

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). The time signature is 4/4. L1 and L2 are vocal staves, both containing whole rests for the entire duration. R is the right-hand piano accompaniment, featuring a series of chords and eighth-note patterns. B is the left-hand piano accompaniment, featuring a simple eighth-note bass line.

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 common time signature (C). 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 melody in L1 and L2 is a simple, catchy tune that repeats several times. The R. and B. parts are more complex, featuring chords and a bass line that follows the melody.

23

23

L1

L2

R.

B.

Measures 23-28 of a musical score in B-flat major. The score is written for four staves: L1 (Treble), L2 (Treble), R. (Treble), and B. (Bass). The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4. The notation includes various note values, rests, and articulation marks. The R. staff features a complex rhythmic pattern with many beamed notes and rests. The B. staff has a steady bass line with eighth and quarter notes.

29

29

L1

L2

R.

B.

Measures 29-34 of the musical score. The notation continues with similar patterns to the previous system. The R. staff shows a continuation of the complex rhythmic figure. The B. staff maintains its steady bass line. The L1 and L2 staves have more active melodic lines with eighth and sixteenth notes.

35

35

L1

L2

R.

B.

Measures 35-40 of the musical score, ending with a double bar line. The notation concludes the phrases in all four staves. The R. staff ends with a final chord. The B. staff concludes with a steady bass line. The L1 and L2 staves finish their melodic lines with eighth notes.

Brooklyn v1.1

♩ = 104

2 3 4 5 6 7

Lead 1

Lead 2

Chords

Bass

Cm Ab Bb Cm Cm G Cm Ab Bb Cm

A

8 9 10 11 12 13

L1

L2

C.

B.

Cm G Cm Ab Bb Cm Cm G Cm

B

14 15 16 17 18

L1

L2

C.

B.

Ab Bb Cm Cm G Cm Ab Bb

19 20 21 22 23

L1

L2

C.

B.

Cm Cm G Cm Ab Bb Cm

24 25 26 27

L1

L2

C.

B.

Cm G Cm Ab Bb Cm

C

f *f*

28 29 30 31

L1

L2

C.

B.

Cm G Cm Ab Bb Cm

f *f*

32 33 34 35

L1

L2

C.

B.

Cm G Cm G Cm

D

1. 2. Fine

36 37 38

L1

L2

C.

B.

A \flat B \flat Cm

39 40 41 42

L1

L2

C.

B.

Cm A \flat B \flat Cm Cm G

Buyo & co v2.2

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

A

♩ = 180
Swing

B

Lead 1

Tenor Saxophone

Bass

C

7

L1

T. Sax.

B.

13

L1

T. Sax.

B.

19

L1

T. Sax.

B.

24

D

L1

T. Sax.

B.

29

E

F

L1

T. Sax.

B.

34

L1

T. Sax.

B.

39

L1

T. Sax.

B.

45

L1

T. Sax.

B.

G

50

L1

T. Sax.

B.

Fine

55

L1

T. Sax.

B.

60

L1

T. Sax.

B.

65

L1

T. Sax.

B.

70

L1

T. Sax.

B.

Can't take my eyes off you v1.1

♩ = 130

High Voice

Middle Voice

Low voice

Bass

p

7

+ drums

HV

MV

LV

B.

11

HV

MV

LV

B.

15

HV

MV

LV

B.

Measures 15-18. HV part: eighth-note patterns. MV part: long note in measure 15, half note in measure 18. LV part: long note in measure 15, half note in measure 18. B. part: eighth-note patterns.

19

HV

MV

LV

B.

Measures 19-22. HV part: eighth-note patterns. MV part: eighth-note patterns in measures 19-20, half note in measure 22. LV part: long note in measure 19, half note in measure 22. B. part: eighth-note patterns.

A

%

23

HV

MV

LV

B.

Measures 23-26. HV part: eighth-note patterns. MV part: eighth-note patterns in measures 23-24, half note in measure 26. LV part: long note in measure 23, half note in measure 26. B. part: eighth-note patterns. Measure 25 has a triplets in LV and B. parts.

