

1999 v2.1

Prince

A

The musical score is written for four parts: Lead 1, Lead 2, Riff, and Bass. The time signature is 4/4, and the key signature is one flat (Bb). The Riff part features a repeating pattern of eighth and sixteenth notes, while the Bass part features a pattern of half notes and quarter notes.

10

The image shows a musical score for the song "The Rose Tree". It consists of four staves, labeled L1, L2, R, and B. The key signature is one flat (B-flat), and the time signature is 4/4. L1 and L2 are vocal parts, both containing whole rests for the entire duration. R is the right-hand piano accompaniment, featuring a melody of eighth notes and chords. B is the left-hand piano accompaniment, featuring a simple melody of eighth notes.

17

The image displays a musical score for the song "The Rose Tree". It consists of four staves, labeled L1, L2, R., and B. on the left. The key signature is one flat (B-flat). The score is written in a single system with 12 measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. The L1 and L2 staves appear to be vocal or instrumental leads, while the R. and B. staves provide harmonic support. The R. staff uses a treble clef, and the B. staff uses a bass clef. The L1 and L2 staves use a treble clef. The score is presented in a clean, black-and-white format.

23

The musical score for 'The Rose Tree' is presented in four staves, labeled L1, L2, R, and B. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is primarily in the L1 staff, with some accompaniment in the R and B staves. The L2 staff is mostly empty, suggesting a second vocal part or a placeholder. The R staff features a rhythmic accompaniment with chords and single notes. The B staff provides a bass line with a mix of quarter and eighth notes.

29

The image shows a musical score for the song "The Rose Tree". It consists of four staves: L1 (Lead 1), L2 (Lead 2), R. (Right), and B. (Bass). The key signature is one flat (B-flat), and the time signature is 4/4. The melody is primarily in the treble clef staves (L1, L2, and R.), with the bass line in the bass clef (B.). The music features a mix of eighth and sixteenth notes, with some rests and a final cadence. The lyrics "The Rose Tree" are written below the bass line.

35

55

L1

L2

R.

B.

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

$\text{♩} = 130$

High Voice

Middle Voice

Low voice

Bass

p

7

+ drums

HV

MV

LV

B.

11

HV

MV

LV

B.

15

HV

MV

LV

B.

Measures 15-18. HV part: eighth notes. MV part: half note, quarter note. LV part: half note, quarter note. B. part: eighth notes.

19

HV

MV

LV

B.

Measures 19-22. HV part: eighth notes. MV part: half note, quarter note. LV part: half note, quarter note. B. part: eighth notes.

A

%

23

HV

MV

LV

B.

Measures 23-26. HV part: eighth notes. MV part: half note, quarter note. LV part: half note, quarter note. B. part: eighth notes.

27

HV

MV

LV

B.

Measures 27-30. HV part: eighth notes. MV part: half note, quarter note. LV part: half note, quarter note. B. part: eighth notes.

Dm/B \flat 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*

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

A

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of three staves: Lead, Chords, and Bass. The key signature is B-flat major (two flats) and the time signature is common time (C). The Lead staff features a melodic line with a repeating motif of a quarter note followed by a half note, with a double bar line and repeat sign. The Chords staff shows a sequence of chords, including a B-flat major triad and a B-flat major dyad, with a double bar line and repeat sign. The Bass staff provides a rhythmic foundation with a repeating pattern of a quarter note followed by a half note, with a double bar line and repeat sign.

B

8

L.

C.

B.

B

The musical score for three voices (L., C., B.) in G minor, measures 8-12. Measure 8 has a repeat sign. Measure 9 has a double bar line and repeat sign. Measure 10 has a double bar line and repeat sign. Measure 11 has a double bar line and repeat sign. Measure 12 has a double bar line and repeat sign.

C

13 4x C

L. 

C. 

B. 

D

19

L.

C.

B.

D

19

L.

C.

B.

D


25 **D'**


L. 


C. 

B. 

31 Fine **E** Go drums go


L. 

C. 

B. 

