

1999 v2.1

Prince

A

Lead 1

Lead 2

Riff

Bass

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

9

L1

L2

R.

B.

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

16

L1

L2

R.

B.

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

21

L1

L2

R.

B.

This system contains measures 21 through 26. L1 is mostly silent, with a melodic line starting in measure 25. L2 plays a rhythmic pattern of eighth and sixteenth notes. R. plays chords in measures 21-22 and 24-25, with rests in between. 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, mostly in measures 27-28 and 30-31. 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. has whole-note chords in measures 33-34 and 36-37, with eighth-note chords in measures 35 and 38. B. continues the eighth-note bass line.

39

L1

L2

R.

B.

The musical score consists of four staves, each with a treble clef and a key signature of two sharps (D major). The staves are labeled L1, L2, R., and B. on the left. The music is written in 4/4 time. The first staff (L1) has a whole rest in measure 39 and a half note G4 in measure 40. The second staff (L2) has a whole rest in measure 39 and a whole rest in measure 40. The third staff (R.) has a quarter rest in measure 39, followed by a half note G4 in measure 40. The fourth staff (B.) has a quarter note D3 in measure 39, followed by a half note G4 in measure 40. The score ends with a double bar line and repeat dots in measure 40.

Brooklyn v1.1

♩ = 104

2 3 4 5 6

Lead 1

Lead 2

Chords

Bass

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

A

7 8 9 10 11 12

L1

L2

C.

B.

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

B

13 14 15 16 17

L1

L2

C.

B.

Cm A \flat B \flat Cm Cm G Cm

18 19 20 21 22

L1

L2

C.

B.

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

23 24 25 26

L1

L2

C.

B.

C

f

Cm Cm G Cm A \flat B \flat

27 28 29 30

L1

L2

C.

B.

f *f*

Cm Cm G Cm A \flat B \flat

31 32 33 34 Fine

L1

L2

C.

B.

f

Cm Cm G Cm G

35 **D** 36 37 38

L1

L2

C.

B.

Cm Ab Bb Cm

39 40 41 42

L1

L2

C.

B.

Cm Ab Bb Cm Cm G

Buyo & co v2.2

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

A

♩ = 180

Swing

B

Lead 1

Tenor Saxophone

Bass

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

C

7

L1

T. Sax.

B.

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

12

L1

T. Sax.

B.

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

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

G

L1

T. Sax.

B.

Fine

53

L1

T. Sax.

B.

57

L1

T. Sax.

B.

61

L1

T. Sax.

B.

65

L1

T. Sax.

B.

69

L1



T. Sax.



B.



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: sustained chord. B.: eighth-note bass line.

18

HV

MV

LV

B.

Measures 18-21. HV: eighth-note patterns. MV: eighth notes. LV: sustained chord. B.: eighth-note bass line.

22

HV

MV

LV

B.

A

3

B \flat

Measures 22-25. HV: eighth notes, repeat sign. MV: eighth notes, triplet. LV: sustained chord, triplet. B.: eighth notes. A section marker 'A' and a repeat sign are present.

26

HV

MV

LV

B.

Dm/B \flat

B \flat 7

Measures 26-29. HV: eighth notes. MV: triplet. LV: triplet. B.: eighth notes. Chord labels Dm/B \flat and B \flat 7 are present.

30

HV

MV

LV

B.

E \flat

E \flat m

3

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 a triplet of eighth notes in the first measure, followed by eighth notes in the second, and another triplet in the third, followed by eighth notes in the fourth. The B. part has a continuous eighth-note pattern. The LV part has a B \flat in the third measure and a C in the fourth measure.

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

L.

C.

B.

29

D'

E Go drums go

35

Solos!

40

D.C.

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 (Center) provides a chordal accompaniment in treble clef, with chords of two and three notes, some marked with a dot below. The L. staff (Left) is empty. The B. staff (Bass) has a bass line in bass clef, starting with a half note and followed by rests, ending with a repeat sign. The word 'Fin' is centered above the R. staff, and 'D.S.' is at the top right.