27

HV

MV

LV

B.

Measures 27-30. HV part: eighth-note patterns. MV part: long note in measure 27, half note in measure 30. LV part: long note in measure 27, half note in measure 30. B. part: eighth-note patterns. Measure 28 has a triplets in LV and B. parts.

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 is organized into three horizontal staves, each with a label on the left: "Lead", "Chords", and "Bass".

- Lead Staff:** This staff uses a treble clef and a key signature of one flat (B-flat). It begins with a common time signature (C). The notation consists of whole rests, indicating that the lead vocal part is silent throughout the entire piece.
- Chords Staff:** This staff also uses a treble clef and a key signature of one flat. It follows the same initial notation as the lead staff, with whole rests. In the final measure, there is a chordal entry consisting of a quarter rest followed by two eighth notes: G4 and A4.
- Bass Staff:** This staff uses a bass clef and a key signature of one flat. It begins with a common time signature. The notation includes a sequence of notes: G2, A2, Bb2, and C3. This is followed by a series of rests and notes, including a half note G2, a quarter note A2, and a half note Bb2. The staff concludes with a final chordal entry in the last measure, consisting of a quarter rest followed by two eighth notes: G2 and A2.

The score is presented in a clean, black-and-white format, typical of a digital music notation software output.

B

[illegible]

C

13 4x C

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. The score is written for four staves: Riffs, Chords, Lead, and Bass. The key signature is B-flat major (two flats). The time signature is common time (C). The Riffs staff features a continuous eighth-note triplet pattern, starting with a sharp sign and a *p* (piano) dynamic marking. The Chords, Lead, and Bass staves are currently empty, marked with a horizontal line.

Sheet music for the second system (measures 4-6) of the piece. The score is written for four staves: R., C., L., and B. The key signature is B-flat major (two flats). The time signature is common time (C). The R. staff continues the eighth-note triplet pattern, marked with a *p* (piano) dynamic. The C. staff features a series of chords, marked with a sharp sign and a *p* (piano) dynamic. The L. and B. staves are currently empty, marked with a horizontal line.

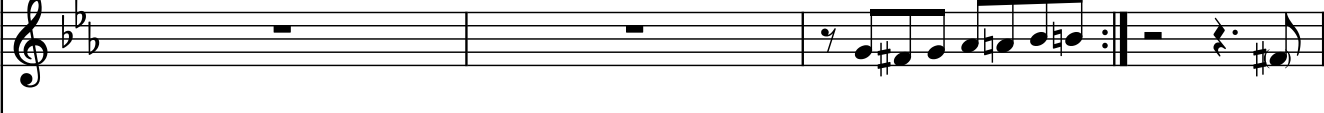
A1

Sheet music for the third system (measures 7-9) of the piece. The score is written for four staves: R., C., L., and B. The key signature is B-flat major (two flats). The time signature is common time (C). The R. staff continues the eighth-note triplet pattern, marked with a *p* (piano) dynamic. The C. staff features a series of chords, marked with a sharp sign and a *p* (piano) dynamic. The L. and B. staves are currently empty, marked with a horizontal line.

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.

35

Fin

D.S.

R.

C.

L.

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 -

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**

System C (Measures 17-23):

- L1:** Treble clef, key of B-flat major. Notes: Bb4 (quarter), A4-Bb4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter).
- L2:** Treble clef, key of B-flat major. Notes: Bb4 (half), A4-Bb4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter).
- R:** Treble clef, key of B-flat major. Notes: Bb4 (quarter), A4-Bb4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter).
- B:** Bass clef, key of B-flat major. Notes: Bb3 (half), A3-Bb3 (beamed eighth notes), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb2 (quarter).

24 **D**

System D (Measures 24-27):

- L1:** Treble clef, key of B-flat major. Notes: Bb4 (quarter), A4-Bb4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter).
- L2:** Treble clef, key of B-flat major. Notes: Bb4 (half), A4-Bb4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter).
- R:** Treble clef, key of B-flat major. Notes: Bb4 (quarter), A4-Bb4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter).
- B:** Bass clef, key of B-flat major. Notes: Bb3 (half), A3-Bb3 (beamed eighth notes), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb2 (quarter).

