

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, 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. plays 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.

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 F#3 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

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

B

12

This musical score shows measures 12 through 15 of the song 'The Sound of Silence'. It features three staves: L1 (Lead 1), T. Sax. (Tenor Saxophone), and B. (Bass). The key signature is D major (two sharps). Measure 12: L1 has a half note D4, quarter note E4, quarter note F#4, and quarter note G4. T. Sax. has eighth notes D4-E4, F#4-G4, A4-B4, and C5-D5. B. has a half note D3, quarter note E3, quarter note F#3, and quarter note G3. Measure 13: L1 has a half note G4, quarter note A4, quarter note B4, and quarter note C5. T. Sax. has eighth notes D4-E4, F#4-G4, A4-B4, and C5-D5. B. has a half note G3, quarter note A3, quarter note B3, and quarter note C4. Measure 14: L1 has a half note C5, quarter note B4, quarter note A4, and quarter note G4. T. Sax. has eighth notes D4-E4, F#4-G4, A4-B4, and C5-D5. B. has a half note F#3, quarter note G3, quarter note A3, and quarter note B3. Measure 15: L1 has a half note F#4, quarter note G4, quarter note A4, and quarter note B4. T. Sax. has eighth notes D4-E4, F#4-G4, A4-B4, and C5-D5. B. has a half note A3, quarter note B3, quarter note C4, and quarter note D4.

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.

Musical score for measures 53-56. L1 (Trumpet 1) plays a melodic line with rests. T. Sax. (Tenor Saxophone) plays a rhythmic line with eighth notes. B. (Bass) plays a bass line with eighth notes and a triplet. A 'Fine' box is above measure 53.

57

L1

T. Sax.

B.

Musical score for measures 57-60. L1 (Trumpet 1) plays a melodic line with eighth notes. T. Sax. (Tenor Saxophone) plays a rhythmic line with eighth notes. B. (Bass) plays a bass line with eighth notes and a triplet.

61

L1

T. Sax.

B.

Musical score for measures 61-64. L1 (Trumpet 1) plays a melodic line with eighth notes. T. Sax. (Tenor Saxophone) plays a rhythmic line with eighth notes. B. (Bass) plays a bass line with eighth notes and a triplet.

65

L1

T. Sax.

B.

Musical score for measures 65-68. L1 (Trumpet 1) plays a melodic line with eighth notes. T. Sax. (Tenor Saxophone) plays a rhythmic line with eighth notes. B. (Bass) plays a bass line with eighth notes and a triplet.

69

L1

T. Sax.

B.

This musical score consists of three staves: L1 (top), T. Sax. (middle), and B. (bottom). All staves are in the key of A major (three sharps: F#, C#, G#). The L1 staff uses a treble clef and contains block chords and single notes, including a half note G#4 in the first measure and a whole note G#4 in the third measure. The T. Sax. staff uses a treble clef and features eighth-note patterns, such as A4-G#4 in the first measure and F#4-E4 in the second measure. The B. staff uses a bass clef and contains eighth-note patterns, such as E3-D#3 in the first measure and C#3-B2 in the second measure. The piece concludes with a double bar line at the end of measure 71.

Can't get my eyes off you v1.0

$\text{♩} = 130$

High Voice

Middle Voice

Low voice

Bass

6

+ drums

HV

MV

LV

B.

10

HV

MV

LV

B.

14

HV

MV

LV

B.

Measures 14-17. HV: Treble clef, key of D major. MV: Treble clef, key of D major. LV: Treble clef, key of D major. B.: Bass clef, key of D major.

18

HV

MV

LV

B.

Measures 18-21. HV: Treble clef, key of D major. MV: Treble clef, key of D major. LV: Treble clef, key of D major. B.: Bass clef, key of D major.

22

HV

MV

LV

B.

A

3

B \flat

Measures 22-25. HV: Treble clef, key of D major. MV: Treble clef, key of D major. LV: Treble clef, key of D major. B.: Bass clef, key of D major.

26

HV

MV

LV

B.

Dm/B \flat

B \flat 7

Measures 26-29. HV: Treble clef, key of D major. MV: Treble clef, key of D major. LV: Treble clef, key of D major. B.: Bass clef, key of D major.

30

HV

MV

LV

B.

