

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

Can't take my eyes off you v1.1

$\text{♩} = 130$

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: eighth-note patterns. MV: half note, eighth notes. LV: whole note chord. B.: eighth notes.

18

HV

MV

LV

B.

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

22

HV

MV

LV

B.

A

3

B \flat

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

26

HV

MV

LV

B.

Dm/B \flat

B \flat 7

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

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 (High Voice), MV (Medium Voice), LV (Low Voice), and B. (Bass). The key signature is one sharp (F#). The HV part has a melodic line with some rests. The MV part has a more active line with eighth and sixteenth notes. The LV part features a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the third measure. The B. part has a steady eighth-note accompaniment. The score is divided into four measures, with a repeat sign at the end of the fourth measure. The lyrics 'The Rose Tree' are written below the B. staff.

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'

Fine

E Go drums go

35

Solos!

40

D.C.

Chnam Oun Dop Pram Mauy / Cyclo v2.0

Ros Serey Sothea

Lead16

Lead Cyclo

Bass

A Em

%

5

L16

LC

B.

Em

Am

Bm

9

L16

LC

B.

Em

D

Em

1. 2. Fine

13

L16

LC

B.

Cy-clo!

17

L16

LC

B.

Cy-clo!

21

L16

LC

B.

Cy-clo!

25 **B1** E E E

L16 chi cy-clo chi cy-clo chi cy-clo

LC (pas sur soli)

B.

28 **B2** E A A 1.B7

L16 chi cy-clo

LC

B.

32 E

L16

LC (toujours)

B.

37 2. D.S.

L16

LC

B.

Detailed description: The musical score is written for three staves: L16 (top), LC (middle), and B. (bottom). The key signature is E major (four sharps). The time signature is not explicitly shown but appears to be 4/4. The score is divided into four systems. System 1 (measures 25-27) has a key signature change to E major. The L16 staff has lyrics 'chi cy-clo' repeated three times. The LC staff has the instruction '(pas sur soli)'. The B. staff has a melodic line. System 2 (measures 28-31) has a key signature change to A major. The L16 staff has lyrics 'chi cy-clo' and a first ending bracket. The LC staff has a melodic line. The B. staff has a melodic line. System 3 (measures 32-36) has a key signature change back to E major. The L16 staff has a melodic line. The LC staff has the instruction '(toujours)'. The B. staff has a melodic line. System 4 (measures 37-39) concludes with a double bar line and 'D.S.' marking. The L16 staff has a melodic line. The LC staff has a melodic line. The B. staff has a melodic line.

Disko Partizani v1.2

A0

$\text{♩} = 90$

comme un bourdon !

3 3 3 3 3 3 3 3 3 3 3 3

Riffs

Chords

Lead

Bass

4 3 3 3 3 3 3 3 3 3 3 3

R.

C.

L.

B.

A1

§

7 3 3 3 3 3 3 3 3 3 3 3

R.

C.

L.

B.

10

R.

C.

L.

B.

A2

14

R.

C.

L.

B.

A3

18

R.
Dis-co dis-co

C.

L.
Dis-co dis-co

B.
Dis-co dis-co

A4

23 **1,2,3.**

R. par - ti - za - ni!

C. *f*

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

B. par - ti - za - ni!

4. **4bis.** **D.S.**

27

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

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

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

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

B

31

thème 4x, puis solos
appel disko puis re-thème sur fin

R.

C. Par - ti par - ti

L. Par - ti par - ti

B.

35 Fin D.S.

R.

C.

L.

B.

The musical score consists of four staves labeled R., C., L., and B. The R. staff (Right) begins at measure 35 with a melodic line in treble clef, featuring a series of eighth and sixteenth notes with sharps and naturals, ending with a repeat sign. The C. staff (Cello) provides a harmonic accompaniment with a series of chords, also ending with a repeat sign. The L. staff (Left) is empty. The B. staff (Bass) has a bass line with a series of notes and rests, ending with a repeat sign. The word 'Fin' is written above the R. staff, and 'D.S.' is written above the C. staff.

Doux et lent v3 (Eb)

Pierrick Tanguy feat. Bill Laurance

Intro $\text{♩} = 110$

Lead

On tient une note pour faire l'accord

Riffs

Bass

Bbm7 Gb Ab

9

L.