28

System E (Measures 28-31):

- L1:** Treble clef, key of B-flat major. Notes: Bb4 (quarter), A4-Bb4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter).
- L2:** Treble clef, key of B-flat major. Notes: Bb4 (half), A4-Bb4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter).
- R:** Treble clef, key of B-flat major. Notes: Bb4 (quarter), A4-Bb4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter).
- B:** Bass clef, key of B-flat major. Notes: Bb3 (half), A3-Bb3 (beamed eighth notes), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb2 (quarter).

32 E

L1

L2

R

B

36

L1

L2

R

B

40 A2

L1

L2

R

B

44

L1 


 L2 

 R 


 B 

B2

48


L1 

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

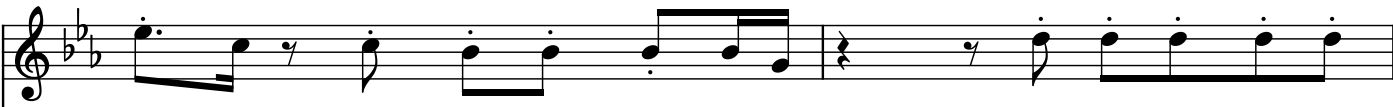
 L2 

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


 R 

 B 


51


L1 

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

 L2 

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

 R 

 B 

53

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

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

R

B

C2

55

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

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

R

B

D2

60

L1

L2

R

B

66

66

L1

L2

R

B

E2

70

70

L1

L2

R

B

la la la la la la la la la la la

74

74

L1

L2

R

B

la la

la la la la la la la la la la la

A3

78

Score for measures 78-81, featuring vocal parts L1, L2, and R, and a bass line B. The key signature is B-flat major (two flats). The vocal parts sing "la" syllables. The bass line provides a rhythmic accompaniment.

L1: la la la la la la la la la la la la

L2: la la la la la la la la la la la la

R: [Instrumental accompaniment]

B: [Instrumental accompaniment]

82

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

L1: [Silent]

L2: [Silent]

R: [Instrumental accompaniment]

B: [Instrumental accompaniment]

86

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

L1: [Silent]

L2: [Silent]

R: [Instrumental accompaniment]

B: [Instrumental accompaniment]

Gangster v2.1

Lead

Ska

Bass

$\text{♩} = 140$

A
%

L

Ska

B

6

L

Ska

B

10

L

Ska

B

14

B

20 To Coda

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

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

C

D.S.

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

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

D

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

47

1, 2, 3. 3

L

Ska

B

51

4.

L

Ska

B

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.

A3

27

R.
Ghost - bus-ters!

C.
Ghost - bus-ters!

L.

B.

33

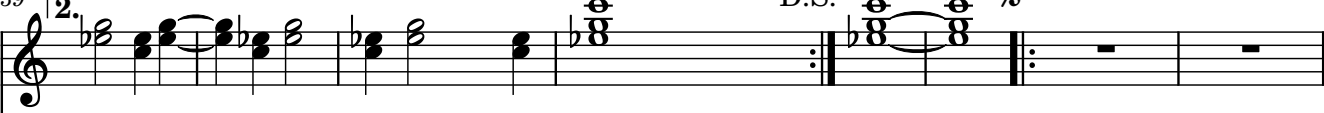
1.