3

E \flat

E \flat m

The musical score for 'The Rose Tree' is presented in a four-staff format. The staves are labeled HV, MV, LV, and B. The key signature is one sharp (F#). The score begins at measure 30. The HV staff contains rests in measures 30, 31, and 32, followed by a quarter note G4 in measure 33. The MV staff contains rests in measures 30, 31, and 32, followed by a half note G4 in measure 33. The LV staff contains a quarter rest in measure 30, followed by eighth notes G4, A4, B4, and C5 in measure 31, a quarter note G4 in measure 32, and a triplet of eighth notes G4, A4, and B4 in measure 33. The B. staff contains eighth notes G2, A2, B2, and C3 in measure 30, followed by eighth notes D2, E2, F#2, and G2 in measure 31, eighth notes A2, B2, C3, and D3 in measure 32, and eighth notes E2, F#2, G2, and A2 in measure 33. The score concludes with a double bar line at the end of measure 33.

34

HV

MV

LV

B.

B \flat

C

41 **B**

HV

MV

LV

B.

f

44 **C**

HV

MV

LV

B.

f

p

49 **1.**

HV

MV

LV

B.

53

HV

MV

LV

B.

2.

The musical score is for four voices: HV (High Voice), MV (Medium Voice), LV (Low Voice), and B. (Bass). The key signature is one sharp (F#). The score is divided into two systems. The first system contains four measures. HV has a melodic line starting with a quarter note, followed by a half note, and then a quarter rest. This is followed by a repeat sign and a first ending bracket. MV has whole rests. LV has a bass line starting with a quarter note, followed by a half note, and then a quarter rest. This is followed by a repeat sign and a first ending bracket. B. has a bass line starting with a quarter note, followed by a half note, and then a quarter rest. This is followed by a repeat sign and a first ending bracket. The second system contains four measures. HV continues the melodic line. MV has a block of chords. LV has whole rests. B. continues the bass line with a repeat sign and a first ending bracket. The score ends with a double bar line.

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'

Fine

E Go drums go

35

Solos!

40

D.C.

Disko Partizani v1.0

$\text{♩} = 90$

Riffs

Chords

Lead

Bass

4

R.

C.

L.

B.

7

A1

R.

C.

L.

B.

10

R.

A4

22 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!

B

26 4. Fine
D.S. thème 2x, puis solos

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!

30

R.

C.

L.

B.

34 D.S.

R.

C.

L.

B.

The musical score consists of four staves labeled R., C., L., and B. Staff R. (Treble clef) begins at measure 34 with a melody: quarter note G4, eighth rest, eighth rest, quarter note A4, quarter rest. Staff C. (Treble clef) has chords: quarter rest, half note chord (F#4, G4), quarter rest, half note chord (F#4, G4). Staff L. (Treble clef) has quarter rests in measures 34 and 35. Staff B. (Bass clef) has a bass line: quarter note G2, quarter rest, quarter rest, quarter rest. All staves conclude with a double bar line and repeat sign.

