

# 1999 v2.1

Prince

A

Lead 1

Lead 2

Riff

Bass

10

L1

L2

R.

B.

17

L1

L2

R.

B.

23

23

L1

L2

R.

B.

Measures 23-29. L1 (Treble) has rests, then eighth notes, then sixteenth notes. L2 (Treble) has rests, then eighth notes. R. (Treble) has chords. B. (Bass) has eighth notes.

30

30

L1

L2

R.

B.

Measures 30-35. L1 (Treble) has eighth notes, then rests, then eighth notes. L2 (Treble) has eighth notes, then rests, then eighth notes. R. (Treble) has chords. B. (Bass) has eighth notes.

36

36

L1

L2

R.

B.

Measures 36-41. L1 (Treble) has eighth notes, then sixteenth notes, then eighth notes. L2 (Treble) has eighth notes, then sixteenth notes, then eighth notes. R. (Treble) has chords. B. (Bass) has 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 14

L1

L2

C.

B.

Cm G Cm Ab Bb Cm Cm G Cm Ab Bb

**B**

15 16 17 18 19 20

L1

L2

C.

B.

Cm Cm G Cm Ab Bb Cm Cm G

21 22 23 24 25 **C**

L1

L2

C.

B.

Cm A $\flat$  B $\flat$  Cm Cm G Cm

*f*

26 27 28 29

L1

L2

C.

B.

A $\flat$  B $\flat$  Cm Cm G Cm

*f* *f*

30 31 32 33

L1

L2

C.

B.

A $\flat$  B $\flat$  Cm Cm G Cm G

1. 2.

34 35 36 37 **D**

L1

L2

C.

B.

Cm A $\flat$  B $\flat$  Cm

Fine

38 39 40

L1

L2

C.

B.

Cm

A $\flat$

B $\flat$

41 42

L1

L2

C.

B.

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.

18

L1

T. Sax.

B.

This musical score shows measures 18 through 21 of the song. The key signature is two sharps (F# and C#). The L1 part features a melodic line with a long note in measure 18, followed by a series of eighth and sixteenth notes. The T. Sax. part provides a rhythmic accompaniment with eighth and sixteenth notes. The B. part features a bass line with eighth and sixteenth notes, including a triplet in measure 20.

23

**D**

L1

T. Sax.

B.

28

**E**

L1

T. Sax.

B.

This musical score block contains measures 28 through 30, marked with a rehearsal sign 'E'. It features three staves: L1 (Lead 1), T. Sax. (Tenor Saxophone), and B. (Bass). The key signature is two sharps (F# and C#). Measure 28 shows L1 with eighth and quarter notes, T. Sax. with eighth-note chords, and B. with quarter notes. Measure 29 continues with similar patterns, including some beamed eighth notes in L1 and T. Sax. Measure 30 concludes the phrase with a final chord in each part.

33 **F**

L1

T. Sax.

B.

38

L1

T. Sax.

B.

43

L1

T. Sax.

B.

48

**G**

L1

T. Sax.

B.

53

**Fine**

L1

T. Sax.

B.



58

L1

T. Sax.

B.

63

L1

T. Sax.

B.

68

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: whole note chord in measure 15, then rests. LV part: whole note chord in measure 15, then rests. B. part: eighth notes.

19

HV

MV

LV

B.

Measures 19-22. HV part: eighth notes. MV part: eighth notes in measures 19-20, then rests. LV part: whole note chord in measure 19, then rests. B. part: eighth notes.

A

%

23

HV

MV

LV

B.

Measures 23-26. HV part: eighth notes. MV part: eighth notes. LV part: whole note chord in measure 23, then a triplet in measure 24, then rests. B. part: eighth notes.

27

HV

MV

LV

B.

Measures 27-30. HV part: eighth notes. MV part: rests. LV part: eighth notes. 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 **1.** **2.** **C**

HV

MV

LV

B.

*f*

*p*

49 **1.**

HV

MV

LV

B.

**1.** **2.**

53 **2.** D.S.

HV

MV

LV

B.

60

HV

MV

LV

B.

*p*

*p*

*p*

# Chameleon v2.2

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

**A**

♩ = 80

Lead

Chords

Bass



**B**

8

L.

C.

B.



**C**

13

4x

L.

C.

B.