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 Can't touch this


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

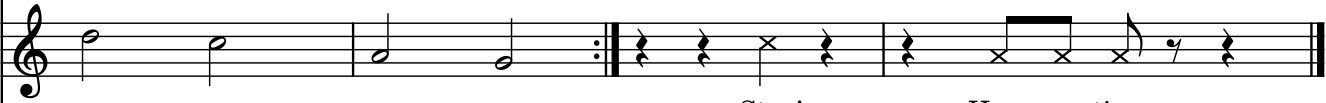
L. 
Can't touch this Can't touch this 1 et 3

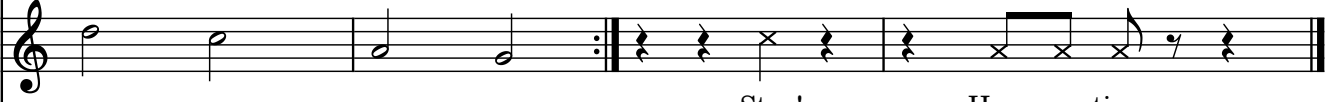
B. 
Can't touch this Can't touch this


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 box containing '1,2,3.' and another box containing '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 a 'Stop!' instruction and a 'Ham-mer time' section. The Cello (C.) and Left Hand (L.) parts are also in treble clef and follow a similar pattern, with 'Stop!' and 'Ham-mer time' instructions. The Bass (B.) part is in bass clef and features a sequence of notes, with a 'w' (trill) instruction above the first measure.

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.

The musical score for 'The Rose Tree' is presented in four staves. The first three staves (L1, L2, and C.) are in treble clef, and the fourth staff (B.) is in bass clef. The key signature is one sharp (F#). The time signature changes from 2/4 to 4/4 in the fourth measure of each staff. The melody is primarily composed of eighth and sixteenth notes, with some rests and a final measure in 4/4 time.

31

D

The musical score is for a 2/4 piece titled 'Shake it'. It features four parts: L1 (Lead 1), L2 (Lead 2), C (Chorus), and B (Bass). The key signature is one flat (Bb) and the time signature is 2/4. The L1 and L2 parts are identical, consisting of a repeating eighth-note pattern: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-1

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 treble and bass clefs. The time signature changes from 2/4 to 4/4. The score includes various musical notations such as chords, single notes, and rests. The piece concludes with a 'Fine' marking and a triple repeat (3x) of the final measure.

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

42 10 Coda

L. C. B.

45

49

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

C.

B.

48

D.S.

48

L.

C.

B.

49

50

If the kids are united v2.1

$\text{♩} = 70$

Voice 1

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

Voice 2

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

Bass

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

4

V1

ne-ver be de-fea-ted

V2

ne-ver be de-fea-ted

B.

ne-ver be de-fea-ted

10

V1

V2

B.

A

f

14

V1

V2

B.

19

V1 *p*

V2

B.

24

V1

V2

B.

28

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

V1 *f*

V2

B.

If the kids are u -

34

V1

V2

B.

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

37

V1

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

V2

B.

41

D

2ème fois vers C3

V1

V2

B.

Insurrection v1.1

A

$\text{♩} = 110$

sur reprise seulement

Rhythm

Chords

Lead

Bass

8

R.

C.

L.

B.

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**

R. C. L. B.

The musical score is written for four voices: Soprano (R.), Alto (C.), Tenor (L.), and Bass (B.). The key signature is E-flat major (three flats: B-flat, E-flat, A-flat). The time signature is 3/4. The score is divided into two systems. The first system (measures 48-54) includes a repeat sign at the beginning. The second system (measures 55-60) continues the piece. The vocal parts (R., C., L.) feature complex harmonies with many triplets and sixteenth notes. The bass part (B.) features a steady eighth-note accompaniment. The piece concludes with a double bar line and a repeat sign.

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: *8*
 R.: *8*
 B.: *8*

B

§

24

L1
 I wa_nna die____ It's not un - u - su - al to go

L2

R.

B.

29

L1: out at a-ny time but when I see you out and a -
 L2:
 R.:
 B.:

33

L1

bout it's such a crime— if you should e - ver wa - nna be

L2

R.

B.

37

L1

loved by a-ny one it's not un - u - su - al it ha - ppens e - very day

L2

R.

B.

C

42

L1
no mat - ter what you say you'll find it hap -

L2

R.
8

B.

46

L1
- pens all the time love will ne - ver do

L2

R.
8

B.

51

L1
what you want it to why can't this cra - zy love. be

L2

R.
8

B.

55 D

L1 mine

L2

R.