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

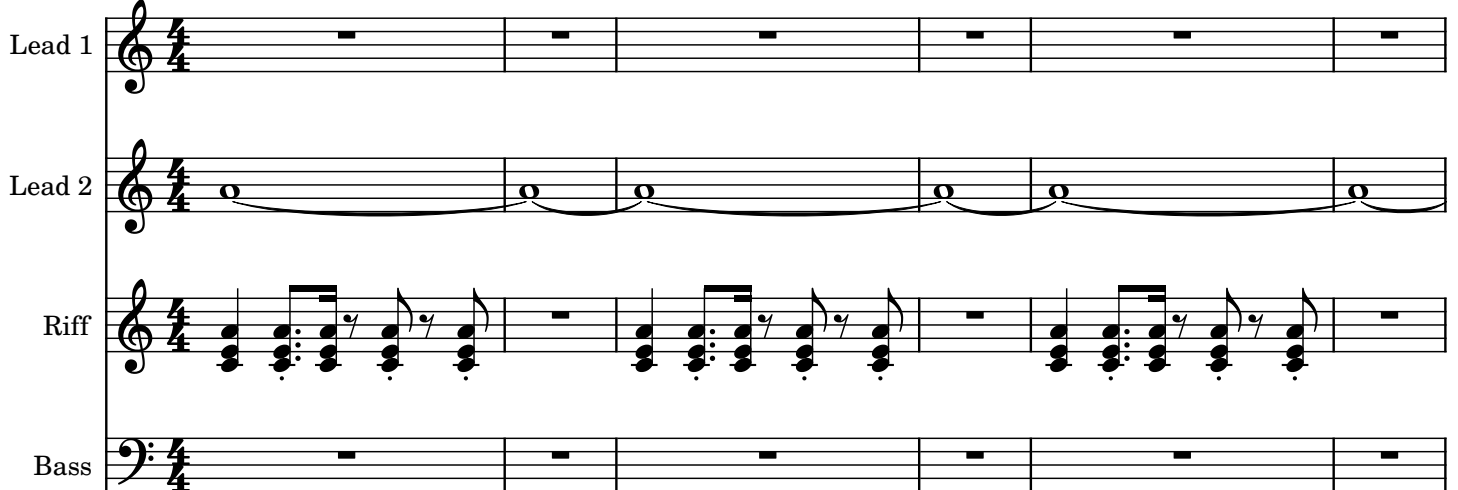
♩ = 130

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

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

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 la la la la

A3

78

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

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

R 

B 

82

L1 

L2 

R 

B 

86

L1 

L2 

R 

B 

Gangster v2.1

Lead $\text{♩} = 140$

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 v2.0

$\text{♩} = 110$

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.

A3

27

R. Ghost - bus-ters!

C. Ghost - bus-ters!

L.

B.

33

1.

C.

L.

B.

2. B1 $\text{♩} = 130 \%$ D.S.

39

R. 

C. 

L. 

B. 

B2

47

R. 

C. 

L. 

B. 

B3 à partir de 3

56

R. 

C. 

L. 

B. 

Can't touch this

Can't touch this

1 et 3

1 et 3

1 et 3

62

R.

C.

L.

B.

Stop! Ham-mer time

Stop! Ham-mer time

Stop! Ham-mer time

W W

The musical score is for four staves: Right (R), Center (C), Left (L), and Bass (B). The key signature is G major (two sharps). The time signature is 4/4. The score begins with a rehearsal mark 62. The first ending bracket covers measures 1, 2, and 3. The second ending bracket covers measures 4 and 5. The R, C, and L staves have lyrics 'Stop! Ham-mer time' under the second ending. The B staff has a wavy line above the first two measures of the second ending.

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 v1.0

A

$\text{♩} = 110$

Rhythm

Chords

Lead

Bass

p

8

R.

C.

L.

B.

p

B

15

R.

C.

L.

B.

p

23

R. 

C. 

L. 

B. 

C

32

R. 

C. 

L. 

B. 

40

R. 


C. 


L. 

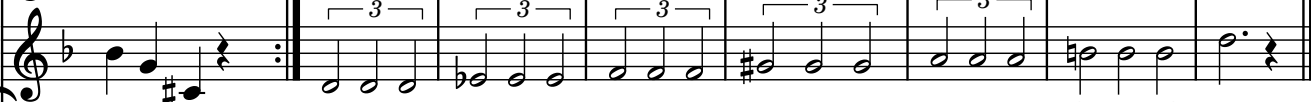
B. 

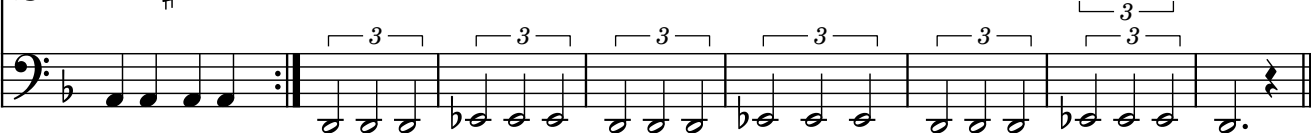
D

48

R. 

C. 

L. 

B. 

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.

B.

49

L1

love will ne - ver do what you want it to

L2

R.

B.

53

L1

why can't this cra-zy love be mine

L2

R.