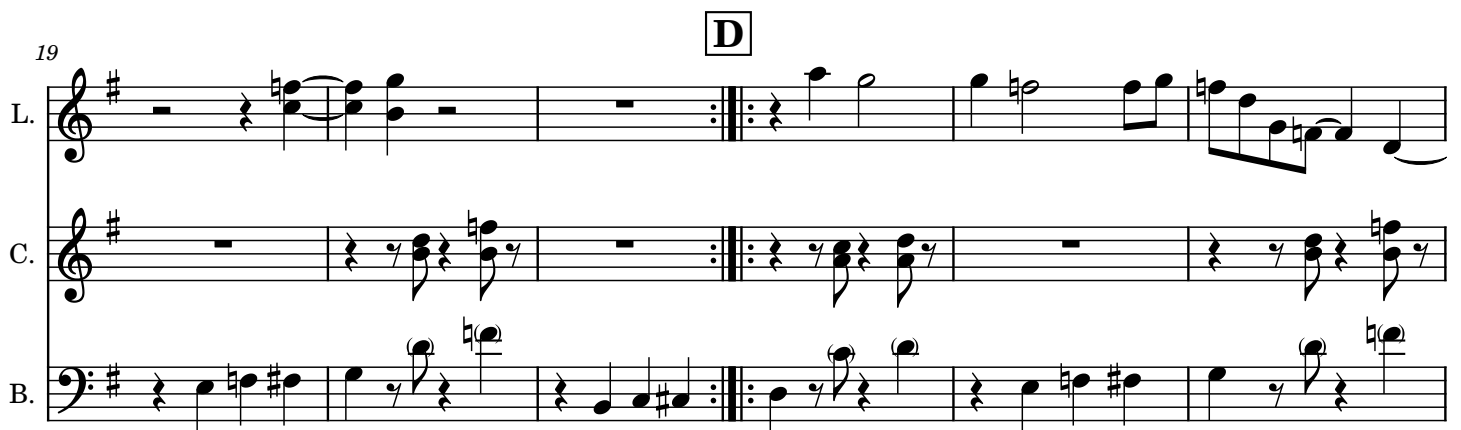
**D**

19

L.

C.

B.



25 D'

L.

C.

B.

32 E Fine Go drums go

L.

C.

B.

38 Solos! D.C.

L.

C.

B.

# Chnam Oun Dop Pram Mauy / Cyclo v2.0

Ros Serey Sothea

Lead16

Lead Cyclo

Bass

A Em

%

5

L16

LC

B.

Em Am Bm

10

L16

LC

B.

Em D Em



**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)

[illegible]

33 E 2. D.S.

L16

LC

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 one flat (B-flat) and the time signature is common time (C). The Riffs staff features a continuous eighth-note triplet pattern, starting with a half note G2, followed by eighth notes A2, B2, and C3, all marked with accents and a piano (*p*) dynamic. The Chords, Lead, and Bass staves are empty, indicating rests for these parts.

Sheet music for the second system (measures 4-6) of the piece. The score is written for four staves: Riffs, Chords, Lead, and Bass. The Riffs staff continues the eighth-note triplet pattern, marked with accents and a piano (*p*) dynamic. The Chords staff features a series of chords, starting with a half note G2, followed by eighth notes A2, B2, and C3, all marked with accents and a piano (*p*) dynamic. The Lead and Bass staves are empty, indicating rests for these parts.

**A1**

Sheet music for the third system (measures 7-9) of the piece. The score is written for four staves: Riffs, Chords, Lead, and Bass. The Riffs staff features a continuous eighth-note triplet pattern, starting with a half note G2, followed by eighth notes A2, B2, and C3, all marked with accents and a piano (*p*) dynamic. The Chords staff features a series of chords, starting with a half note G2, followed by eighth notes A2, B2, and C3, all marked with accents and a piano (*p*) dynamic. The Lead and Bass staves are empty, indicating rests for these parts.

10

R. 

C. 

L. 

B. 

1. 2.

14

A2

R. 

C. 

L. 

B. 

18

A3

R. 

C. 

L. 

B. 

1,2,3. 4.

Dis-co dis-co

Dis-co dis-co

Dis-co dis-co

23 **A4** 1,2,3.

R. par - ti - za - ni!

C. *f*

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

B. par - ti - za - ni!

27 4. D.S. 4bis.

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

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

R.

C. Par - ti par - ti

L. Par - ti par - ti

B.

35 Fin D.S.

R.

C.

L.

B.