37 Solos! D.C.

L. 

C. 

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 the 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.

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 show a melodic line with a repeat sign and a key signature change to one sharp (F#).

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, Bb4, A4, G4, F#4, E4, D4. Alto (C.) has a harmonic accompaniment with chords on G4, Bb4, and E4. 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, Bb4, A4, G4, F#4, E4, D4. Alto (C.) has a harmonic accompaniment with chords on G4, Bb4, and E4. Tenor (L.) has a single note on G4. Bass (B.) has a single note on G4.

Measure 37: Soprano (R.) has a melodic line starting on D4, moving to C4, Bb4, A4, G4, F#4, E4, D4. Alto (C.) has a harmonic accompaniment with chords on G4, Bb4, and E4. 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 features a rhythmic pattern of eighth and sixteenth notes.

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: Accompaniment with chords and eighth notes.

B: Bass line with eighth and sixteenth notes.

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 accompaniment.

L1: Silent

L2: Silent

R: Accompaniment with chords and eighth notes.

B: Bass line with eighth and sixteenth notes.

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 accompaniment.

L1: Silent

L2: Silent

R: Accompaniment with chords and eighth notes.

B: Bass line with eighth and sixteenth notes.

Gangster v2.1

A
%

$\text{♩} = 140$

Lead

Ska

Bass

6

L

Ska

B

10

L

Ska

B

14

L

Ska

B

B

20 To Coda

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

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

C Φ

D.S.

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

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

D

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

47

1, 2, 3. 3

L

Ska

B

51

4.

L

Ska

B

GhostHammer v2.1

$\text{♩} = 110$

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.

39 **1.** **2.** $\text{♩} = 130$ **B1** ‰
 D.S.

R.

C.

L.

B.

p

B2
 Solos

47

R.

C.

L.

B.

B3 à partir de 3

56

R.
 Can't touch this

C.
 Can't touch this

L.
 Can't touch this

B.
 Can't touch this

1 et 3

w w

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

63

R. Stop! Ham-mer time

C. Stop! Ham-mer time

L. Stop! Ham-mer time

B. w

Detailed description: This is a musical score for a four-part ensemble (Right Hand, Cello, Left Hand, Bass). The score is divided into two measures by a double bar line. Above the first measure, there is a bracketed sequence '1,2,3.' and a bracketed '4.'. Above the second measure, there is a 'D.S.' (Da Capo) instruction. The Right Hand (R.) part is in treble clef and features a sequence of chords and single notes, with 'Stop!' and 'Ham-mer time' written below. The Cello (C.) and Left Hand (L.) parts are also in treble clef and play a similar melodic line, also marked with 'Stop!' and 'Ham-mer time'. The Bass (B.) part is in bass clef and plays a more active line, marked with a 'w' (trill) above a note. The number '63' is written above the first measure of the R. part.

Hey Ya v2.2

Outkast

A

♩ = 160

Lead 1

Lead 2

Chords

Bass

mf

B

6 4x

L1

L2

C.

B.

C1

11

3x

L1

L2

C.

B.

C2

15

L1

L2

C.

B.

20

L1

L2

C.

B.

25

D.S.

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

Hip Hop medley v2.0

♩ = 88

A1
Φ

Lead

Chords

Bass

8

Fine
4x

C Pas les 2 premières fois

L

C.

B.

12

6x **A2**

Trombone takes the lead!

pre-D

18

L

C.

B.

23 **D** Pas la première fois

L C. B.

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

L C. B.

31 **E** Accélération %

♩ = 110

L C. B.

38

L C. B.

42 To Coda

L. 

C. 

B. 

45


L. 

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

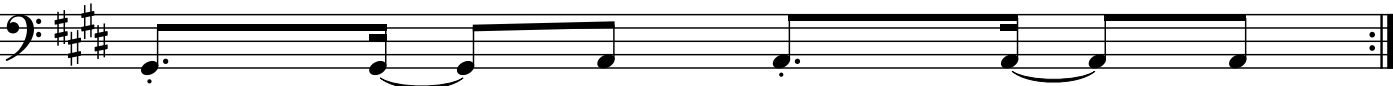
C. 

