, D4. Alto (C.) has a harmonic accompaniment with chords on G4, A4, B4, A4, G4, F4, E4, D4. Tenor (L.) has a single note on G4. Bass (B.) has a single note on G4.

Measure 36: Soprano (R.) has a melodic line starting on D4, moving to C4, B3, A3, G3, F3, E3, D3. Alto (C.) has a harmonic accompaniment with chords on D4, C4, B3, A3, G3, F3, E3, D3. Tenor (L.) has a single note on D4. Bass (B.) has a single note on D4.

Measure 37: Soprano (R.) has a melodic line starting on G4, moving to A4, B4, A4, G4, F4, E4, D4. Alto (C.) has a harmonic accompaniment with chords on G4, A4, B4, A4, G4, F4, E4, D4. Tenor (L.) has a single note on G4. Bass (B.) has a single note on G4.

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

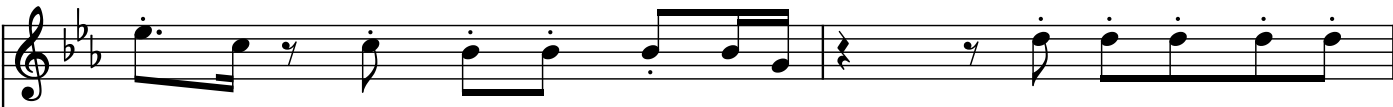
 L2 

 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

B

82

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

L1

L2

R

B

86

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

L1

L2

R

B

Gangster v2.1

Lead

Ska

Bass

♩ = 140

A

§

6



L

Ska

B

10

L

Ska

B

[illegible]

B

20 To Coda

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

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

C

D.S.

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

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

D

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

47

1, 2, 3. 3

L

Ska

B

51

4.

L

Ska

B

Gavotte v2.0

A

Swing

Voice 1

Voice 2

Voice 3

Bass

5

3

V1

V2

V3

B

B

9

V1

V2

V3

B

14

V1

V2

V3

B

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

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

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

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

GhostHammer v2.3

$\text{♩} = 110$

Riffs

Chords

Lead

Bass

A1

9

R.

C.

L.

B.

16

R.

C.

L.

B.

Ghost - bus-ters!

A2

22

R.

C.

L.

B.

A3

28

R.
Ghost - bus-ters!

C.
Ghost - bus-ters!

L.

B.

34

R.
1. 2.

C.

L.

B.

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

64 (2eme : who you gonna call?)

R. Stop! Ham-mer time

C. Stop! Ham-mer time

L. Stop! Ham-mer time

B. w

The image shows a musical score for four voices: Right (R.), Center (C.), Left (L.), and Bass (B.). The score is written in 4/4 time. The first measure of each part is marked with a '64' and a 'D.S.' (Da Capo) instruction. The lyrics 'Stop! Ham-mer time' are written below the first three parts. The Bass part has a 'w' (wavy line) above the first measure. The score is divided into two systems by a double bar line. The first system contains measures 1-4, and the second system contains measures 5-8. The lyrics 'Stop! Ham-mer time' are written below the first three parts in the first system. The 'D.S.' instruction is written above the first measure of the first system. The '64' is written above the first measure of the first system. The 'w' is written above the first measure of the Bass part in the first system.

Good Times v1.1 (C)

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

A

$\text{♩} = 100$ on introduit les voix : riff, banjo/percu, bar, basse, tp
fin

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

12 D.C.

HV

LV

R

B

Good

The musical score is for four voices: HV (High Voice), LV (Low Voice), R (Right), and B (Bass). The key signature is D major (two sharps). The score consists of three measures. Measure 12 starts with a rehearsal mark '12'. HV has a quarter rest, followed by a quarter note D5, a quarter note E5, and a quarter note F#5. LV has a half note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. R has a quarter rest, followed by a quarter note D4, a quarter note E4, and a quarter note F#4. B has a quarter note D3, a quarter note E3, a quarter note F#3, and a quarter note G3. Measure 13: HV has a quarter rest, followed by a quarter note D5, a quarter note E5, and a quarter note F#5. LV has a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G4. R has a quarter rest, followed by a quarter note D4, a quarter note E4, and a quarter note F#4. B has a quarter note D3, a quarter note E3, a quarter note F#3, and a quarter note G3. Measure 14: HV has a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. LV has a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G4. R has a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G4. B has a quarter note D3, a quarter note E3, a quarter note F#3, and a quarter note G3. The word 'Good' is written below the HV staff in measure 14. The piece ends with a double bar line and repeat dots.