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

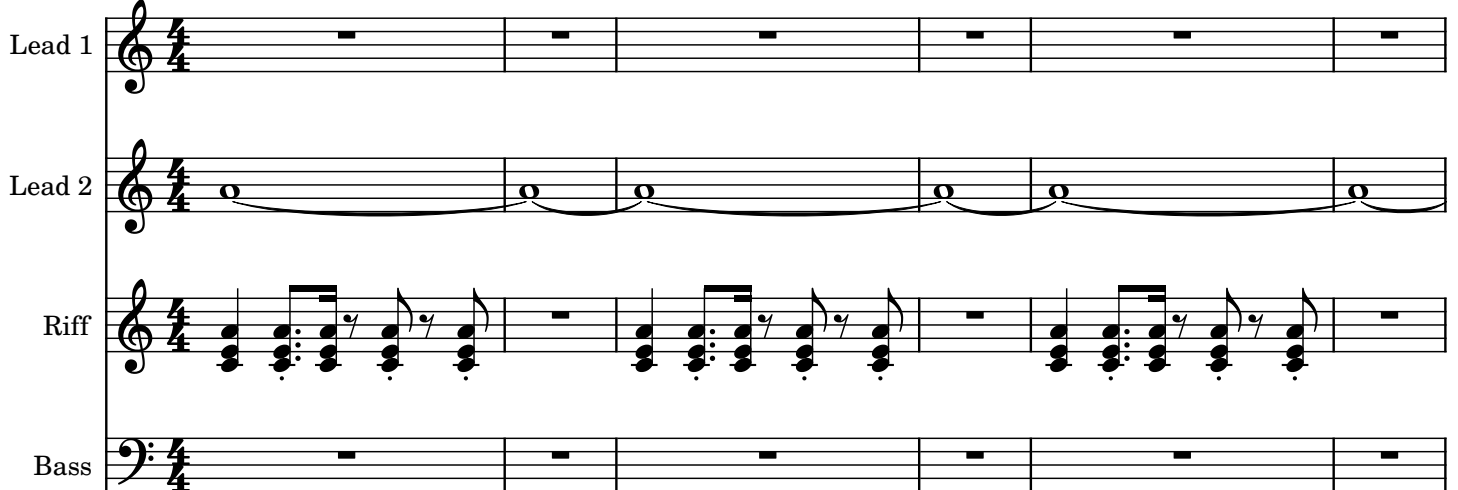
♩ = 130

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

The image shows a musical score for the song "The Rose Tree". It consists of four staves labeled L1, L2, R, and B. The time signature is 4/4. The key signature has one flat (B-flat). The melody is primarily in the L1 and L2 staves, with L1 having a more active line. The R and B staves provide harmonic support with chords and single notes.

Measure 1: L1 starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4. L2 has a whole rest. R has a chord of G2, Bb2, and D3. B has a whole rest.

Measure 2: L1 has a quarter note G4, followed by eighth notes A4, Bb4, and A4. L2 has a whole rest. R has a chord of G2, Bb2, and D3. B has a whole rest.

Measure 3: L1 has a quarter note G4, followed by eighth notes A4, Bb4, and A4. L2 has a whole rest. R has a chord of G2, Bb2, and D3. B has a whole rest.

Measure 4: L1 has a quarter note G4, followed by eighth notes A4, Bb4, and A4. L2 has a whole rest. R has a chord of G2, Bb2, and D3. B has a whole rest.

E2

70

10

L1

la la la la la la la la la la

L2

R

B

74

L1: *la la la la la la la la la la la la la la la la*
 L2: *la la la la la la la la la la la la*
 R: *la la la la la la la la la la la la*
 B: *la la la la la la la la la la la la*

A3

78

L1
la la la la la la la la la la la la

L2
la la la la la la la la la la la la

R

B

82

L1

L2

R

B

86

L1

L2

R

B

Gangster v2.1

Lead $\text{♩} = 140$

Ska

Bass



5 **A**

L

Ska

B



8

L

Ska

B



11

L

Ska

B



14

L

Ska

B

B

18

To Coda

L

Ska

B

25

L

Ska

B

28

L

Ska

B

C

32

D.S.

L

Ska

B

37

L

Ska

B

41

D

L

Ska

B

48

1, 2, 3. | 4.

L

Ska

B

GhostHammer v2.1

$\text{♩} = 110$

Riffs

Chords

Lead

Bass

A1

8

R.

C.

L.

B.

15

R.

C.

L.

B.

Ghost-

Ghost-

A2

21

R.

C.

bus-ters!

L.

bus-ters!

B.

26

R.

Ghost - bus-ters!

C.

Ghost - bus-ters!

L.

B.

A3

31

R.

1.

C.

L.

B.

37

1. D.S.

2.

R.

C.

L.

B.

43

2. $\text{♩} = 130$ B1

R.

C.

L.

B.

52

B2 Solos

R.

C.

L.

B.

60

B3 à partir de 3

1,2,3. 4.

R. Can't touch this Stop!

C. 1 et 3 Can't touch this Stop!

L. 1 et 3 Can't touch this Stop!

B.