B. 

48 D.S.

L. 

C. 

B. 

If the kids are united v2.0

$\text{♩} = 70$

Voice 1

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

Voice 2

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

Bass

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

4

V1

ne-ver be de-fea-ted

V2

ne-ver be de-fea-ted

B.

ne-ver be de-fea-ted

10

V1

V2

B.

A

f

14

V1

V2

B.

19

V1 *p*

V2

B.

24

V1

V2

B.

28

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

V1 *f* If the kids are u -

V2

B.

34

V1 ni-ted then we'll ne-ver be di - vi-ded If the

V2

B.

37

V1

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

V2

B.

Detailed description: This block contains measures 37 through 40 of a musical score. The key signature has two sharps (F# and C#). V1 is a vocal line with lyrics: 'kids are u - ni-ted then we'll - ne-ver be di - vi-ded'. V2 and B. are accompaniment parts. Measure 37 starts with a treble clef and a key signature of two sharps. The melody in V1 is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The lyrics are: 'kids are u - ni-ted then we'll - ne-ver be di - vi-ded'. The accompaniment in V2 and B. consists of eighth and sixteenth notes.

41

D

V1

1.

V2

B.

Detailed description: This block contains measures 41 through 44. Measure 41 has a 'D' marking above the staff. V1 has a first ending bracket over measures 41-44. The melody in V1 is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The lyrics are: 'kids are u - ni-ted then we'll - ne-ver be di - vi-ded'. The accompaniment in V2 and B. consists of eighth and sixteenth notes.

45

2.

V1

V2

B.

Detailed description: This block contains measures 45 and 46. Measure 45 has a '2.' marking above the staff. V1 has a second ending bracket over measures 45-46. The melody in V1 is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The lyrics are: 'kids are u - ni-ted then we'll - ne-ver be di - vi-ded'. The accompaniment in V2 and B. consists of eighth and sixteenth notes.

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. (Contralto), L. (Left), and B. (Bass). The key signature is one sharp (F#), and the time signature is 3/4. The score begins 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. 

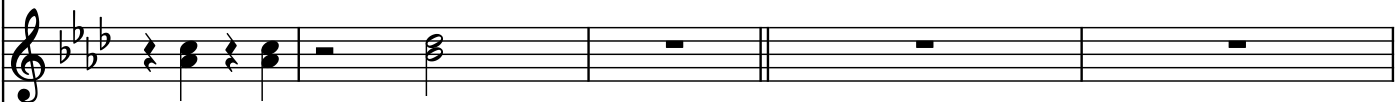
B. 

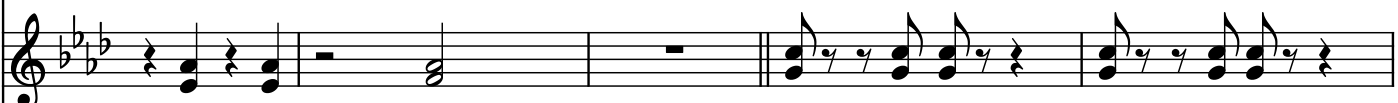
B


%

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

B

7
%

L.

R.

C.

B.

C

14

L.

R.

C.

B.

D

21

L. 

R. 

C. 

B. 

27

L. 

R. 

C. 

B. 

33

L. 

R. 

C. 

B. 

38

E

(soit appel, soit réponse)

L. it wa-sn't me!

R. it wa-sn't me!

C. it wa-sn't me!

B.

44

D.S.

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

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

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

B.

Only you v1.1

intro AB AB A'B AB D

Yazoo

$\text{♩} = 110$

Voice 1

Voice 2

Voice 3

Bass

A

V1

V2

V3

B.

f

p

p

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. R. B.

26

L.

R.

B.

30

répéter jusqu'à épuisement

Fin chantée

E

L.

R.

B.