Hey Ya v2.2

Outkast

A

♩ = 160

Lead 1

Lead 2

Chords

Bass

mf

B

6 4x

L1

L2

C.

B.

4x

C1

11

3x

L1

L2

C.

B.

C2

15

L1

L2

C.

B.

20

L1

L2

C.

B.

25

D.S.

L1:

 L2:

 C.:

 B.:

31

D

L1:

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

 L2:

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

 C.:

 He - e - e - e - ya - - a

 B.:

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

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. Staff L1 features a series of chords, primarily triads, with a final triplet of chords marked '3x'. Staff L2 has a melodic line starting with an accent, followed by a series of eighth and sixteenth notes. Staff C. contains sustained chords, with the final measure marked with an '8' indicating an octave. Staff B. provides a bass line with eighth and sixteenth notes, including an accent on the first note. The score includes time signature changes from 2/4 to 4/4 and ends with a double bar line and repeat dots.

Hip Hop medley v2.1

♩ = 88

A1



Lead

Chords

Bass

Bm Em Bm F#7 Bm Em

8

Fine
4x

C Pas les 2 premières fois

L

C.

B.

Bm F#7 Bbm Bbm

12

6x **A2**

Trombone takes the lead!

L

C.

B.

Ab Bbm Bm Em Bm F#7

18 **pre-D**

L C B

23 **D** Pas la première fois

L C B

C#m B C#m G#m F#

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

L C B

G#m Bm Em Bm F#7

31 **E** Accélération %

L C B

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

38

L

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

C.

B.

42

L

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

C.

B.

45

L

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

C.

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

B.

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

48

D.S.

L

C.

B.

If the kids are united v2.1

$\text{♩} = 70$

Voice 1

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

Voice 2

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

Bass

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

4

V1

ne-ver be de-fea-ted

V2

ne-ver be de-fea-ted

B.

ne-ver be de-fea-ted

10

V1

V2

B.

A

f

14

V1

V2

B.

19

V1 *p*

V2

B.

24

V1

V2

B.

28

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

V1 *f*

V2

B.

If the kids are u -

34

V1

V2

B.

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

37

V1

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

V2

B.

41

D

2ème fois vers C3

V1

V2

B.

I got my mind set on you V1.1

A (BCD)x2 E F (BCD) B

♩ = 140
Swing

A

§

Lead

Chords

Bass

6 **B**

Fine

C

à la reprise

L

C

B

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 **Ad lib.**

L

C

B

34 D.S.

L

C

B

Insurrection v1.1

A

$\text{♩} = 110$

sur reprise seulement

Rhythm

Chords

Lead

Bass

p

8

R.

C.

L.

B.

p

B

16


R.

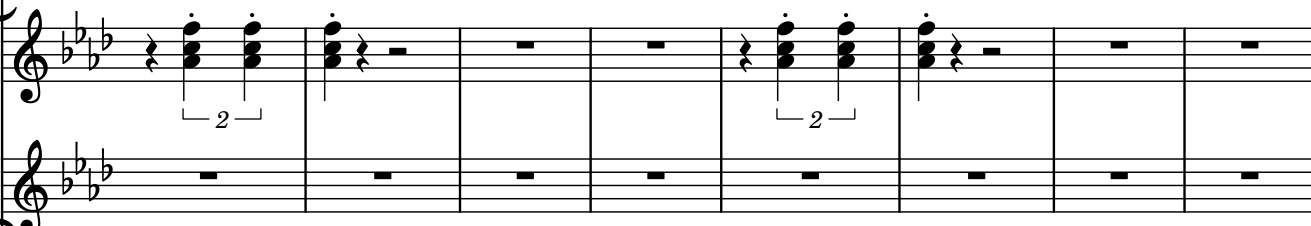
C.

