

1999 v2.1

Prince

A

Lead 1

Lead 2

Riff

Bass

Measures 1-9 of section A. Lead 1 and Lead 2 are whole rests. Riff and Bass have a repeating pattern of chords and notes.

10

L1

L2

R.

B.

Measures 10-16. L1 has a melodic line starting at measure 16. L2 is a whole rest. R. and B. continue the pattern from the previous section.

17

L1

L2

R.

B.

Measures 17-22. L1 and L2 have new melodic lines. R. and B. continue the pattern from the previous section.

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 contains whole rests throughout the piece. The R staff features a rhythmic accompaniment of eighth and sixteenth notes, while the B staff provides a bass line with eighth and sixteenth notes. The piece concludes with a final chord in the L1 staff.

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 Hand), 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

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.

Dm/B \flat

B \flat 7

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

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*

Chameleon v2.2

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

$\text{♩} = 80$ **A**

Lead

Chords

Bass



8 **B**

L.

C.

B.



13 4x **C**

L.

C.

B.



19 **D**

L.

C.

B.



25 D'

L.

C.

B.

31 Fine E Go drums go

L.

C.

B.

37 Solos! D.C.

L.

C.

B.

Chnam Oun Dop Pram Mauy / Cyclo v2.0

Ros Serey Sothea

Lead16

Lead Cyclo

Bass

5

L16

LC

B.

10

Em

D

Em

Am Bm

%

Detailed description of the musical score: The score is written for three parts: Lead16, Lead Cyclo, and Bass in the first system; L16, LC, and B. in the second system. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 1-4) starts with a box labeled 'A' and the chord 'Em' above the first measure. The Lead16 part has a whole rest in measures 1 and 2, followed by a quarter rest and an eighth-note melody in measures 3 and 4. The Lead Cyclo part has whole rests in measures 1 and 2, followed by a quarter rest and a beamed eighth-note melody in measures 3 and 4. The Bass part has a dotted quarter note, an eighth-note melody, and a quarter rest in measures 1 and 2, followed by a dotted quarter note, an eighth-note melody, and a quarter rest in measures 3 and 4. A repeat sign with a percentage symbol is at the end of the first system. The second system (measures 5-8) starts with a measure number '5' above the first measure. The L16 part has a quarter rest and an eighth-note melody in measures 5 and 6, followed by a quarter rest and an eighth-note melody in measures 7 and 8. The LC part has a beamed eighth-note melody and a quarter rest in measures 5 and 6, followed by a beamed eighth-note melody and a quarter rest in measures 7 and 8. The B. part has a dotted quarter note, an eighth-note melody, and a quarter rest in measures 5 and 6, followed by a dotted quarter note, an eighth-note melody, and a quarter rest in measures 7 and 8. Chord changes are indicated above the staves: 'Em' above measure 6, 'Am Bm' above measure 7. The third system (measures 9-12) starts with a measure number '10' above the first measure. The L16 part has a dotted quarter note, an eighth-note melody, and a quarter rest in measures 9 and 10, followed by a dotted quarter note, an eighth-note melody, and a quarter rest in measures 11 and 12. The LC part has a beamed eighth-note melody and a quarter rest in measures 9 and 10, followed by a beamed eighth-note melody and a quarter rest in measures 11 and 12. The B. part has a dotted quarter note, an eighth-note melody, and a quarter rest in measures 9 and 10, followed by a dotted quarter note, an eighth-note melody, and a quarter rest in measures 11 and 12. Chord changes are indicated above the staves: 'Em' above measure 9, 'D' above measure 10, and 'Em' above measure 11.

B0

1.

2.

Fine

14

L16

LC

B.

Cy-clo!

Cy-clo!

Cy-clo!

Cy-clo!

19

L16

LC

B.

Cy-clo!

Cy-clo!

Cy-clo!

Cy-clo!

24

B1

E

E

E

L16

LC

B.

chi cy-clo

chi cy-clo

chi cy-clo

(pas sur soli)

28 B2 E A A 1.B7 3

L16 *chi cy-clo*

LC (toujours)

B.

33 E 2. D.S.

L16

LC

B.

Disko Partizani v1.2

A0

$\text{♩} = 90$

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 each 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, indicated by a horizontal line across each staff.

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#). The system concludes 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.
Dis-co dis-co

C.

L.
Dis-co dis-co

B.
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

♩ = 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

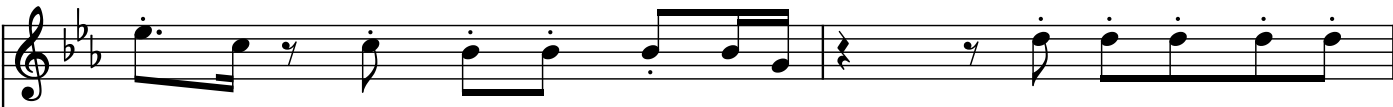
 L2 

 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: [Instrumental accompaniment]

B: [Instrumental accompaniment]

82

Score for measures 82-85. The vocal parts L1 and L2 are silent. The bass line B continues with a rhythmic pattern of eighth and sixteenth notes. The right hand R has instrumental accompaniment.