R.

B.

pas sur 1, 2 mais sur 3, 4

Gb Bbm7 Gb

14

L.

R.

B.

Ab Gb

18

L.

R.

B.

Bbm7

21

A Fin : reprise du thème initial

L.

R.

B.

Bbm7

pas sur 1, 2 mais sur 3, 4

23

B

L.

R.

B.

Bbm

x4

() pas au début

26

L.

R.

B.

Ab Gb Fm Bbm

33

L.

R.

B.

1.

2.

37

L.

R.

B.

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

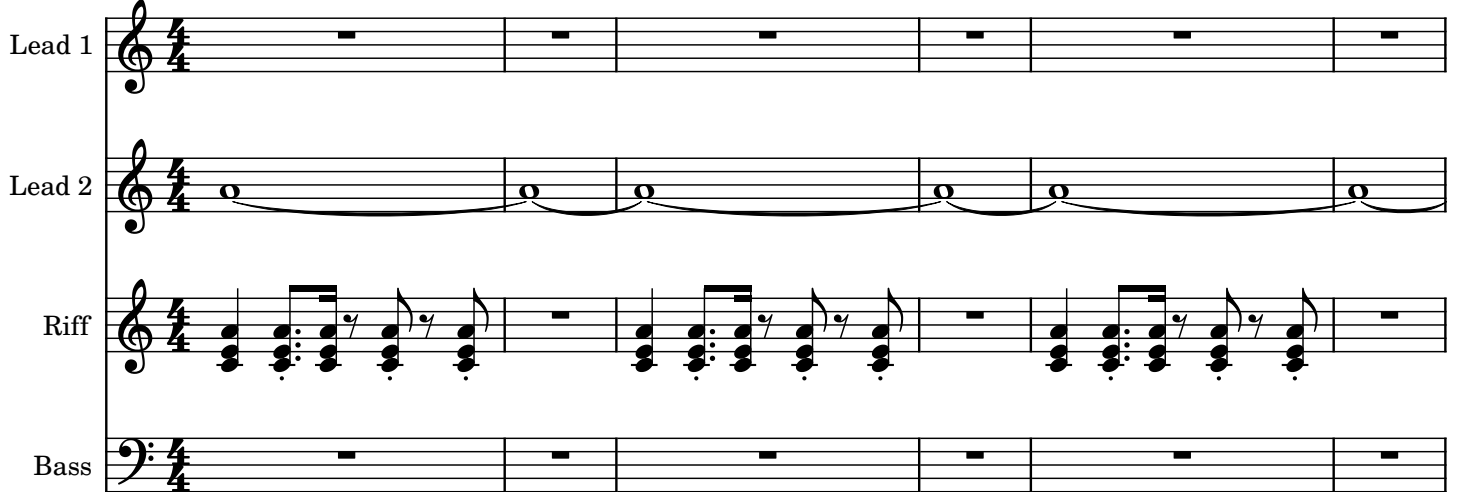
♩ = 130

Lead 1

Lead 2

Riff

Bass



B

7

L1

L2

R

B



12

L1

L2

R

B



17 **C**

L1

L2

R

B

System C (Measures 17-23):

- L1:** Treble clef. Measures 17-23 contain eighth notes and rests.
- L2:** Treble clef. Measures 17-23 contain whole notes.
- R:** Treble clef. Measures 17-23 contain chords.
- B:** Bass clef. Measures 17-23 contain rests.

24 **D**

L1

L2

R

B

System D (Measures 24-27):

- L1:** Treble clef. Measures 24-27 contain eighth notes and rests.
- L2:** Treble clef. Measures 24-27 contain whole notes.
- R:** Treble clef. Measures 24-27 contain chords.
- B:** Bass clef. Measures 24-27 contain rests.

28

L1

L2

R

B

System E (Measures 28-31):

- L1:** Treble clef. Measures 28-31 contain eighth notes and rests.
- L2:** Treble clef. Measures 28-31 contain eighth notes and rests.
- R:** Treble clef. Measures 28-31 contain chords.
- B:** Bass clef. Measures 28-31 contain rests.