66

D.S.

R. Ham - mer time

C. Ham - mer time

L. Ham - mer time

B.

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 v2.0

♩ = 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!

L

C.

B.

18 pre-D

L C. B.

22 D Pas la première fois

L C. B.

25 pre-A3 5x

L C. B.

28 A3 5x Accélération ♩ = 110

L C. B.

35 **E**

L

C.

B.

39 To Coda

L

C.

B.

43

L

C.

B.

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

46 D.S.

L

C.

B.

nu-do a Mi-a-mi

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

9

V1

V2

B.

f

13

A

V1

V2

B.

17

V1 *p*

V2

B.

22

V1

V2

B.

26

B

V1

V2

B.

31

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

V1 *f*

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

V2

B.

35

V1

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

V2

B.

38

V1

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

V2

B.

41

D

1.

V1

V2

B.

45

2.

V1

V2

B.

Insurrection v1.1

A

$\text{♩} = 110$

sur reprise seulement

Rhythm

Chords

Lead

Bass

8

R.

C.

L.

B.

B

15

R.

C.

L.

B.

23

R.

C.

L.

B.

32

C Solos après 2 tours

R.

C.

L.

B.

40

R.

C.

L.

B.

48

D

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



B

7

L.

R.

C.

B.



C

13

L.

R.

C.

B.



19

L.

R.

C.

B.

24

D

L.

R.

C.

B.

29

L.

R.

C.

B.

p

34

L. R. C. B.

39 **E** (soit appel, soit réponse)

L. R. C. B.

it wa-sn't me!

44 D.S.

L. R. C. B.

it wa-sn't me!

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 \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 block contains four staves labeled V1, V2, V3, and B. All staves are in the key of D major, indicated by two sharps (F# and C#).
- Staff V1: Treble clef. Measure 23 contains a quarter note D5. Measure 24 contains a whole rest.
- Staff V2: Treble clef. Measure 23 contains a quarter note D5. Measure 24 contains a whole rest.
- Staff V3: Treble clef. Measure 23 contains a half note D4. Measure 24 contains a whole rest.
- Staff B.: Bass clef. Measure 23 contains a half note D3. Measure 24 contains a whole rest.
The staves are grouped by a brace on the left. The system concludes with a double bar line.

Pastime Paradise v2.1

A

7 **B**

This musical score shows measures 7 through 10 of a piece. The key signature has one sharp (F#). The score is for three parts: L. (Left), R. (Right), and B. (Bass). Measure 7 has a whole rest in L. and a half note G2 in B. Measure 8 has a whole rest in L. and a half note A2 in B. Measure 9 has a whole rest in L. and a half note B2 in B. Measure 10 has a whole rest in L. and a half note C3 in B. The R. part starts in measure 7 with a half note G4, followed by a half note A4, then a half note B4, and finally a half note C5. The B. part starts in measure 7 with a half note G2, followed by a half note A2, then a half note B2, and finally a half note C3. The L. part has whole rests in measures 7, 8, and 9, and a whole rest in measure 10.

11

The musical score consists of three staves labeled L., R., and B. The L. staff has three measures of whole rests. The R. staff has three measures of eighth-note patterns. The B. staff has three measures of notes, including a half note and quarter notes.

L.

R.

B.

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 v1.0

♩ = 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.

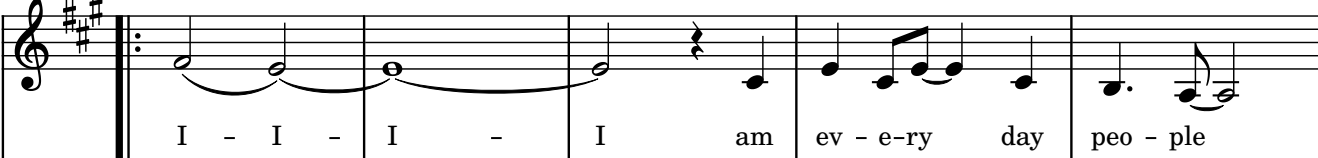
B.


