

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 parts, both containing whole rests for the entire duration. R is the right-hand piano accompaniment, featuring a series of chords and eighth notes. B is the left-hand piano accompaniment, featuring a bass line with eighth and quarter 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

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 4/4. The music features a complex interplay of eighth and sixteenth notes in the upper staves, while the lower staves provide a steady bass line with eighth notes and rests.

29

29

L1

L2

R.

B.

Measures 29-34 of the musical score. The notation continues with similar rhythmic patterns. In measure 34, the R. staff introduces sustained chords, and the B. staff features a more active bass line with eighth notes.

35

35

L1

L2

R.

B.

Measures 35-40 of the musical score, concluding the section. The final measures (39-40) feature a repeat sign (double bar line with two dots) in all staves, indicating the end of the phrase. The R. staff returns to a more active role with eighth notes in the final measure.

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 v2.1

A4 B4 C B2 C B2 D2 E D2 E F E E(+solo) D2 F E

A

♩ = 180
Swing

B

Lead 1

Lead 2

Bass

C

8

L1

L2

B.

14

L1

L2

B.

20

L1

L2

B.

25

D

E

L1

L2

B.

30

F

L1

L2

B.

36

L1

L2

B.

Chameleon v2.0

$\text{♩} = 90$ **A**

Lead

Chords

Bass

Section A (Measures 1-7) features a 90 BPM tempo. The Lead and Chords parts are mostly rests, with a double bar line and repeat sign at measure 1. The Bass part has a rhythmic pattern of eighth and quarter notes, with a double bar line and repeat sign at measure 1.

8 **B**

L.

C.

B.

Section B (Measures 8-12) features a melodic line in the Lead part. The Chords and Bass parts provide harmonic accompaniment. The section ends with a double bar line and repeat sign at measure 8.

13 4x **C**

L.

C.

B.

Section C (Measures 13-18) features a melodic line in the Lead part. The Chords and Bass parts provide harmonic accompaniment. The section is marked with a 4x repeat sign and ends with a double bar line and repeat sign at measure 13.

19 **D**

L.

C.

B.

Section D (Measures 19-24) features a melodic line in the Lead part. The Chords and Bass parts provide harmonic accompaniment. The section ends with a double bar line and repeat sign at measure 19.

25 D'

L.

C.

B.

31 Fine E Go drums go

L.

C.

B.

38 Solos! D.C.

L.

C.

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**

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

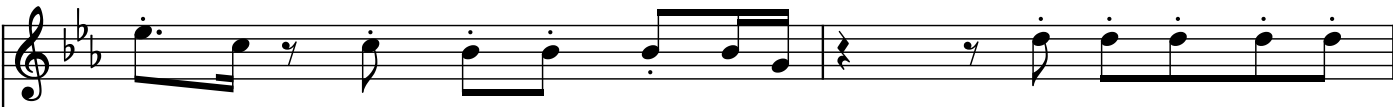
 L2 

 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 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

B

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 musical accompaniment.

L1

L2

R

B

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 musical accompaniment.

L1

L2

R

B

Gangster

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

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

L

Ska

B

48

49

50

51

52

L

Ska

B

53

54

Hey Ya

Outkast

A

♩ = 160

Lead 1

Lead 2

Chords

Bass

mf

4x

7 **B**

L1

L2

C.

B.

3x

Fine To Coda

C1

13

13

L1

L2

C.

B.

C2

18

18

L1

L2

C.

B.

23

23

L1

L2

C.

B.

D



D.S.

28

L1

shake it shake shake it shake it shake shake it

L2

shake it shake shake it shake it shake shake it

C.

B.

33

D.S.

L1

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

L2

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

C.

B.

Hip Hop medley v2.0

♩ = 88

A1
Φ

Lead

Chords

Bass

8

Fine
4x

C Pas les 2 premières fois

L

C.

B.

12

6x **A2**

Trombone takes the lead!

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

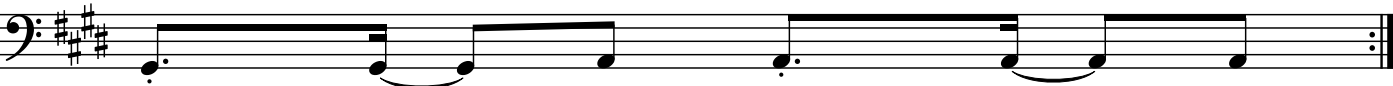
C. 

B. 

48 D.S.

L. 

C. 

B. 

If the kids are united v1.0

$\text{♩} = 70$

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

A

V2

p

B.

f

14

V1

V2

B.

B

18

V1

V2

B.