The musical score consists of four staves labeled R., C., L., and B. The key signature is one flat (B-flat major). The score covers measures 35, 36, and 37. Measure 35 is marked with the number '35' above the first staff. Measure 36 is marked with 'Fin' above the first staff. Measure 37 is marked with 'D.S.' above the first staff. The first staff (R.) contains a melodic line with eighth and sixteenth notes. The second staff (C.) contains a harmonic accompaniment with chords and rests. The third staff (L.) contains whole rests. The fourth staff (B.) contains a bass line with eighth notes and rests. The score ends with a double bar line and repeat dots in measure 37.

# Doux et lent v2.0 (Bb)

**A** ♩ = 100

Lead

Riffs

Bass

( ) pas au début

Bbm Ab Gb Fm Bbm

L.

R.

B.

8

1.

2.

L.

R.

B.

13

17 **B** Fin : reprise du thème initial

L.

R. pas sur 1, 2 mais sur 3, 4

B.

8

19 x4

L.

R.

B.

8



# 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 
  
 L2 
  
 R 
  
 B 

51

L1 
  
 L2 
  
 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

70

**E2**

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 la la la la la la la

la la la la la la la la la la la



A3

78

L1  
la la la la la la la la la la la la la

L2  
la la la la la la la la la la la la la

R

B

82

L1

L2

R

B

86

L1

L2

R

B

# Gangster v2.1

♩ = 140

**A**  
%

Lead

Ska

Bass

6

L

Ska

B

10

L

Ska

B

14

L

Ska

B

**B**

20

To Coda

L

Ska

B

26

L

Ska

B

**C** $\Phi$ 

D.S.

30

L

Ska

B

36

L

Ska

B

**D**

40

L

Ska

B

47

L

Ska

B

1, 2, 3.

4.

47

L

Ska

B

1, 2, 3.

4.

# Gavotte v2.1 (Bb)

**A** Swing

Theme

Riff

Bass

Am G Am C G Am G Am C

**B**

T

R

B

Am Em Am Em C

11

T

R

B

Am Em Am Em C Em Em Am Am C Em Em

16

T

R

B

Am Am C

# GhostHammer v2.3

$\text{♩} = 110$

Riffs

Chords

Lead

Bass

**A1**

8

R.

C.

L.

B.

15

R.

C.

L.

B.

Ghost-

Ghost-

## A2

21

R.

C.

L.

B.

## A3

27

R.

C.

L.

B.

33

1.

C.

L.

B.

1. 2. 2 bis

$\text{♩} = 130$

D.S. Fine

39

R.

C.

L.

B.

47

R.

C.

L.

B.

Can't touch this

Can't touch this

Can't touch this

Can't touch this

54

B2

R.

C.

L.

B.

*p*



62 **B3** à partir de 3

R. (2eme : who you gonna call?) D.S.

Stop! Ham-mer time

C. 1 et 3

Stop! Ham-mer time

L. 1 et 3

Stop! Ham-mer time

B. ♪

Detailed description: The musical score is for four staves. The top staff (R.) is in treble clef with a key signature of two sharps (F# and C#). It starts with a double bar line, followed by a key signature change to G major (one sharp, F#). The melody consists of eighth and quarter notes. Above the staff, there is a rehearsal mark 'B3' in a box, and the text 'à partir de 3'. Below the staff, the lyrics '(2eme : who you gonna call?)' and 'D.S.' are written. The second staff (C.) is also in treble clef with a key signature of two sharps. It starts with a double bar line, followed by a key signature change to G major. The melody consists of quarter and eighth notes. Above the staff, the text '1 et 3' is written. Below the staff, the lyrics 'Stop! Ham-mer time' are written. The third staff (L.) is also in treble clef with a key signature of two sharps. It starts with a double bar line, followed by a key signature change to G major. The melody consists of quarter and eighth notes. Above the staff, the text '1 et 3' is written. Below the staff, the lyrics 'Stop! Ham-mer time' are written. The bottom staff (B.) is in bass clef with a key signature of two sharps. It starts with a double bar line, followed by a key signature change to G major. The melody consists of quarter and eighth notes. Above the staff, there are three wavy lines indicating a tremolo or vibrato effect. Below the staff, the lyrics 'Stop! Ham-mer time' are written.