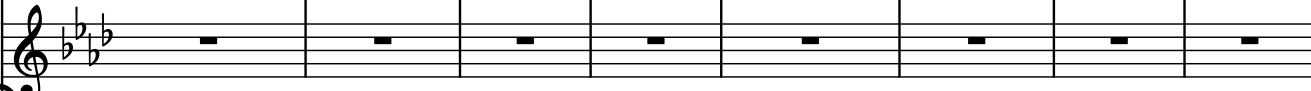
L.


B.

24

R. 

C. 

L. 

B. 

32

C Solos après 2 tours

R. 

C. 

L. 

B. 

40

R. 

C. 

L. 

B. 

48 **D** D.C.

R.

C.

L.

B.

The musical score is for four voices: R. (Right), C. (Center), L. (Left), and B. (Bass). The key signature is one sharp (F#). The time signature is 3/4. The score starts at measure 48. The R. part has a repeat sign and a fermata. The C. part has a repeat sign and a fermata. The L. part has a repeat sign and a fermata. The B. part has a repeat sign and a fermata. The score includes triplets and a D.C. marking.

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

7 B %

L. R. C. B.

14

C

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.

Loaded v2.1 (C)

Sous-titre

Compositeur / Arrangeur

$\text{♩} = 90$

Saxophone soprano

Saxophone alto

Saxophone baryton

Trompette

Trombone

Bass

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

10

G **C** Dm Em Am G Am G Am G Am

L

V

B

Musique Liquide v1.1 (C)

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

D 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.

f

p

p

Bb F Gm F Eb Bb F

B

V1

V2

V3

B.

f

p

p

Eb F Bb Eb

D.C. al Fine

11

V1

V2

V3

B.

E_b F B_b B_b

15

A' 2ème fois seulement D.S.

V1

V2

V3

B.

p *f* B_b F Gm F E_b B_b F

19

C

V1

V2

V3

B.

23

V1

V2

V3

B.

A musical score for four staves, labeled V1, V2, V3, and B. The 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 4/4. Measure 23 (indicated by the number 23 above the first staff) contains a half note in each staff: V1 (F4), V2 (E4), V3 (F4), and B. (B2). 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.

[illegible][illegible]

L. R. B.

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

People Everyday v1.2

$\text{♩} = 90$

Voices

Riff

Bass

5 **A**

V.

R.

B.

Hey!

Hey!

9 **B**

V.

R.

B.

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

14

V.

R.

B.

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

2

C

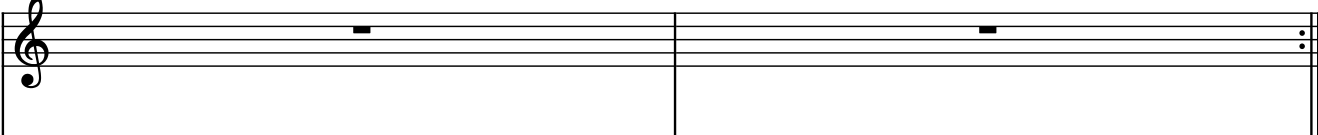
17


V. 
I - I - I - I am ev - ery day peo - ple


R. 

B. 

23

V. 

R. 

B. 

D

25

(solos)

V. 

R. 

B. 

Pure Imagination v1.2 (C)

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.

17 **A2**

V1

V2

B.

22

V1

V2

B.

26 **B**

V1

V2

B.

F Am C

30

V1

V2

B.

G

34 D.S. C

V1 1. 2.

V2 trombones trombones

B. F C F C

Detailed description: This system contains measures 34 through 39. V1 and V2 both have first and second endings bracketed together, starting at measure 34. The first ending leads to measure 35, and the second ending leads to measure 36. In measure 34, V1 has a half note G4 and a quarter note F4, while V2 has a half note G4. In measure 35, V1 has a half note A4 and a quarter note G4, while V2 has a half note A4. In measure 36, V1 has a half note B4 and a quarter note A4, while V2 has a half note B4. In measure 37, V1 has a half note C5 and a quarter note B4, while V2 has a half note C5. In measure 38, V1 has a half note D5 and a quarter note C5, while V2 has a half note D5. In measure 39, V1 has a half note E5 and a quarter note D5, while V2 has a half note E5. The B. part has a bass line with chords F, C, F, C in measures 35-39. The trombones have a melody in measures 35-39.