32 **E**

L1

L2

R

B

36

L1

L2

R

B

40 **A2**

L1

L2

R

B

44

44

L1

L2

R

B

B2

48

48

B2

L1

L2

R

B

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

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

51

51

L1

L2

R

B

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

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

53

L1
 mo - ney he's got his strong be-liefs My love has got no
 L2
 mo - ney he's got his strong be-liefs My love has got no
 R
 B

C2

55

L1
 mo - ney he's got his strong be-liefs
 L2
 mo - ney he's got his strong be-liefs
 R
 B

D2

60

L1
 L2
 R
 B

66

L1

 L2

 R

 B

E2

70

L1

 L2

 R

 B

la la la la la la la la la la la la

74

L1

 L2

 R

 B

la la la la la la la la la la la la la la la la la la la la

la la la la la la la la 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

L

Ska

B

D

48

L

Ska

B

1, 2, 3. | 4.

GhostHammer v2.3

$\text{♩} = 110$

Riffs

Chords

Lead

Bass

A1

8

R.

C.

L.

B.

15

R.

C.

L.

B.

Ghost-

Ghost-

A2

21

R.

C.

L.

B.

A3

27

R.

C.

L.

B.

33

1.

C.

L.

B.

1. 2. 2 bis

D.S. $\text{♩} = 130$ Fine

39 2.

R.
C.
L.
B.

47

Can't touch this Can't touch this

Can't touch this Can't touch this

Can't touch this Can't touch this

Can't touch this Can't touch this

R.
C.
L.
B.

54 B2

p

R.
C.
L.
B.

B3

D.S.

62 à partir de 3 (2eme : who you gonna call?)

R. Stop! Ham-mer time

C. 1 et 3 Stop! Ham-mer time

L. 1 et 3 Stop! Ham-mer time

B. ♪ ♪ ♪

Good Times v1.1 (Eb)

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

A

♩ = 100

en introduit les voix : riff, banjo/percu, bar, basse, tp

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

11

HV

LV

R

B

14

HV

LV

R

B

D.C.

Good

Hey Ya v2.2

Outkast

A

♩ = 160

Lead 1

Lead 2

Chords

mf

Bass

B

6 4x

L1

L2

C.

B.

C1

10

3x

L1

L2

C.

B.

14

L1

L2

C.

B.

C2

18

L1

L2

C.

B.

22

L1

L2

C.

B.

26

D.S.

L1

L2

C.

B.

31

D

L1

L2

C.

B.

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

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

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

He - e - e - e - ya - a

34 4x **B'**

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

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

C. Hey ya - - a

B.

38 Fine

L1

L2

C.

B.

42 3x

L1

L2

C.

B.

Hip Hop medley v2.1

♩ = 88

A1

Lead

Chords

Bass

Bm Em Bm F#7

7

Fine
4x

L

C.

B.

Bm Em Bm F#7 Bbm

11

C Pas les 2 premières fois

6x **A2**

L

C.

B.

Bbm Ab Bbm Trombone takes the lead! Bm Em

16

L

C.

B.

Bm F#7

21

pre-D

D

Pas la première fois

C#m B

24

L

C.

B.

C#m G#m F#

26

5x

pre-A3

A3

G#m Bm Em

♩ = 110

30 5x Accélération % **E**

L. C. B.

Bm F#7 C#m B

36

L. C. B.

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

40

L. C. B.

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

44

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

G#m AM7

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

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

47

D.S.

L.

C.

B.

If the kids are united v2.1

$\text{♩} = 70$

Voice 1

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

Voice 2

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

Bass

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

4

V1

ne-ver be de-fea-ted

V2

ne-ver be de-fea-ted

B.

ne-ver be de-fea-ted

9

V1

V2

B.

f

13

A

V1

V2

B.

17

V1 *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

2ème fois vers C3

V1

V2

B.

I got my mind set on you V1.1

A (BCD)x2 E F (BCD) B

♩ = 140

Swing

A

⌘

Lead

Chords

Bass

6 **B**

L

C

B

Fine

C

à la reprise

11

L

C

B

15

1.

2.

L

C

B

2

19 **D** **E** D.S.