# Good Times v1.1 (Bb)

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

**A**

$\text{♩} = 100$  *on introduit les voix : riff, banjo/percu, bar, basse, tp*

High voice

Good times these are the good times

Em7 A7

Low voice

Riffs

Bass

**B**

5

1. 2. à la reprise

HV

leave your cares be-

LV

R

B

8

HV

LV

R

B

12 D.C.

HV

LV

R

B

Good

This musical score is for four voices: HV (High Voice), LV (Low Voice), R (Right), and B (Bass). The key signature is G major (three sharps: F#, C#, G#). The score consists of three measures. Measure 12 starts with a treble clef and a key signature of three sharps. HV has a quarter note G5, a quarter note A5, and a quarter note B5. LV has a half note G4. R has a quarter note G4, a quarter note A4, and a quarter note B4. B has a half note G3. Measure 13 shows HV with a quarter rest, a quarter note A5, a quarter note B5, and a quarter note G5. LV has a half note G4. R has a quarter note G4, a quarter note A4, and a quarter note B4. B has a half note G3. Measure 14 shows HV with a quarter note A5, a quarter note B5, and a quarter note G5. LV has a half note G4. R has a quarter note G4, a quarter note A4, and a quarter note B4. B has a half note G3. The word 'Good' is written below the HV staff in measure 14. The piece ends with a double bar line and repeat dots.

# 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.

15

L1

L2

C.

B.

C2

19

L1

L2

C.

B.

23

L1

L2

C.

B.

**D**

D.S.

27

L1

L2

C.

B.

shake it shake shake it

shake it shake shake it

Rien sur reprises 1&2, puis chanté su

He - e - e - e -

32

L1

L2

C.

B.

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

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

ya - - - a Hey

35 4x B'

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

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

C. ya - - a

B.

39 Fine 3x

L1

L2

C.

B.

# Hip Hop medley v2.1

♩ = 88

**A1**  
Φ

Lead

Chords

Bass

7

Fine  
4x

L

C.

B.

11

**C** Pas les 2 premières fois

**A2**  
6x

Trombone takes the lead!

Bm Em Bm F#7 Bbm

Bbm Ab Bbm Bm Em

Lead staff: Measures 1-6. Measures 1-4 are whole rests. Measure 5 is a double bar line. Measure 6 is a whole rest.

Chords staff: Measures 1-4 are whole rests. Measure 5 is a double bar line. Measure 6 is a whole rest.

Bass staff: Measures 1-6. Measures 1-4 are eighth notes. Measure 5 is a double bar line. Measure 6 is an eighth note.

Section A1: Measures 1-6. Measure 5 is a double bar line. Measure 6 is a whole rest.

Section Fine: Measures 7-10. Measure 7 is a double bar line. Measure 8 is a whole rest. Measure 9 is a whole rest. Measure 10 is a whole rest.

Section C: Measures 11-14. Measure 11 is a double bar line. Measure 12 is a whole rest. Measure 13 is a whole rest. Measure 14 is a whole rest.

Section A2: Measures 15-18. Measure 15 is a double bar line. Measure 16 is a whole rest. Measure 17 is a whole rest. Measure 18 is a whole rest.



16

L

C.

B.

Bm F#7

21

pre-D

D Pas la première fois

C#m B C#m

25

pre-A3

5x

G#m F# G#m

29

A3

5x Accélération

Bm Em Bm F#7

♩ = 110

35 **E**

L.

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

39

L.

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

43

L.

C#m B G#m AM7 Wel-come to Mi - a - mi ben - ve -

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

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

L. nu-do a Mi-a-mi

C. nu-do a Mi-a-mi

B. nu-do a Mi-a-mi

The image shows a musical score for three voices: L (Soprano), C (Alto), and B (Bass). The key signature is E major (four sharps). The time signature is not explicitly shown but appears to be 4/4. The L part has a melody with eighth and sixteenth notes. The C and B parts have a simple harmonic accompaniment with eighth notes and rests. The lyrics 'nu-do a Mi-a-mi' are written below each staff.

# 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

**A**

V1

V2

B.

*f*

14

V1

V2

B.

19

V1 *p*

V2

B.

24

V1

V2

B.

28

**B** **C**

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 -

V2

B.

40

**D**

V1

vi-ded

V2

B.

44

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

*p*

8

R.

C.

L.

B.

*p*

**B**

16

R.

C.

L.

B.

25

R. 

C. 

L. 

B. 

34

R. 

C. 

L. 

B. 

42

R. 

C. 

L. 

B. 