40 D.S.

V1

V2 trombones

B. Dm7 C D G

Detailed description: This system contains measures 40 through 44. V1 and V2 both have a melody. In measure 40, V1 has a half note G4 and a quarter note F4, while V2 has a half note G4. In measure 41, V1 has a half note A4 and a quarter note G4, while V2 has a half note A4. In measure 42, V1 has a half note B4 and a quarter note A4, while V2 has a half note B4. In measure 43, V1 has a half note C5 and a quarter note B4, while V2 has a half note C5. In measure 44, V1 has a half note D5 and a quarter note C5, while V2 has a half note D5. The B. part has a bass line with chords Dm7, C, D, G in measures 40-44. The trombones have a melody in measures 40-44.

Purple Rain v1.4 (C)

♩ = 60

High voice

Riffs

Lead

Bass

A

Pas à la reprise

6

HV

R

L

B

10

B

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

C

() 2 tours avant la fin

24

1.

HV

R

L

B

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

HV

R

L

B

1. vers C / 2. vers fin

2.

B'

Fin

en chantant

D.S.

September v2.2

Intro

Lead 1

Lead 2

Fills

Bass

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

5

L1

L2

F.

B.

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

8

L1

L2

F.

B.

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

A

12

L1

L2

F.

B.

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

16

L1

L2

F.

B.

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

20

L1

L2

F.

B.

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

24 B

L1

L2

F.

B.

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

28

L1

L2

F.

B.

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

33 C

L1

L2

F.

B.

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

38

L1

L2

F.

B.

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

42

D

L1

L2

F.

B.

troisième fois seulement

G \flat /A \flat A \flat Fm

47

L1

L2

F.

B.

E \flat A \flat A \flat

3x

52

L1

L2

F.

B.

Fm

E \flat

56

L1

L2

F.

B.

G \flat /A \flat

G \flat /A \flat

59

L1

L2

F.

B.

G \flat /A \flat

G \flat /A \flat

Skyfall v1.1

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

♩ = 86 **Intro/fin** **A**

High Voice

Low Voice

Bass

6

HV

LV

B.

11 **B**

HV

LV

B.

() à la reprise

15

HV

LV

B.

1.

C

19

2.

HV

LV

B.

f

() seulement sur dernier C

p

transition

23

2x; 2x; 4x

1., 3.

1.=> B, 3.=> fin

2.

HV

LV

B.

D

29

HV

LV

B.

32

HV

LV

B.

cresc.

cresc.

36

HV

LV

B.

ff

ff

=> C

Stand By Me v1.2

Purple Brein / Lucky Chops

A

♩ = 130

Music notation for the first system (measures 1-6) of section A. It features three staves: Voice 1, Voice 2, and Bass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. All three parts are 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 consists of three staves labeled V1, V2, and B. The key signature has three flats (B-flat, E-flat, A-flat). V1 is in treble clef and features a first ending (marked '1.') and a second ending (marked '2.'). V2 is in treble clef and has a long note in the second ending. B is in bass clef and has a rhythmic pattern of eighth notes.

1.

2.

Supermen Lovers v1.2 (C)

Starlight

Intro/fin

chant sur fin

Fine

Music notation for the Intro/fin section, featuring Voice 1, Voice 2, and Bass staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "Star - light is what you need". The chords indicated are C, A \flat , Fm6, C sus , and C.

Music notation for section A, starting at measure 8. It features Voice 1 (V1), Voice 2 (V2), and Bass (B) staves. The key signature is B-flat major. The chords indicated are C, A \flat , and Fm6.

Music notation for section B, starting at measure 13. It features Voice 1 (V1), Voice 2 (V2), and Bass (B) staves. The key signature is B-flat major. The chord indicated is C.

Music notation for section B2, starting at measure 18. It features Voice 1 (V1), Voice 2 (V2), and Bass (B) staves. The key signature is B-flat major.