L
C
B

24 **F**

L
C
B

à partir de 2.

à partir de 3.

29

L
C
B

Ad lib. D.S.

33

L
C
B

Insurrection v1.1

A

$\text{♩} = 110$

sur reprise seulement

Rhythm

Chords

Lead

Bass

p

8

R.

C.

L.

B.

p

B

15

R.

C.

L.

B.

p

23

R.

C.

L.

B.

32

C Solos après 2 tours

R.

C.

L.

B.

40

R.

C.

L.

B.

48

D

C.

L.

B.

D.C.

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.

34

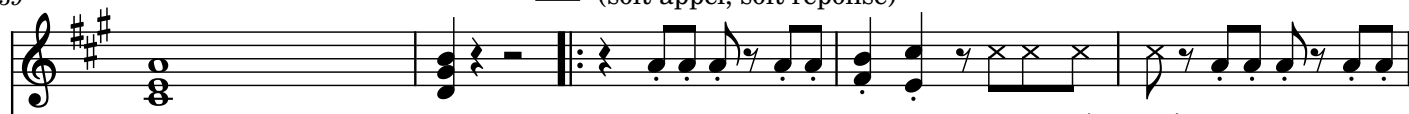
L. 


R. 


C. 


B. 

39 **E** (soit appel, soit réponse)

L. 

R. 

C. 

B. 

44 D.S.

L. 

R. 

C. 

B. 

Mercy, mercy, mercy v1.0

Joe Zawinul

A
♩ = 100
C F x4 **B** C

Lead

Voicings

Bass

5

L

V

B

F C

9

G **C** Dm Em

L

V

B

13 Am G Am G Am G Am

L

V

B

The image shows a musical score for three staves: L (Lead), V (Voice), and B (Bass). The key signature is A major (three sharps: F#, C#, G#). The score covers measures 13, 14, and 15. Above the staves, the chords Am, G, Am, G, Am, G, and Am are indicated. The L staff uses a treble clef and contains eighth notes and rests. The V staff uses a treble clef and contains chords and rests. The B staff uses a bass clef and contains eighth notes and rests. The piece ends with a double bar line and repeat dots in measure 15.

Musique Liquide v1.1 (Eb)

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

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

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 has whole rests for the first four measures, followed by a melodic line in measures 5 and 6.

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 a sequence of chords and eighth notes. The B. part has a melodic line.

11

L.

R.

B.

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

14

L.

R.

B.

17 **C**

L.

R.

B.

19

L.

R.

B.

21

L.

R.

B.

23 D

L.

R.

B.

26

L.

R.

B.

30

répéter jusqu'à épuisement

E

Fin chantée

L.

R.

B.

35

L.

R.

B.

People Everyday v1.2

♩ = 90

Voices

Riff

Bass

5 **A**

V.

R.

B.

Hey!

Hey!

9 **B**

V.

R.

B.

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

14

V.

R.

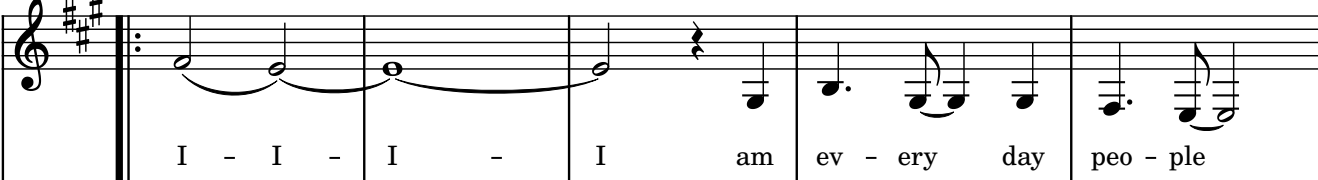
B.


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


2

C

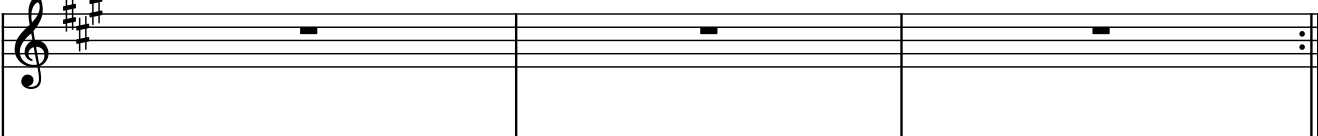
17


V. 