50

R. C. L. B.

The musical score is for four voices: Soprano (R.), Alto (C.), Tenor (L.), and Bass (B.). The key signature is G minor (two flats). The score consists of six measures. Measures 50-54 contain triplets of eighth notes in all parts. In measure 55, the Soprano, Alto, and Tenor parts have a half note followed by a quarter rest, while the Bass part has a half note. The piece concludes with a D.C. (Da Capo) instruction.

Measure 50: Soprano (B4, A4, G4), Alto (B3, A3, G3), Tenor (B2, A2, G2), Bass (B1, A1, G1).  
Measure 51: Soprano (A4, G4, F#4), Alto (A3, G3, F#3), Tenor (A2, G2, F#2), Bass (A1, G1, F#1).  
Measure 52: Soprano (G4, F#4, E4), Alto (G3, F#3, E3), Tenor (G2, F#2, E2), Bass (G1, F#1, E1).  
Measure 53: Soprano (F#4, E4, D4), Alto (F#3, E3, D3), Tenor (F#2, E2, D2), Bass (F#1, E1, D1).  
Measure 54: Soprano (E4, D4, C4), Alto (E3, D3, C3), Tenor (E2, D2, C2), Bass (E1, D1, C1).  
Measure 55: Soprano (C4, half note), Alto (C3, half note), Tenor (C2, half note), Bass (C1, half note).

# It's not Unusual v2.0

Lead 1

Lead 2

Riff

Bass

6

**A**

L1

L2

R.

B.

It's not un - us - u - al to be

11

L1

loved by a-ny-one it's not un - u - u - al to have fun with a-ny-one

L2

R.

B.

16

L1

but when I see you hang-ing a - bout with a-ny-one

L2

R.

B.

21

L1

it's not un - u - su - al to see me cry\_ I wa\_nna die\_

L2

R.

B.

**B**  
%

26

L1

— It's not un - u - su - al to go out at a - ny time

L2

R.

B.

30

L1

but when I see you out and a - bout it's such a crime\_

L2

R.

B.

34

L1

— if you should e - ver wa-nna be loved by a-ny one

L2

R.

B.

39

**C**

L1

it's not un - u - su - al it ha - ppens e - very day no

L2

R.

B.

43

L1

mat - ter what you say you'll find it hap - pens all the

L2

R.

B.

47

L1

time love will ne - ver do what you want it to

L2

R.

B.

52

L1

why can't this cra - zy love be mine

L2

R.

B.



**D**

57

L1

L2

R.

B.

63

L1

L2

R.

B.

1., 2. || 3.

D.S.

# It wasn't me v2.1

**A**

♩ = 188

Lead

Riff

Chords

Bass

**B**

7

L.

R.

C.

B.

**C**

14

L.

R.

C.

B.

21 D

L. 

R. 

C. 

B. 

26

L. 

R. 

C. 

B. 

31

L. 

R. 

C. 

B. 

*p*

36

**E**

(soit appel, soit répons)

L.   
 R.   
 C.   
 B.

42

L.   
 R.   
 C.   
 B.

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

47

D.S.

L.   
 R.   
 C.   
 B.

me! me! me!

# Loaded v2.1 (Bb)

Sous-titre

Compositeur / Arrangeur

$\text{♩} = 90$

Saxophone soprano

Saxophone alto

Saxophone baryton

Trompette

Trombone

Bass

Sax. S.

Sax. A.

Sax. Bar.

Tromp.

Tbn.

B

# Mercy, mercy, mercy v1.0

Joe Zawinul

**A**  
♩ = 100  
C F x4 **B** C

Lead

Voicings

Bass

5 F C

L

V

B

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

L

V

B

# Musique Liquide v1.1 (Bb)

**A** Fm Gmb5 C Fm Gmb5 C x4

High voice

Low voice

Riffs

Bass

entrée progressive de la batterie

**B** Fm Ab Gmb5 Fm To Coda à la reprise Gmb5 C x4 claps Fm

HV

LV

R

B

10 x4

HV

LV

R

B

à la reprise

14

HV

LV

R

B

17

x3

HV

LV

R

B

20

**D** sur 1, 2 (pas sur 3, 4)  
Fm Ab

sur 3, 4 (pas sur 1, 2)

HV

LV

R

B

24

Gmb5 C7 Fm Ab Gmb5 C7

x4, D.C. à la reprise

HV

LV

R

B



27 **D'** Fm Ab Gmb5 C7 => D

HV

LV

R

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

11

V1

V2

V3

B.