L. R. B.

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

People Everyday v1.0

$\text{♩} = 90$

Voices

Riff

Bass

5 **A**

V.

R.

B.

Hey!

Hey!

9 **B**

V.

R.

B.

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

14

V.

R.

B.

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

2

C

17

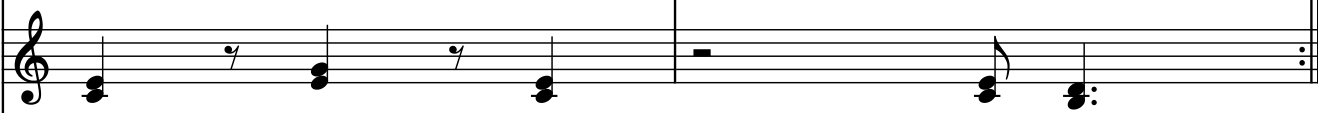
V. 

R. 

B. 

23

V. 

R. 

B. 

D

25

(solos)

V. 

R. 

B. 

September v2.2

Intro

Lead 1

Lead 2

Fills

Bass

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

L1

L2

F.

B.

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

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 silent (rests) for the first six measures.

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). The time signature is not explicitly shown but appears to be 4/4 based on the note values. V1 (Soprano) starts at measure 40 with a first ending of four measures and a second ending of four measures. V2 (Alto) has a half note in the first ending and a whole note in the second ending. B (Bass) has a rhythmic pattern of eighth notes in the first ending and a similar pattern in the second ending.

Sweet Dreams v2.3

$\text{♩} = 90$
(à partir de 3.)

Lead

Riff

Arpeggio

Bass

mf

mf
(à partir de 3.)

mf

8

L.

R.

A. Sax.

B.

mf

f

A

$\text{♩} = 128$

1. 2. 3.

4.

The musical score is written for a band. The first system (measures 1-7) is in 3/4 time with a tempo of 90 bpm. The key signature has two flats. The parts are: Lead (melodic line with triplets), Riff (guitar), Arpeggio (piano), and Bass (bass line). The second system (measures 8-11) is in 4/4 time with a tempo of 128 bpm. It includes parts for L. (Lead), R. (Riff), A. Sax. (Alto Saxophone), and B. (Bass). A section marker 'A' is placed above measure 9. Dynamics include *mf* (mezzo-forte) and *f* (forte). Performance instructions like 'à partir de 3.' and '1. 2. 3.' are present.

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 *f* 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

The musical score is written for three parts: Lead, Riff, and Bass, in 4/4 time and the key of D major (two sharps: F# and C#).

- Lead:** The lead part consists of whole rests for the first four measures, followed by a half rest in measure 5, and then whole notes in measures 6, 7, and 8.
- Riff:** The riff part features a sequence of chords. Measures 1-4 contain chords of D major (D-F#-A), E major (E-G#-B), and F# major (F#-A-C#). Measures 5-8 contain chords of G major (G-B-D), A major (A-C#-E), and B major (B-D-F#).
- Bass:** The bass part begins with whole rests for the first four measures. In measure 5, it starts a descending eighth-note scale: D4, C#4, B3, A3, G3, F#3, E3, D3. This pattern continues through measure 8, with the final note being D2.

9 **A**

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

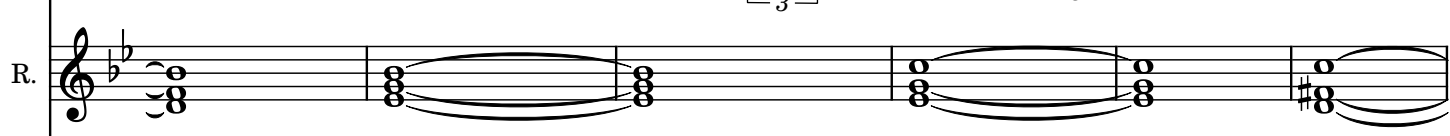
L. 


R. 

B. 

64

L. 

R. 

B. 

70 D.S.

L. 

R. 

B. 