R. 

B. 

22

V. 

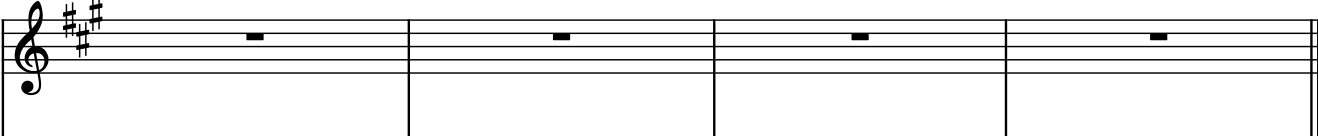
R. 


B. 

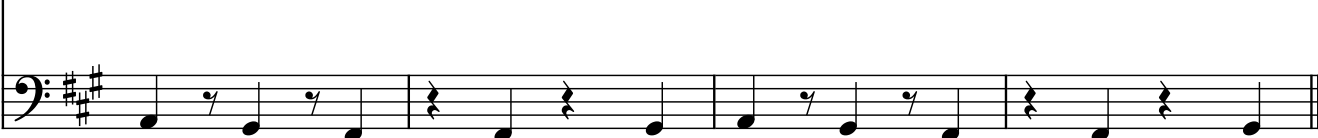
D

25

(solos)

V. 

R. 

B. 

Pure Imagination v1.2 (Eb)

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.

16 A2

V1

V2

B.

21

V1

V2

B.

25 B

V1

V2

B.

F

28

V1

V2

B.

Am C G

32

V1

V2

B.

D.S.

1.

2.

C

F

37

V1

V2

B.

trombones

C

F

C

Dm7

C

42

V1

V2

B.

D

G

D.S.

Purple Rain v1.4 (Eb)

$\text{♩} = 60$

High voice

Riffs

Lead

Bass

A

Pas à la reprise

6

HV

R

L

B

B

10

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

24

C () 2 tours avant la fin

1.

HV

R

L

B

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

HV

R

L

B

The musical score is for four voices: HV (High Voice), R (Right Voice), L (Left Voice), and B (Bass). The key signature is one sharp (F#). The HV part begins at measure 28 with a first ending (marked '1. vers C / 2. vers fin') and a second ending (marked '2.'). The R, L, and B parts also have first endings. The HV part has a section marked 'Fin en chantant' and 'D.S.'. The B part has a triplet marked '3'.

Skyfall v1.1

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

♩ = 86 **Intro/fin**

A

High Voice

Low Voice

Bass

p

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.

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

Music notation for the third system (Measures 13-17). The system includes three staves: V1, V2, and B. Measure 13 is marked with a '13'.
V1: Measure 13 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4. Measure 14 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4. Measure 15 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4. Measure 16 has a quarter rest, quarter rest, quarter note G4, quarter note F#4, quarter note E4, and quarter note D4. Measure 17 has a half note G4, half note F#4, quarter note E4, and quarter note D4.
V2: Measures 13-17 have a repeating pattern of quarter notes G3, F#3, E3, D3.
B: Measures 13-17 have a repeating pattern of quarter notes G2, F#2, E2, D2.

Music notation for the fourth system (Measures 18-21). The system includes three staves: V1, V2, and B. Measure 18 is marked with an '18'.
V1: Measure 18 has a half note G4, quarter rest, quarter rest, quarter note G4, quarter note F#4, quarter note E4, and quarter note D4. Measure 19 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4. Measure 20 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4. Measure 21 has a quarter note G4, quarter note F#4, quarter note E4, and quarter note D4.
V2: Measures 18-21 have a repeating pattern of quarter notes G3, F#3, E3, D3.
B: Measures 18-21 have a repeating pattern of quarter notes G2, F#2, E2, D2.

22 C

V1

V2

B

27

V1

V2

B

31

V1

V2

B

36

V1

V2

B

40

V1

V2

B

1.

2.