E $\flat$  F B $\flat$  B $\flat$

15

**A'** 2ème fois seulement D.S.

V1

V2

V3

B.

*p* *f* B $\flat$  F Gm F E $\flat$  B $\flat$  F

19

**C**

V1

V2

V3

B.

23

V1

V2

V3

B.

A musical score for four staves, labeled V1, V2, V3, and B. (Bass). The score is for measures 23 and 24. Measure 23 contains a half note in each staff: V1 (G4), V2 (F4), V3 (E4), and B. (D3). Measure 24 contains a whole rest in each staff. The staves are grouped by a brace on the left. The key signature is one flat (Bb) and the time signature is 4/4.

# 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.

**B**

8

L.

R.

B.

Section B (Measures 8-11) 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. The B. part consists of a single line with notes.

12

L.

R.

B.

Section B (Measures 12-15) 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. The B. part consists of a single line with notes.

15 C

L. 

R. 

B. 

18

L. 

R. 

B. 

21

L. 

R. 

B. 

24 D

L. 

R. 

B. 

28

L.

R.

B.

**E**

32 répéter jusqu'à épuisement Fin chantée

L.

R.

B.

39

L.

R.

B.

# 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.

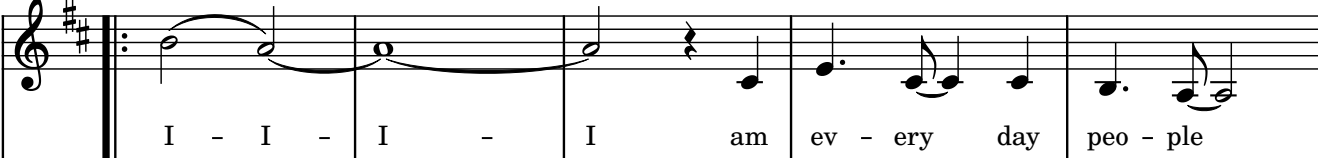
Yeah [Yeah] Oh [Yeah] Oh [Yeah] Oh [Yeah] Oh [Yeah]





2

**C**

17

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

R. 

B. 

22

V. 


R. 

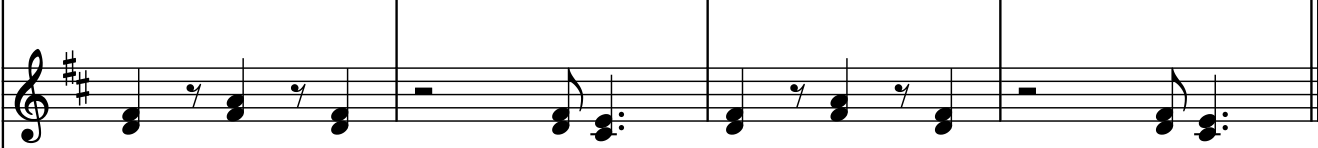
B. 


**D**

25

(solos)

V. 

R. 

B. 

# Pure Imagination v1.2 (Bb)

AB1AB2CAB1B2

**Intro/fin**

sur fin seulement

Voice 1

Voice 2

Bass

F C F C Dm7

**A1**

♩ = 120

6 1. 2. fin %

V1

V2

B.

C Am7 G G F

12

V1

V2

B.

17 **A2**

System A2 (measures 17-21) features three staves: V1 (treble), V2 (treble), and B. (bass). The key signature has two sharps (F# and C#). V1 and V2 play a melodic line with eighth and sixteenth notes, while B. provides a steady eighth-note accompaniment.

22

Measures 22-25 continue the musical theme. V1 and V2 have more complex melodic lines with some rests, while B. maintains the eighth-note accompaniment.

26 **B**

System B (measures 26-29) features three staves. V1 and V2 play a melodic line with eighth and sixteenth notes. B. provides a steady eighth-note accompaniment. Chord symbols F, Am, and C are indicated below the bass staff.

30

Measures 30-33 continue the musical theme. V1 and V2 have more complex melodic lines with some rests, while B. maintains the eighth-note accompaniment. A chord symbol G is indicated below the bass staff.

34 D.S. **C**

V1 1. 2.