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


2

C

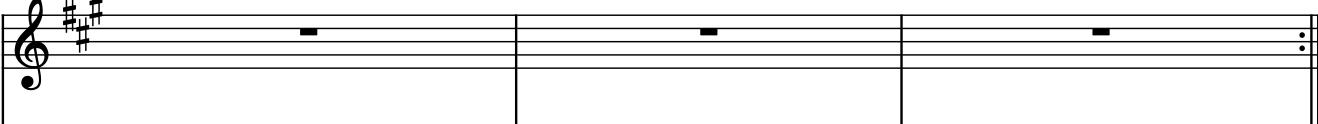
17

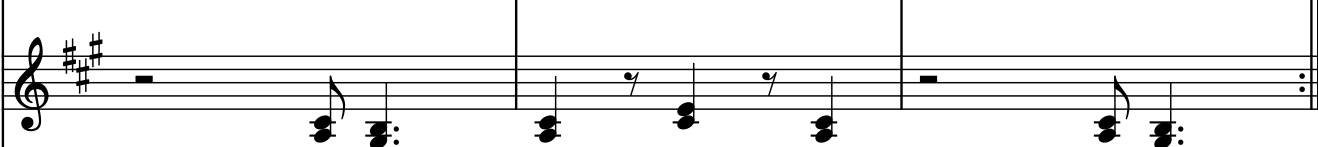
V. 
I - I - I - I am ev - e-ry day peo - ple


R. 

B. 

22

V. 

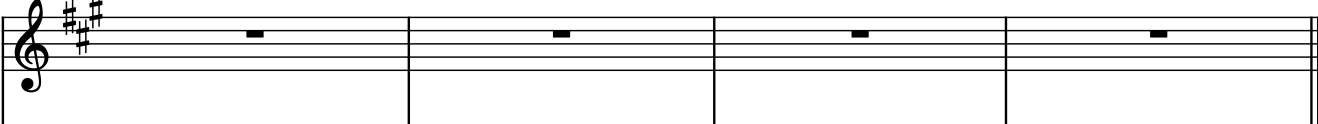
R. 


B. 

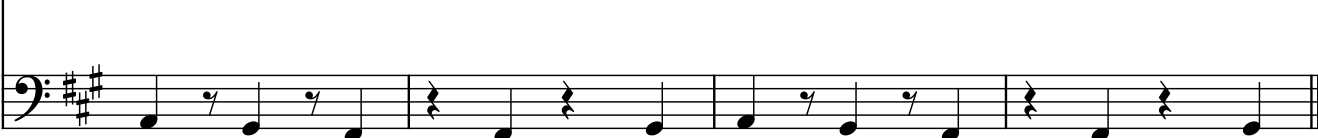
D

(solos)

25

V. 

R. 

B. 

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

This system contains measures 13 through 17. The L1 staff has a melody with eighth and quarter notes. The L2 staff has whole rests. The F. staff has a chordal accompaniment with eighth notes and chords. The B. staff has a bass line with eighth notes. Chords are indicated below the F. staff: D \flat M7, Cm7, Fm, D \flat M7, Cm7, Fm, and A \flat 7.

18

L1

L2

F.

B.

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

This system contains measures 18 through 21. The L1 staff continues the melody. The L2 staff has eighth-note patterns. The F. staff has chords and eighth notes. The B. staff has a bass line. Chords are indicated below the F. staff: A \flat 7, D \flat M7, Cm7, Fm, and D \flat M7.

22

L1

L2

F.

B.

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

This system contains measures 22 through 25. The L1 staff has a melody with eighth notes and rests. The L2 staff has eighth-note patterns. The F. staff has chords and eighth notes. The B. staff has a bass line. Chords are indicated below the F. staff: Cm7, Fm, D \flat M7, Cm7, Fm, and A \flat 7.

26 **B**

L1

L2

F.

B.

$A\flat 7$ $B\flat 9$ $Cm 7$ Fm $B\flat 9$

30

L1

L2

F.

B.

$Cm 7$ Fm $B\flat 9$ $Cm 7$ Fm $A\flat 6$ $A\flat 6$

35 **C**

L1

L2

F.

B.

$D\flat M 7$ $Cm 7$ Fm $D\flat M 7$ $Cm 7$ Fm

39

L1

L2

F.

B.

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

43

D

L1

L2

F.

B.

troisième fois seulement

$A\flat$ Fm $E\flat$

48

L1

L2

F.

B.

$A\flat$ $A\flat$

3x

53

L1

L2

F.

B.

Fm

E \flat

57

L1

L2

F.

B.

G \flat /A \flat

G \flat /A \flat

G \flat /A \flat

G \flat /A \flat

61

L1

L2

F.

B.

Skyfall v1.1

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

♩ = 86 **Intro/fin**

A

High Voice

Low Voice

Bass

6

HV

LV

B.

11

B

HV

LV

B.

() à la reprise

15

HV

LV

B.

1.

19 **C**

HV *f*

LV *p*

B.

() seulement sur dernier C

23 **transition**

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

LV

B.

29 **D**

HV

LV 3

B.