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

The musical score for Section A is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as 188 BPM. The score consists of four staves: Lead, Riff, Chords, and Bass. The Lead staff contains whole rests for the first four measures, followed by a double bar line and two more whole rests. The Riff staff features a repeating eighth-note pattern in the first four measures, followed by a double bar line and a continuation of the pattern. The Chords staff shows a sequence of chords: F#m (measures 1-2), C#m (measures 3-4), and F#m (measures 5-6). The Bass staff has whole rests for the first four measures, followed by a double bar line and a sequence of eighth notes (F#, C#, G#, F#) in measures 5 and 6.

7

B

§

L.

R.

C.

B.

13

C

The musical score consists of four staves labeled L, R, C, and B. The key signature is G major (two sharps). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score spans measures 13 to 16. A double bar line is present in measure 14. The notation includes various note values (eighth, sixteenth, quarter, half notes), rests, and a repeat sign in measure 15. The staff labels are positioned to the left of each staff.

19

L. 

R. 

C. 

B. 

24 D

L. 

R. 

C. 

B. 

29

L. 

R. 

C. 

B. 

34

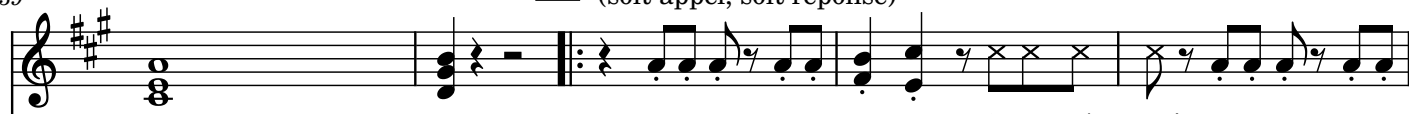
L. 


R. 


C. 


B. 

39 **E** (soit appel, soit réponse)

L. 

R. 

C. 

B. 

44 D.S.

L. 

R. 

C. 

B. 

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.

A musical score for four staves, labeled V1, V2, V3, and B. The score is for measures 23 and 24. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. In measure 23, V1 and V2 have a quarter note (F#4), V3 has a half note (F#3), and B. has a half note (F#2). In measure 24, all four staves have a whole rest. The staves are grouped by a brace on the left.

Pastime Paradise v2.1

A

Lead

Riffs

Bass

Section A (Measures 1-6) in 4/4 time. The Lead part consists of whole rests. The Riffs part features a sequence of chords and eighth notes. The Bass part features whole rests followed by eighth notes.

B

7

L.

R.

B.

Section B (Measures 7-9) in 4/4 time. The L. part consists of whole rests. The R. part features eighth notes and chords. The B. part features eighth notes and chords.

11

L.

R.

B.

Section B (Measures 11-13) in 4/4 time. The L. part consists of whole rests. The R. part features eighth notes and chords. The B. part features eighth notes and chords.

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

$\text{♩} = 90$

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.

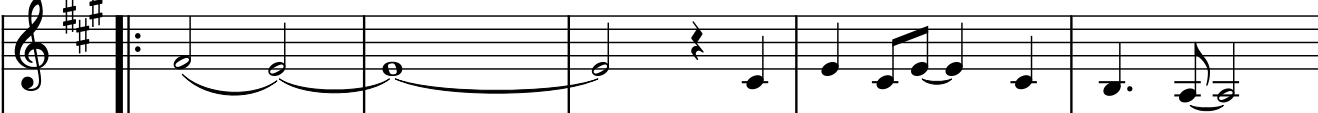
B.


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


2

C


17

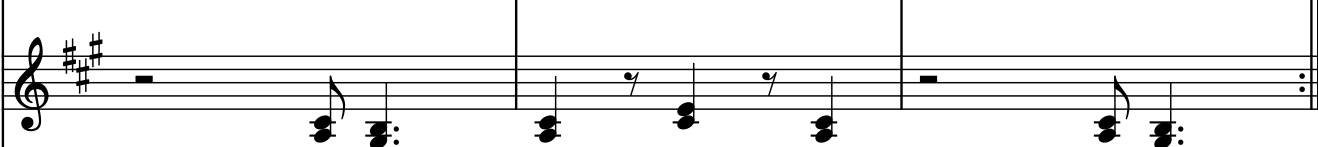
V. 
I - I - I - I am ev - e-ry day peo - ple


R. 

B. 

22

V. 