V2 trombones

B. F C F C

Detailed description: This system contains measures 34 through 39. V1 (Violin 1) starts at measure 34 with a first ending (1.) and a second ending (2.). V2 (Violin 2) and B. (Bass) provide accompaniment. The key signature has two sharps (F# and C#). Chords F, C, F, and C are marked above the bass line in measures 35, 36, 37, and 38 respectively. The word 'trombones' is written above the V2 staff in measures 36 and 37. The system ends with a double bar line at measure 39.

40 D.S.

V1

V2 trombones

B. Dm7 C D G

Detailed description: This system contains measures 40 through 44. V1 and V2 have melodic lines. B. provides accompaniment. The key signature has two sharps (F# and C#). Chords Dm7, C, D, and G are marked above the bass line in measures 40, 41, 42, and 43 respectively. The word 'trombones' is written above the V2 staff in measure 40. The system ends with a double bar line at measure 44.

# Purple Rain v1.4 (Bb)

♩ = 60

High voice

Riffs

Lead

Bass

A

Pas à la reprise

6

HV

R

L

B

11

B

§

HV

R

L

B

17

HV

R

L

B

I on-ly want to see you lau-ghing

I on-ly want to see you lau-ghing

21

HV

R

L

B

1. Fine

2.

C () 2 tours avant la fin

in the pur-ple rain

in the pur-ple

26

HV

R

L

B

1.

2.

1. vers C / 2. vers fin

B' Fin en chantant D.S.

# September v2.2

Intro

Lead 1

Lead 2

Fills

Bass

Chords:  $\text{D}\flat\text{M7}$ ,  $\text{Cm7}$ ,  $\text{Fm}$ ,  $\text{D}\flat\text{M7}$ ,  $\text{Cm7}$ ,  $\text{Fm}$

5

L1

L2

F.

B.

Chords:  $\text{D}\flat\text{M7}$ ,  $\text{Cm7}$ ,  $\text{Fm}$ ,  $\text{G}\flat/\text{A}\flat$

8

L1

L2

F.

B.

Chords:  $\text{G}\flat/\text{A}\flat$ ,  $\text{G}\flat/\text{A}\flat$ ,  $\text{G}\flat/\text{A}\flat$ ,  $\text{D}\flat\text{M7}$

[A]

12

L1

L2

F.

B.

Cm7 Fm D♭M7 Cm7 Fm D♭M7

16

L1

L2

F.

B.

Cm7 Fm A♭7 A♭7 D♭M7

20

L1

L2

F.

B.

Cm7 Fm D♭M7 Cm7 Fm D♭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.

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

*p*

7 **B**

HV

LV

B.

() à la reprise

12

HV

LV

B.

16

HV

LV

B.

1. 2.

20 **C** 2x; 2x; 4x

HV *f*

LV *p* *() seulement sur dernier C*

B.

**transition**

24 1., 3. 1. => B, 3. => fin 2.

HV

LV

B.

30 **D**

HV

LV

B.

34 => C

HV *cresc.* *ff*

LV *cresc.-----* *ff*

B.

# Stand By Me v1.2

Purple Brein / Lucky Chops

**A**

♩ = 130

Music notation for the first system (Measures 1-6). The system includes three staves: Voice 1, Voice 2, and Bass. The key signature is B-flat major (two flats) 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 7-12). The system includes three staves: V1, V2, and B. Measure 7 is marked with a '7' above the staff. Measures 7-12 contain musical notation for all three parts. Measures 7-8 are marked with a repeat sign. The notation includes various note values and rests.

Music notation for the third system (Measures 13-17). The system includes three staves: V1, V2, and B. Measure 13 is marked with a '13' above the staff. Measures 13-17 contain musical notation for all three parts, including a melodic line in V1 and accompaniment in V2 and B.

Music notation for the fourth system (Measures 18-22). The system includes three staves: V1, V2, and B. Measure 18 is marked with an '18' above the staff. Measures 18-22 contain musical notation for all three parts, continuing the melodic and harmonic development.

22 C

V1

V2

B

27

V1

V2

B

32

V1

V2

B

37

V1

V2

B

42

V1

V2

B

The image shows a musical score for three staves, labeled V1, V2, and B. The key signature is B-flat major (two flats). The score covers measures 42 and 43. In measure 42, V1 has a half note B-flat, a quarter rest, a quarter note B-flat, and a half rest. V2 has a whole note B-flat. B has a half note B-flat, a quarter rest, a quarter note B-flat, and a half rest. In measure 43, V1 has a half note B-flat, a quarter rest, a quarter note B-flat, a quarter rest, a quarter note B-flat, and a half rest. V2 has a whole rest. B has a half note B-flat, a quarter rest, a quarter note B-flat, a quarter rest, a quarter note B-flat, and a half rest. The staves are connected by a brace on the left, and each staff ends with a double bar line.