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

40

1.

2.

Supermen Lovers v1.2 (Eb)

Starlight

Intro/fin

chant sur fin

Fine

Star - light is what you need

C Ab Fm6 Csus C

A

8

C Ab Fm6

B

13

C

B2

18

B3

23

V1

V2

B

28

V1

V2

B

C

32

V1

V2

B

Break

36

1=>B, 2=>Break, 3=>D, 4=>intro/fin sur 2, 3 (pas sur 1)

V1

V2

B

sur 1, 2 (pas sur 3)

C F

40

x3 D.S. D à la reprise

V1

V2

C

C

B

43

V1

V2

B

Ab

C

57

D.S.

V1

V2

B

57

D.S.

V1

V2

B

Sweet Dreams v2.3

$\text{♩} = 90$
(à partir de 3.)

Lead

Riff
mf

Arpeggio
mf
(à partir de 3.)

Bass
mf

1. 2. 3.

8

L. *mf*

R. *mf*

A. Sax.

B. *f*

A

4.

$\text{♩} = 128$

The musical score is written for a band and consists of two systems. The first system is in common time (C) with a tempo of 90 beats per minute. It features four staves: Lead (treble clef), Riff (treble clef), Arpeggio (treble clef), and Bass (bass clef). The Lead part has a melodic line with eighth and quarter notes. The Riff part has a rhythmic pattern with eighth notes and rests. The Arpeggio part has a pattern of eighth notes. The Bass part has a pattern of eighth notes. The second system starts at measure 8 and has a tempo of 128 beats per minute. It features four staves: L. (treble clef), R. (treble clef), A. Sax. (treble clef), and B. (bass clef). The L. part has a melodic line with eighth and quarter notes. The R. part has a rhythmic pattern with eighth notes and rests. The A. Sax. part has a pattern of eighth notes. The B. part has a pattern of eighth notes. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and a section marked 'A'.

Fine

14

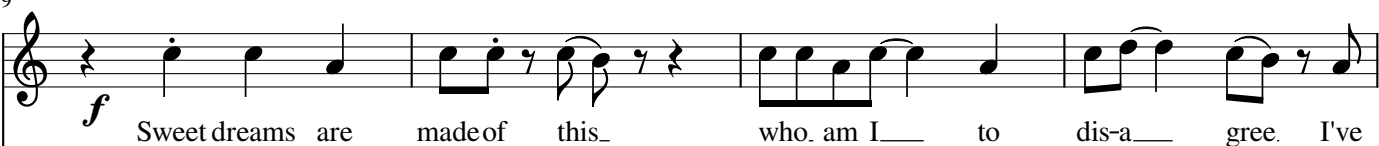
L. 


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 music is in 4/4 time. Measure 40: L. has a whole note chord of F# and C; R. has a whole note chord of F# and C; A. Sax. has a whole note chord of F# and C; B. has a whole note chord of F# and C. Measure 41: L. has a quarter note F# followed by an eighth rest; R. has a quarter note F# followed by an eighth rest; A. Sax. has a quarter note F# followed by an eighth rest; B. has a quarter note F# followed by an eighth rest. Measure 42: L. has a quarter note F# followed by an eighth rest; R. has a quarter note F# followed by an eighth rest; A. Sax. has a quarter note F# followed by an eighth rest; B. has a quarter note F# followed by an eighth rest. Measure 43: L. has a quarter note F# followed by an eighth rest; R. has a quarter note F# followed by an eighth rest; A. Sax. has a quarter note F# followed by an eighth rest; B. has a quarter note F# followed by an eighth rest.

44

L.

R.

A. Sax.

B.

Measures 44-47: L. has a quarter note F# followed by an eighth rest; R. has a quarter note F# followed by an eighth rest; A. Sax. has a quarter note F# followed by an eighth rest; B. has a quarter note F# followed by an eighth rest.

D

48

L.

R.

A. Sax.

B.