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 bass line B continues with a rhythmic pattern of eighth and sixteenth notes. The right hand R has instrumental accompaniment.

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

Gavotte v2.0

A

Swing

Voice 1

Voice 2

Voice 3

Bass

V1

V2

V3

B

B

V1

V2

V3

B

14

V1

V2

V3

B

The musical score is for four voices: V1, V2, V3, and B. It begins at measure 14. The time signature is common time (C). The key signature has one flat (B-flat). V1 and V2 are in treble clef, V3 is in treble clef with a brace, and B is in bass clef. The music consists of three measures followed by a double bar line. V1 and V2 have a melodic line with eighth and quarter notes, while V3 and B provide harmonic support with eighth and quarter notes. V3 has a red line above the staff in the second measure.

GhostHammer v2.3

$\text{♩} = 110$

Riffs

Chords

Lead

Bass

A1

9

R.

C.

L.

B.

16

R.

C.

L.

B.

Ghost - bus-ters!

A2

22

R.

C.

L.

B.

A3

28

R.
Ghost - bus-ters!

C.
Ghost - bus-ters!

L.

B.

34

R.
1. 2.

C.

L.

B.

41

R.

C.

L.

B.

1. 2. 2 bis

D.S. $\text{♩} = 130$ Fine

B1

3

49 B2

R. *Can't touch this* *Can't touch this*

C. *Can't touch this* *Can't touch this* *p*

L. *Can't touch this* *Can't touch this*

B.

[illegible]

4

1,2,3.
4.

D.S.

64
(2eme : who you gonna call?)

R.

C.

L.

B.

Stop!

Ham-mer time

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

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

 C.

 He - e - e - e - ya - - a

 B.

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. Staff L1 features a series of chords, primarily triads, with a final triplet of chords marked '3x'. Staff L2 contains a melodic line starting with an accented eighth note, followed by a series of eighth and sixteenth notes. Staff C. shows a series of chords, including a final chord marked with an '8'. Staff B. features a melodic line with eighth and sixteenth notes, including an accented eighth note. The score includes time signature changes from 2/4 to 4/4 and ends with a double bar line and repeat sign.

Hip Hop medley v2.1

♩ = 88

A1
⊕

Lead

Chords

Bass

8

Fine
4x

C Pas les 2 premières fois

L

C.

B.

12

A2
6x

Trombone takes the lead!

A♭ B♭m Bm Em Bm F#7

18 pre-D

L C B

23 D Pas la première fois

L C B

C#m B C#m G#m F#

26 pre-A3 A3

L C B

G#m Bm Em Bm F#7

5x 5x

31 E Accélération

L C B

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

%

38

L

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

C.

B.

42

L

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

C.

B.

45

L

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

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

48

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

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.

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 **Ad lib.**

L

C

B

34 D.S.

L

C

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** D.C.

R.

C.

L.

B.

The musical score is for four voices: R. (Right), C. (Center), L. (Left), and B. (Bass). The key signature is one sharp (F#). The time signature is 3/4. The score starts 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

13

L1

bout with a-ny-one it's not un - u - su - al to see me cry-

L2

R.

B.

24

B

§

24

24 30

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.

The image shows a musical score for four staves, labeled L., R., C., and B. The score is divided into two measures by a double bar line. The first measure contains notes and rests, and the second measure contains notes and rests. The notation includes various musical symbols such as notes, rests, and bar lines. Above the first measure, there is a box containing the letter 'B' and a percentage symbol '%'. The number '7' is written above the first staff.

14

C

L.

R.

C.

B.

D

21

L. 

R. 

C. 

B. 

27

L. 

R. 

C. 

B. 

33

L. 
p

R. 
p

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.

Mercy, mercy, mercy v1.0

Joe Zawinul

A
♩ = 100
C F x4 **B** C

Lead

Voicings

Bass

5

L

V

B

10

G **C** Dm Em Am G Am G Am G Am

L

V

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

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 based on the note values. 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 staves are connected by a vertical line on the right, indicating they are part of the same system.

Pastime Paradise v2.1

A

Lead

Riffs

Bass

Section A (Measures 1-7) 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) 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) 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. 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 v1.2

$\text{♩} = 90$

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

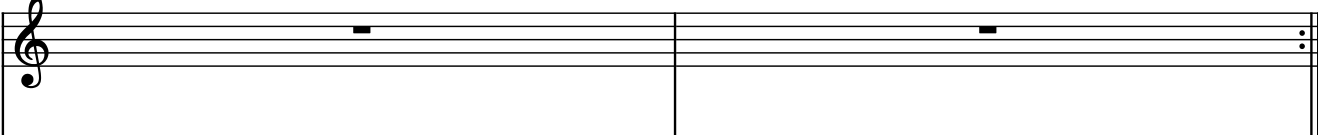
17


V. 
I - I - I - I am ev - ery day peo - ple


R. 

B. 

23

V. 

R. 

B. 


D

25

(solos)

V. 

R. 

B. 

Pure Imagination v1.1

Intro

Intro

Voice 1

Voice 2

Low Voice

Bass

F C F C Dm7

A1

6

$\text{♩} = 120$

V1

V2

LV

B.