# Supermen Lovers v1.2 (Bb)

Starlight

## Intro/fin

chant sur fin

Fine

Music notation for the Intro/fin section, featuring three staves: Voice 1, Voice 2, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Star - light is what you need". The music includes a piano accompaniment with chords: C, Ab, Fm6, Csus, and C. The section ends with a double bar line and a repeat sign.

Music notation for section A, featuring three staves: V1, V2, and B. The key signature is one sharp (F#) and the time signature is 4/4. The section starts at measure 8 and ends with a double bar line. The piano accompaniment includes chords: C, Ab, and Fm6.

Music notation for section B, featuring three staves: V1, V2, and B. The key signature is one sharp (F#) and the time signature is 4/4. The section starts at measure 13 and ends with a double bar line. The piano accompaniment includes a chord: C.

Music notation for section B2, featuring three staves: V1, V2, and B. The key signature is one sharp (F#) and the time signature is 4/4. The section starts at measure 18 and ends with a double bar line.

**B3**

23

V1

V2

B

28

V1

V2

B

**C**

33

V1

V2

B

1=>B, 2=>Break, 3=>D, 4=>intro/fin

**Break**

38

V1

V2

B

sur 2, 3 (pas sur 1)

sur 1, 2 (pas sur 3)

C

F

41 D x3 D.S. à la reprise

V1 V2 B

à la reprise

C C Ab

45

V1 V2 B

C Ab

50

V1 V2 B

Bb C Fm

55 D.S.

V1 V2 B

C

# Sweet Dreams v2.3

$\text{♩} = 90$   
(à partir de 3.)

Lead

Riff

Arpeggio

Bass

*mf*

*mf*  
(à partir de 3.)

1. 2. 3.

8

L.

R.

A. Sax.

B.

*mf*

*f*

**A**

$\text{♩} = 128$

4.

14

L. 

R. 

A. Sax. 

B. 

19

L.   
*f* Sweetdreams are made of this\_ who. am I\_ to dis-a\_ gree. I've

R. 

A. Sax. 

B. 

23

L.   
tra-velled the world and the se-ven seas\_ e - ve - ry - bo\_ dy's

R. 

A. Sax. 

B. 

26

L. loo-king for some\_ thing Some of them want to use\_\_\_ you

R.

A. Sax.

B.

29

L. some of them want to get used you\_ some of them want to a - buse\_

R.

A. Sax.

B.

32

L. \_\_\_you some of them want to\_ be bu-sed **f** B 3

R. **f**

A. Sax. **f**

B. **f**

4

**D**

48

L. 

R. 

A. Sax. 

B. 

52

L. 

R. 

A. Sax. 

B. 

**E-Solos**

To Coda

56

L. 

R. 

A. Sax. 

B. 



60

L.

R.

A. Sax.

B.

64

D.S. al Coda

L.

R.

A. Sax.

B.

# Tarentelle v2.0 (Bb)

♩ = 140

Swing **B**

Lead

Riff

Bass

Bbm Ab Bbm Ab

8 **C**

L

R

B

Bbm Ab Bbm Ab

13

L

R

B

Bbm Ab Bbm Ab

17

L

R

B

Bbm Ab Bbm Ab Bbm

2

21 **Break**

L

R

B

Bbm Ab Bbm Ab

# 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. **D**  
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. **B2**  
\_\_ 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.

**H**


59

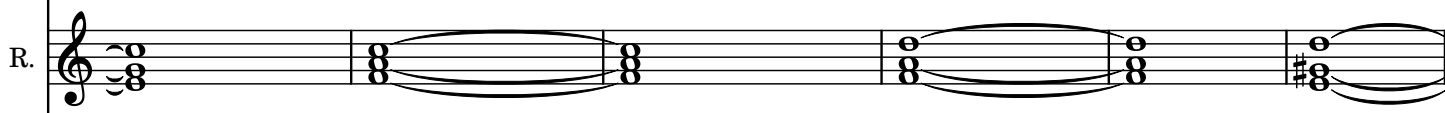
L. 


R. 

B. 

64

L. 

R. 

B. 

70

D.S.

L. 

R. 

B. 