Rehearsal mark D starts at measure 48. The key signature has one sharp (F#). The music is in 4/4 time. Measure 48: L. has a quarter note F# followed by an eighth rest; R. has a quarter note F# followed by an eighth rest; A. Sax. has a quarter note F# followed by an eighth rest; B. has a quarter note F# followed by an eighth rest. Measure 49: L. has a quarter note F# followed by an eighth rest; R. has a quarter note F# followed by an eighth rest; A. Sax. has a quarter note F# followed by an eighth rest; B. has a quarter note F# followed by an eighth rest. Measure 50: L. has a quarter note F# followed by an eighth rest; R. has a quarter note F# followed by an eighth rest; A. Sax. has a quarter note F# followed by an eighth rest; B. has a quarter note F# followed by an eighth rest. Measure 51: L. has a quarter note F# followed by an eighth rest; R. has a quarter note F# followed by an eighth rest; A. Sax. has a quarter note F# followed by an eighth rest; B. has a quarter note F# followed by an eighth rest.

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.

The musical score for measures 64-67 is as follows:

- Measure 64:** L., R., and A. Sax. have whole rests. B. has a half note G2.
- Measure 65:** L., R., and A. Sax. have whole rests. B. has a half note F2.
- Measure 66:** L., R., and A. Sax. have whole rests. B. has a quarter rest.
- Measure 67:** L., R., and A. Sax. have eighth notes G4, A4, B4, and C5 respectively. B. has a half note G2.

The score concludes with a double bar line and repeat dots.

Urvashi Urvashi V1.1

(Eb)

A ♩ = 190 **A'** %

Lead 1

Lead 2

Bass

Dm7



B Première fois sans batterie

7

L1

L2

B.

G7 A7



13

L1

L2

B.



19

L1

L2

B.



25 **C** **C'**

L1 *Première fois sans batterie*

L2

B.

30 **D** Solos

L1

L2

B.

Dm7 C7

35 transition **E**

L1

L2

B.

Dm7 C7 Dm7 C7

41 **F**

L1

L2

B.

Dm7 C7 Dm7 A7

D.S.

fin

48

L1

L2

B.

Dm7 C7 Dm7 C7 Dm7

55

L1

L2

B.

transition

G7 A7

1.

61

L1

L2

B.

2.

What is (tainted) love v2.1

Lead

Riff

Bass

8

A

L.

R.

B.

12

B1

%

L.

R.

B.


16

L.

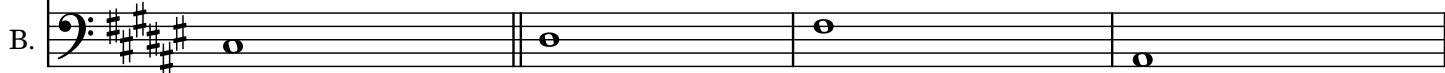
R.

B.

20 C

L. 

R. 

B. 


24

L. 

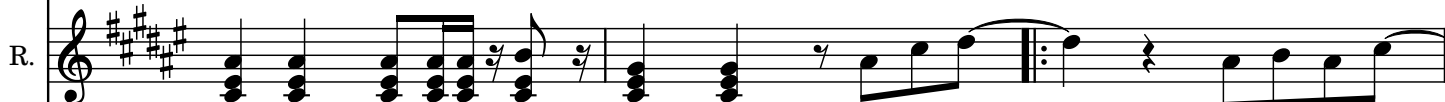
R. 

B. 

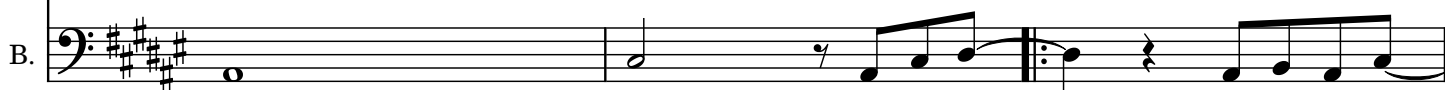
27 D

L. 

What is love_____ ba-by don't hurt_

R. 

What is love_____ ba-by don't hurt_

B. 

What is love_____ ba-by don't hurt_

30 B2

L.

 me don't hurt me no more What is love

R.

 me don't hurt me no more What is love

B.

 me don't hurt me no more What is love

34 E

L.

R.

B.

38 B3

L.

R.

B.

42 F

L.

R.

B.

4x Fine

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.
R.
B.