B3

23

V1

V2

B

28

V1

V2

B

C

%

33

V1

V2

B

1=>B, 2=>Break, 3=>D, 4=>intro/fin

Break

38

V1

V2

B

sur 2, 3 (pas sur 1)

sur 1, 2 (pas sur 3)

C

F

41 D x3 D.S. à la reprise

V1

V2

B

C

C

Ab

45

V1

V2

B

C

Ab

50

V1

V2

B

Bb

C

Fm

55 D.S.

V1

V2

B

C

Sweet Dreams v2.3

$\text{♩} = 90$
(à partir de 3.)

Lead

Riff

Arpeggio

Bass

mf

mf
(à partir de 3.)

mf

8

4.

A

$\text{♩} = 128$

L.

R.

A. Sax.

B.

f

Detailed description of the musical score: The score is for a piece titled 'Sweet Dreams v2.3'. It consists of two systems of music. The first system has four staves: Lead, Riff, Arpeggio, and Bass. The time signature is 3/4, and the tempo is 90 bpm. The key signature has two flats. The Lead staff has a melodic line with eighth and quarter notes. The Riff staff has a rhythmic pattern with eighth notes and rests. The Arpeggio staff has a pattern of eighth notes. The Bass staff has a pattern of eighth notes. The second system starts at measure 8 and has four staves: L., R., A. Sax., and B. The time signature changes to 4/4, and the tempo changes to 128 bpm. The L. staff has a melodic line with quarter and eighth notes. The R. staff has a rhythmic pattern with eighth notes and rests. The A. Sax. staff has a pattern of eighth notes. The B. staff has a pattern of eighth notes. A section marker 'A' is placed above the 4th measure of the second system. Dynamic markings include *mf* and *f*.

14

L.

R.

A. Sax.

B.

18 Fine

L. *f* Sweetdreams are made of this_ who. am I_ to

R.

A. Sax.

B.

22

L. dis-a_ gree_ I've tra-velled the world and the se-ven seas_

R.

A. Sax.

B.

25

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

R.

A. Sax.

B.

28

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

R.

A. Sax.

B.

31

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

R.

A. Sax.

B.

34 B

L. *f* be bu-sed 3

R. *f*

A. Sax. *f*

B. *f*

38 C %

L. *mf*

R. *mf*

A. Sax. *mf*

B. *mf*

42

L.

R.

A. Sax.

B.

46 D

L.

R.

A. Sax.

B.

50

L.

R.

A. Sax.

B.

E-Solos
To Coda

54

L.

R.

A. Sax.

B.

58

L. *mp*

R. *mp*

A. Sax. *mp*

B.

62

D.S. al Coda

L.

R.

A. Sax.

B.

What is (tainted) love v2.1

Lead

Riff

Bass

9 **A**

L.

R.

B.

13 **B1**

L.

R.

B.

18 **C**

L.

R.

B.

23

L.

R.

B.

27

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

R.
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

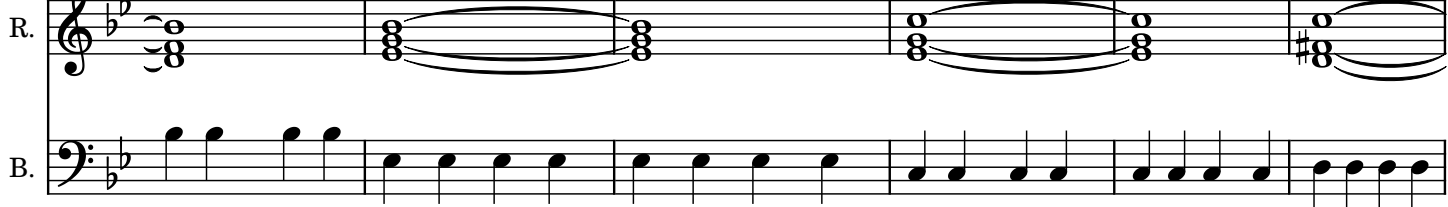
L. 

R. 

B.

64

L. 

R. 

B.

70 D.S.

L. 

R. 

B.