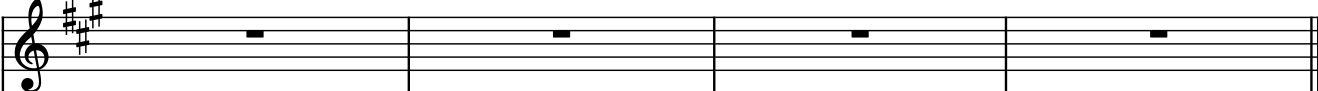
R. 

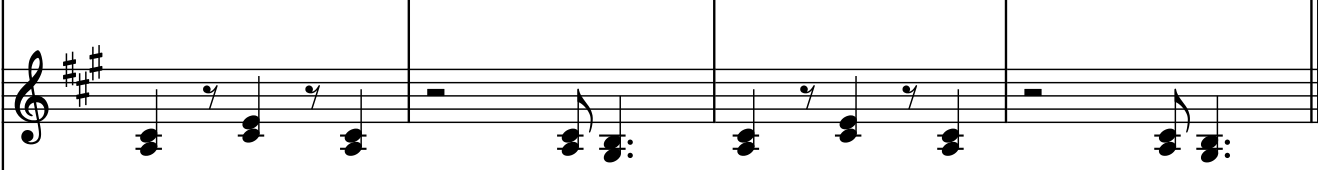
B. 

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

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**

Chords: $A\flat 7$, $B\flat 9$, $Cm 7$, Fm , $B\flat 9$

30

Chords: $Cm 7$, Fm , $B\flat 9$, $Cm 7$, Fm , $A\flat 6$, $A\flat 6$

35 **C**

Chords: $D\flat M 7$, $Cm 7$, 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**

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 in 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. The notation shows the beginning of the vocal and bass lines with various rests and notes.

Music notation for the third system (Measures 13-17). The system includes three staves: V1, V2, and B. Measure 13 is marked with a '13'. The key signature is one flat (Bb) and the time signature is 4/4. The notation continues the vocal and bass lines with various rests and notes.

Music notation for the fourth system (Measures 18-22). The system includes three staves: V1, V2, and B. Measure 18 is marked with an '18'. The key signature is one flat (Bb) and the time signature is 4/4. The notation continues the vocal and bass lines with various rests and notes.

22

C

V1

V2

B

27

27

V1

V2

B

This musical score for measures 27-30 of 'The Rose Tree' features three staves: V1 (Violin 1), V2 (Violin 2), and B (Bass). The key signature is one flat (B-flat). Measure 27: V1 has a whole rest, followed by a quarter rest, then a beamed eighth-note triplet (G4, A4, B4), a quarter rest, a beamed eighth-note triplet (G4, A4, B4), a quarter rest, and a final quarter rest. V2 has a quarter note (G3), an eighth-note pair (A3, B3) beamed together, a quarter note (C4), a half note (D4), a quarter note (E4), a half note (F4), a quarter note (G4), a half note (A4), and a quarter note (B4). B has a quarter note (G2), a quarter rest, a quarter note (F2), a beamed eighth-note triplet (E2, D2, C2), a quarter rest, a quarter note (B1), a quarter rest, and a quarter note (A1). Measure 28: V1 has a quarter rest, a quarter note (G4), a quarter rest, a beamed eighth-note triplet (G4, A4, B4), a quarter rest, a beamed eighth-note triplet (G4, A4, B4), a quarter rest, and a final quarter rest. V2 has a quarter note (G3), an eighth-note pair (A3, B3) beamed together, a quarter note (C4), a half note (D4), a quarter note (E4), a half note (F4), a quarter note (G4), a half note (A4), and a quarter note (B4). B has a quarter note (G2), a quarter rest, a quarter note (F2), a beamed eighth-note triplet (E2, D2, C2), a quarter rest, a quarter note (B1), a quarter rest, and a quarter note (A1). Measure 29: V1 has a quarter rest, a quarter note (G4), a quarter rest, a beamed eighth-note triplet (G4, A4, B4), a quarter rest, a beamed eighth-note triplet (G4, A4, B4), a quarter rest, and a final quarter rest. V2 has a quarter note (G3), an eighth-note pair (A3, B3) beamed together, a quarter note (C4), a half note (D4), a quarter note (E4), a half note (F4), a quarter note (G4), a half note (A4), and a quarter note (B4). B has a quarter note (G2), a quarter rest, a quarter note (F2), a beamed eighth-note triplet (E2, D2, C2), a quarter rest, a quarter note (B1), a quarter rest, and a quarter note (A1). Measure 30: V1 has a quarter rest, a quarter note (G4), a quarter rest, a beamed eighth-note triplet (G4, A4, B4), a quarter rest, a beamed eighth-note triplet (G4, A4, B4), a quarter rest, and a final quarter rest. V2 has a quarter note (G3), an eighth-note pair (A3, B3) beamed together, a quarter note (C4), a half note (D4), a quarter note (E4), a half note (F4), a quarter note (G4), a half note (A4), and a quarter note (B4). B has a quarter note (G2), a quarter rest, a quarter note (F2), a beamed eighth-note triplet (E2, D2, C2), a quarter rest, a quarter note (B1), a quarter rest, and a quarter note (A1).