C Am7 G

11

V1

V2

LV

B.

A2

15

V1

V2

LV

B.

This system contains measures 15 through 18. V1 and V2 are in treble clef. V1 has a melodic line with eighth and sixteenth notes, while V2 has a more rhythmic accompaniment. LV is in treble clef with a steady eighth-note accompaniment. B. is in bass clef with a steady eighth-note accompaniment. Measure 15 starts with a key signature change to one flat.

19

V1

V2

LV

B.

This system contains measures 19 through 21. V1 and V2 continue their respective parts. LV maintains its accompaniment. B. continues with the eighth-note accompaniment. Measure 19 has a key signature change to two flats.

22

V1

V2

LV

B.

This system contains measures 22 through 24. V1 and V2 continue their respective parts. LV maintains its accompaniment. B. continues with the eighth-note accompaniment. Measure 22 has a key signature change to three flats.

B

25

V1

V2

LV

B.

F Am C

28

V1

V2

LV

B.

G

C

31

1. 2.

V1

V2

LV

B.

F C

36

V1

V2

LV

B.

F C Dm7 C D

41

V1

V2

LV

B.

G

D.S.

Purple Rain v1.1

♩ = 60

High voice

Riffs

Lead

Bass

A

10

HV

R

(pas à la reprise)

L

B

18

HV

R

L

B

B

25

HV

R

L

B

34

HV

R

L

B

I on - ly want to see you lau-ghing

I on - ly want to see you lau-ghing

40

1. Fine

2. [C]

HV

R

L

B

in the pur-ple rain

in the pur-ple

48

HV

R

L

B

1.

2.

1. vers C / 2. vers fin

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

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 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 musical notation for all three parts, including rests and notes.

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 musical notation for all three parts, including rests and notes.

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 musical notation for all three parts, including rests and notes.

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). V1 is in treble clef and features a first ending (marked '1.') and a second ending (marked '2.'). V2 is in treble clef and has a long note in the second ending. B is in bass clef and has a rhythmic pattern of eighth notes.

1.

2.

Sweet Dreams v2.3

$\text{♩} = 90$
(à partir de 3.)

Lead

Riff

Arpeggio

Bass

mf

mf
(à partir de 3.)

mf

8

4.

A

$\text{♩} = 128$

L.

R.

A. Sax.

B.

f

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 includes parts for Lead, Riff, Arpeggio, and Bass. The Lead part features a melodic line with eighth and quarter notes. The Riff and Arpeggio parts are played together, featuring a rhythmic pattern of eighth and quarter notes. The Bass part provides a steady accompaniment. The second system starts at measure 8 and changes to 4/4 time with a tempo of 128 beats per minute. It includes parts for L., R., A. Sax., and B. The L. part has a melodic line with quarter and eighth notes. The R., A. Sax., and B. parts provide a rhythmic accompaniment. The score includes dynamic markings such as *mf* and *f*, and a section marked **A**.

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. 

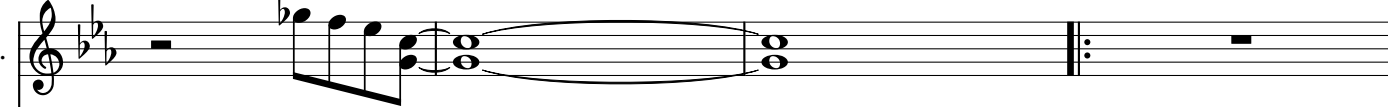
R. 

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

29

L.


R.


B.


The musical score for measures 29-32 is written for three voices: L. (Soprano), R. (Alto), and B. (Bass). The key signature is G major (one sharp). The time signature is 4/4. The L. part begins with a half rest, followed by a series of eighth and sixteenth notes. The R. part begins with a half rest, followed by a series of eighth and sixteenth notes. The B. part begins with a half rest, followed by a series of whole notes.

27

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

31 B2

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

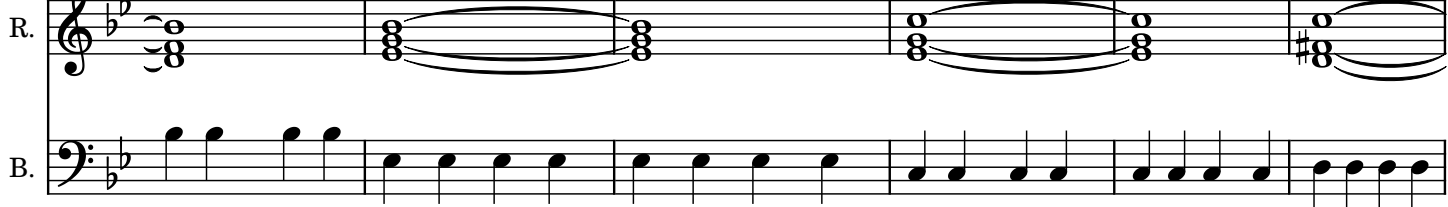
L. 

R. 

B.

64

L. 

R. 

B.

70 D.S.

L. 

R. 

B.