B.

61 1., 2. D.S.

L1

L2

R.

B.

67 3.

L1

L2

R.

B.

It wasn't me v2.1

A
♩ = 188

Lead

Riff

Chords

Bass

7 B %

L. R. C. B.

14

C

L.

R.

C.

B.

D

21

L. 

R. 

C. 

B. 

27

L. 

R. 

C. 

B. 

33

L. 

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

7 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) is in 4/4 time, key of B-flat major. 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) is in 4/4 time, key of B-flat major. 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) is in 4/4 time, key of B-flat major. The L. part consists of a single line with rests. The R. part consists of a single line with notes and rests. The B. part consists of a single line with notes and rests.

14

L. 

R. 

B. 

17

C

L. 

R. 

B. 

19

L. 

R. 

B. 

21

L. 

R. 

B. 

23 D

L. *ff*

R.

B.

26

L.

R.

B.

30

répéter jusqu'à épuisement Fin chantée

E

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 v1.1

$\text{♩} = 90$

Voices

Riff

Bass

5 **A**

V.

R.

B.

Hey!

Hey!

9 **B**

V.

R.

B.

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

14

V.

R.

B.

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

2

C

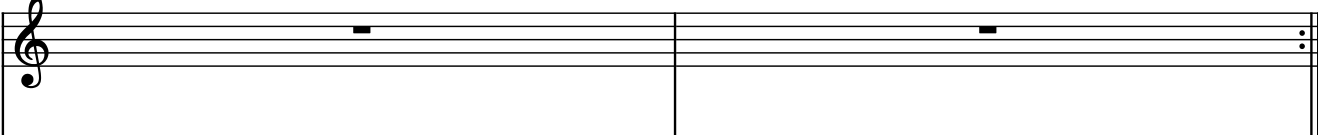
17


V. 


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

5

L1

L2

F.

B.

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

8

L1

L2

F.

B.

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

A

12

L1

L2

F.

B.

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

16

L1

L2

F.

B.

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

20

L1

L2

F.

B.

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

24 B

L1

L2

F.

B.

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

28

L1

L2

F.

B.

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

33 C

L1

L2

F.

B.

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

38

L1

L2

F.

B.

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

42

D

L1

L2

F.

B.

troisième fois seulement

G \flat /A \flat A \flat Fm

47

L1

L2

F.

B.

E \flat A \flat A \flat

3x

52

L1

L2

F.

B.

Fm

E \flat

56

L1

L2

F.

B.

G \flat /A \flat

G \flat /A \flat

59

L1

L2

F.

B.

G \flat /A \flat

G \flat /A \flat

Skyfall v1.1

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

♩ = 86 **Intro/fin** **A**

High Voice

Low Voice

Bass

6

HV

LV

B.

11 **B**

HV

LV () à la reprise

B.

15

HV

LV

B.

C

19 **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 *cresc.*

B. *cresc.*

36

HV

LV

B.

ff

ff

=> C

Detailed description: The image shows a musical score for three staves. The top staff, labeled 'HV', is in treble clef and contains a sequence of eighth and sixteenth notes with accents (>) and a double fermata (ff) over a sixteenth-note pair. The middle staff, labeled 'LV', is in treble clef and features a half note with a slur and a double fermata (ff). The bottom staff, labeled 'B.', is in bass clef and has a steady eighth-note bass line. All staves are in B-flat major (two flats). A bracket at the top right indicates a change to C major (= > C). The page number '36' is at the top left, and the page number '3' is at the top right.

Stand By Me v1.2

Purple Brein / Lucky Chops

A

♩ = 130

Music notation for the first system (measures 1-6) of section A. It features three staves: Voice 1, Voice 2, and Bass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. All three parts are in whole rests for measures 1 through 6.

B

Music notation for the second system (measures 7-11) of section B. It features three staves: V1, V2, and B. The key signature is three flats and the time signature is 4/4. Measures 7-11 contain vocal and bass lines with various notes and rests.