C

24

V1

f

If the kids are u - ni-ted then we'll ne-ver be di -

V2

B.

28

V1

vi-ded If the kids are u - ni-ted then we'll -

V2

B.

D

31

V1

ne-ver be di - vi-ded

V2

B.

35

V1

V2

B.

The musical score consists of three staves: V1 (Violin 1), V2 (Violin 2), and B. (Bass). The key signature is D major (two sharps). Measure 35: V1 plays a series of eighth-note chords (D4-F#4, E4-G#4, F#4-A4, G#4-B4) with a quarter rest. V2 plays a half note D4, followed by a half note chord (F#4-A4). B. plays a series of eighth notes (D3, E3, F#3, G#3, A3, B3) with a quarter rest. Measure 36: V1 has a first ending (1.) of eighth-note chords (D4-F#4, E4-G#4, F#4-A4, G#4-B4) followed by a quarter rest, and a second ending (2.) of eighth-note chords (D4-F#4, E4-G#4, F#4-A4, G#4-B4) followed by a quarter rest. V2 has a half note D4, followed by a half note chord (F#4-A4), and a quarter rest. B. plays a series of eighth notes (D3, E3, F#3, G#3, A3, B3) with a quarter rest. Measure 37: V1 has a half note D4, followed by a half note chord (F#4-A4), and a quarter rest. V2 has a half note D4, followed by a half note chord (F#4-A4), and a quarter rest. B. plays a series of eighth notes (D3, E3, F#3, G#3, A3, B3) with a quarter rest.

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.

B.

46

L1

- pens all the time love will ne - ver do

L2

R.

B.

51

L1

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

L2

R.

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

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.

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.

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.

September v2.0

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 Ab7 Ab7 Bb9

28

L1

L2

F.

B.

Cm7 Fm Bb9 Cm7 Fm Bb9 Cm7 Fm

33 C

L1

L2

F.

B.

Ab6 Ab6 DbM7 Cm7 Fm DbM7

38

L1

L2

F.

B.

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

42

D

L1

L2

F.

B.

G \flat /A \flat A \flat Fm

47

L1

L2

F.

B.

E \flat A \flat A \flat

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

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

The image shows a musical score for three voices: V1 (Soprano), V2 (Alto), and B (Bass). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 40-43, and the second system contains measures 44-47. The first ending (marked '1.') spans measures 40-43, and the second ending (marked '2.') spans measures 44-47. The V1 part features a melody with eighth and quarter notes. The V2 part provides harmonic support with half notes and whole notes. The B part features a bass line with eighth and quarter notes. The score concludes with a double bar line and repeat dots.

Sweet Dreams v2.2

Lead $\text{♩} = 90$

Riff *mf*

Arpeggio *mf*

Bass *mf*

Cm Cm Gm A \flat Cm D \flat B \flat m

7 1. 2. $\text{♩} = 128$ A

L. *mf*

R. *mf*

A. Sax. *mf*

B. *f*

Gm

13

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 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. 

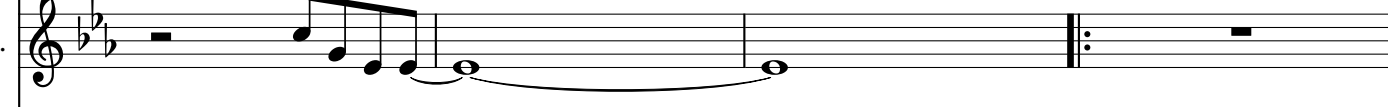
A. Sax. 

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

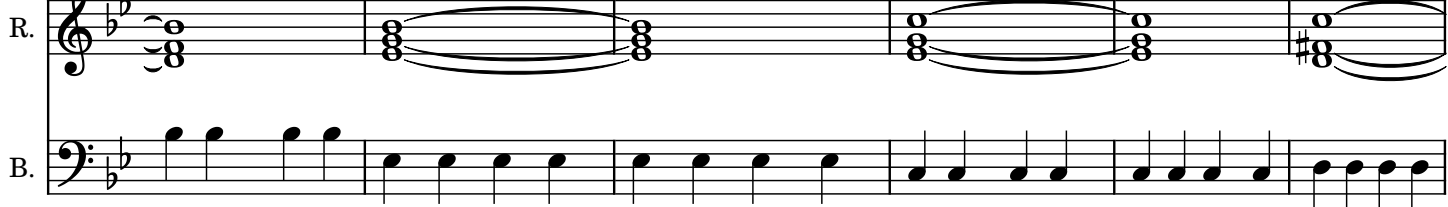
L. 


R. 

B. 

64

L. 

R. 

B. 

70 D.S.

L. 

R. 

B. 