32

HV

LV 3 *cresc.*

B. *cresc.*

36

HV

LV

B.

ff

ff

=> C

3

Stand By Me v1.2

Purple Brein / Lucky Chops

A

♩ = 130

Music notation for the first system (Measures 1-7). The system includes three staves: Voice 1, Voice 2, and Bass. 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'. The key signature is one flat (Bb) and the time signature is 4/4. Measures 8-12 contain musical notation for all three parts, including a repeat sign in measure 8.

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'. The key signature is one flat (Bb) and the time signature is 4/4. Measures 13-17 contain musical notation for all three parts.

Music notation for the fourth system (Measures 18-22). The system includes three staves: V1, V2, and B. Measure 18 is marked with an '18'. The key signature is one flat (Bb) and the time signature is 4/4. Measures 18-22 contain musical notation for all three parts.

22 C

V1

V2

B

27

V1

V2

B

31

V1

V2

B

36

V1

V2

B

40

V1

V2

B

1.

2.

Detailed description: The image shows a musical score for three staves labeled V1, V2, and B. The key signature has one flat (B-flat major). Measure 40 is marked with a '40' above the first staff. V1 (Violin 1) has a first ending bracketed over measures 40 and 41, and a second ending bracketed over measures 42 and 43. V2 (Violin 2) has a half note in measure 40 and a whole note in measure 41. B (Bass) has eighth notes in measures 40 and 41, and eighth notes and rests in measures 42 and 43. The score ends with a double bar line in measure 43.

Sweet Dreams v2.3

$\text{♩} = 90$
(à partir de 3.)

Lead

Riff

Arpeggio

Bass

mf

mf
(à partir de 3.)

1. 2. 3.

8

L.

R.

A. Sax.

B.

mf

f

A

4.

$\text{♩} = 128$

Fine

14

L. 

R. 

A. Sax. 

B. 

19

L. 
f 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 key signature has one sharp (F#). The time signature is 4/4. The section consists of four measures. In measure 40, the L. part has a whole note chord of F#4 and C5, while R., A. Sax., and B. have whole rests. In measure 41, the L. part has a quarter note F#4, an eighth note G4, and a quarter rest; R. has a quarter rest followed by a quarter note F#4 and an eighth note G4; A. Sax. has a quarter rest followed by a quarter note F#4 and an eighth note G4; B. has a quarter note F#2, an eighth note G2, and a quarter rest. Measures 42 and 43 repeat the patterns of measures 41 and 40 respectively.

44

L.

R.

A. Sax.

B.

Measures 44-47. In measure 44, the L. part has a quarter note F#4, an eighth note G4, and a quarter rest; R. has a quarter rest followed by a quarter note F#4 and an eighth note G4; A. Sax. has a quarter rest followed by a quarter note F#4 and an eighth note G4; B. has a half note F#2. Measures 45-47 repeat the patterns of measures 44 and 40 respectively.

D

48

L.

R.

A. Sax.

B.

Rehearsal mark D starts at measure 48. The key signature changes to two sharps (F# and C#). The time signature is 4/4. The section consists of four measures. In measure 48, the L. part has a quarter note F#4, an eighth note G4, and a quarter rest; R. has a quarter rest followed by a quarter note F#4 and an eighth note G4; A. Sax. has a quarter rest followed by a quarter note F#4 and an eighth note G4; B. has a quarter note F#2, an eighth note G2, and a quarter rest. Measures 49-51 repeat the patterns of measures 48 and 40 respectively.

52

L. 

R. 

A. Sax. 

B. 

E-Solos

To Coda

56

L. 
mp

R. 
mp

A. Sax. 
mp

B. 

60

L. 

R. 

A. Sax. 

B. 

64

D.S. al Coda

L.

R.

A. Sax.

B.

The musical score consists of four staves. The top three staves (L., R., A. Sax.) are in treble clef. The bottom staff (B.) is in bass clef. The sequence starts at measure 64. The top three staves show a sequence of notes and rests. The bottom staff shows a sequence of notes, including a sharp sign, and a crescendo line. The sequence ends with a double bar line and repeat dots.

What is (tainted) love v2.1

Lead

Riff

Bass

8

A

L.

R.

B.

12

B1

%

L.

R.

B.

16

L.

R.

B.

20 C

L.

R.

B.

24

L.

R.

B.

27 D

L.

R.

B.

30

L.

R.

B.

me don't hurt me no more What is love

me don't hurt me no more What is love

me don't hurt me no more What is love

B2

34

L. 

R. 

B. 

38 B3

L. R. B.

42

4x

Fine

L.

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.