Music notation for the third system (measures 12-16) of section B. It features three staves: V1, V2, and B. The key signature is three flats and the time signature is 4/4. Measures 12-16 contain vocal and bass lines with various notes and rests.

Music notation for the fourth system (measures 17-20) of section B. It features three staves: V1, V2, and B. The key signature is three flats and the time signature is 4/4. Measures 17-20 contain vocal and bass lines with various notes and rests.

21 C

V1

V2

B

26

V1

V2

B

30

V1

V2

B

35

V1

V2

B

40

1. 2.

V1

V2

B

Detailed description: This musical score block contains measures 40 through 43. It features three staves: V1 (Violin 1), V2 (Violin 2), and B (Bass). The key signature is three flats (B-flat, E-flat, A-flat). Measure 40 is marked with a first ending bracket (1.) and a second ending bracket (2.). V1 plays eighth notes in measure 40, followed by a repeat sign and then eighth notes in measure 41. V2 plays a half note in measure 40, followed by a repeat sign and then a half note in measure 41. B plays eighth notes in measure 40, followed by a repeat sign and then eighth notes in measure 41. Measures 42 and 43 continue the patterns established in measure 41.

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.

The musical score is written for a band and consists of two systems. The first system is in 3/4 time 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 key signature has two flats (B-flat and E-flat). The Lead part has a melodic line with eighth and quarter notes. The Riff part has a rhythmic pattern with eighth and quarter notes. The Arpeggio part has a pattern of eighth and quarter notes. The Bass part has a pattern of eighth and quarter notes. The second system starts at measure 8 and is in 4/4 time with 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 pattern of eighth and quarter notes. The A. Sax. part has a pattern of eighth and quarter notes. The B. part has a pattern of eighth and quarter notes. The score includes dynamic markings such as *mf* and *f*, and a section marked **A**. The first system ends with a first ending bracket labeled 1. 2. 3.

14

L.

R.

A. Sax.

B.

18 Fine

L.

R.

A. Sax.

B.

22

L.

R.

A. Sax.

B.

25

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

R.

A. Sax.

B.

28

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

R.

A. Sax.

B.

31

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

R.

A. Sax.

B.

34 B

L. *f* be bu-sed 3

R. *f*

A. Sax. *f*

B. *f*

38 C %

L. *mf*

R. *mf*

A. Sax. *mf*

B. *mf*

42

L.

R.

A. Sax.

B.

46 D

L. 

R. 

A. Sax. 

B. 

50

L. 

R. 

A. Sax. 

B. 

E-Solos
To Coda

54

L. 

R. 

A. Sax. 

B. 

58

L. *mp*

R. *mp*

A. Sax. *mp*

B.

62

D.S. al Coda

L.

R.

A. Sax.

B.

What is (tainted) love v2.1

Lead

Riff

Bass

9 **A**

L.

R.

B.

13 **B1**

L.

R.

B.

18 **C**

L.

R.

B.

23

L.

R.

B.

27

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

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

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

31

L.
__ me____ no more____ What is love

R.
__ me____ no more____ What is love

B.
__ me____ no more____ What is love

E

35

L.

R.

B.

B3

40

L.

R.

B.

4x Fine

F

45

$\text{♩} = 140$ $\text{♩} = 160$

L.

R.

B.

G

53

L.

R.

B.


59 H

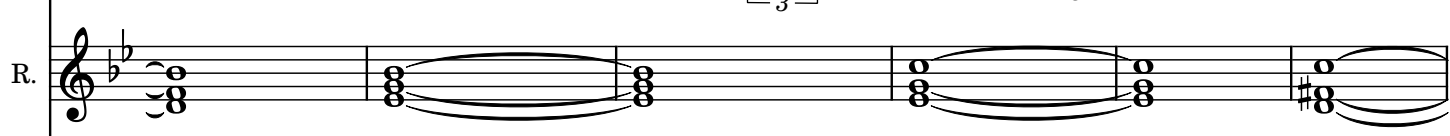
L. 


R. 

B. 

64

L. 

R. 

B. 

70 D.S.

L. 

R. 

B. 