31

V1

V2

B

36

V1

V2

B

40

V1

V2

B

Sweet Dreams v2.3

$\text{♩} = 90$
(à partir de 3.)

Lead

Riff

Arpeggio

Bass

mf

mf
(à partir de 3.)

mf

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, measures 40-43. The score is for four parts: L. (Trumpet), R. (Trumpet), A. Sax. (Alto Saxophone), and B. (Bass). The key signature has one sharp (F#). Measure 40: L. has a whole note chord of F#4 and C5; R. has a whole note chord of F#4 and C5; A. Sax. has a whole note chord of F#4 and C5; B. has a quarter note F#2, quarter note G#2, quarter note A3, quarter note B3. Measure 41: L. has a quarter note F#4, eighth note G#4, quarter rest; R. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; A. Sax. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; B. has a quarter note F#2, quarter note G#2, quarter note A3, quarter note B3. Measure 42: L. has a quarter note F#4, eighth note G#4, quarter rest; R. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; A. Sax. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; B. has a quarter note F#2, quarter note G#2, quarter note A3, quarter note B3. Measure 43: L. has a quarter note F#4, eighth note G#4, quarter rest; R. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; A. Sax. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; B. has a quarter note F#2, quarter note G#2, quarter note A3, quarter note B3.

44

L.

R.

A. Sax.

B.

Measures 44-47. Measure 44: L. has a quarter note F#4, eighth note G#4, quarter rest; R. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; A. Sax. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; B. has a quarter note F#2, quarter note G#2, quarter note A3, quarter note B3. Measure 45: L. has a quarter note F#4, eighth note G#4, quarter rest; R. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; A. Sax. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; B. has a quarter note F#2, quarter note G#2, quarter note A3, quarter note B3. Measure 46: L. has a quarter note F#4, eighth note G#4, quarter rest; R. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; A. Sax. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; B. has a quarter note F#2, quarter note G#2, quarter note A3, quarter note B3. Measure 47: L. has a quarter note F#4, eighth note G#4, quarter rest; R. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; A. Sax. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; B. has a quarter note F#2, quarter note G#2, quarter note A3, quarter note B3.

D

48

L.

R.

A. Sax.

B.

Rehearsal mark D, measures 48-51. The key signature has two sharps (F# and C#). Measure 48: L. has a quarter note F#4, eighth note G#4, quarter rest; R. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; A. Sax. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; B. has a quarter note F#2, quarter note G#2, quarter note A3, quarter note B3. Measure 49: L. has a quarter note F#4, eighth note G#4, quarter rest; R. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; A. Sax. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; B. has a quarter note F#2, quarter note G#2, quarter note A3, quarter note B3. Measure 50: L. has a quarter note F#4, eighth note G#4, quarter rest; R. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; A. Sax. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; B. has a quarter note F#2, quarter note G#2, quarter note A3, quarter note B3. Measure 51: L. has a quarter note F#4, eighth note G#4, quarter rest; R. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; A. Sax. has a quarter rest, eighth note F#4, eighth note G#4, quarter note A4; B. has a quarter note F#2, quarter note G#2, quarter note A3, quarter note B3.

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

L.

R.

A. Sax.

B.

64 65 66 67

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

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. ┌ 3 ┐

R. └ 3 ┘ └ 3 ┘

B.