

1999 v2.1

Prince

A

Lead 1

Lead 2

Riff

Bass

Measures 1-8 of section A. Lead 1 and Lead 2 are staves with whole rests. Riff is a treble staff with a repeating eighth-note chord pattern. Bass is a bass staff with a repeating half-note chord pattern.

9

L1

L2

R.

B.

Measures 9-15. L1 and L2 are staves with whole rests. R. is a treble staff with a repeating eighth-note chord pattern. B. is a bass staff with a repeating eighth-note chord pattern.

16

L1

L2

R.

B.

Measures 16-22. L1 and L2 have melodic lines. R. and B. have repeating eighth-note chord patterns.

21

L1

L2

R.

B.

This system contains measures 21 through 26. L1 is mostly silent, with a melodic line starting in measure 25. L2 plays a rhythmic pattern of eighth and sixteenth notes. R. plays chords in measures 21-22, 24-25, and 26. B. plays a steady eighth-note bass line.

27

L1

L2

R.

B.

This system contains measures 27 through 32. L1 and L2 have more active melodic lines. R. continues with chords in measures 27-28, 30-31, and 32. B. maintains the eighth-note bass line.

33

L1

L2

R.

B.

This system contains measures 33 through 38. L1 and L2 play more complex melodic patterns. R. has whole-note chords in measures 33-34 and 38, and chords in measures 35-36. B. continues the eighth-note bass line.

39

L1

L2

R.

B.

This musical score consists of four staves, each with a treble clef and a key signature of two sharps (D major). The staves are labeled L1, L2, R., and B. on the left. The music is written in 4/4 time. The first staff (L1) has a whole rest in measure 39 and a half note G4 in measure 40. The second staff (L2) has a whole rest in measure 39 and a whole rest in measure 40. The third staff (R.) has a quarter rest in measure 39, followed by a half note G4 in measure 40. The fourth staff (B.) has a quarter note F#3 in measure 39, followed by a half note G4 in measure 40. The piece ends with a double bar line and repeat dots in measure 40.

Brooklyn v1.1

♩ = 104

2 3 4 5 6

Lead 1

Lead 2

Chords

Bass

Cm A♭ B♭ Cm Cm G Cm A♭ B♭

A

7 8 9 10 11 12

L1

L2

C.

B.

Cm Cm G Cm A♭ B♭ Cm Cm G

B

13 14 15 16 17

L1

L2

C.

B.

Cm A♭ B♭ Cm Cm G Cm

18 19 20 21 22

L1

L2

C.

B.

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

23 24 25 26

L1

L2

C.

B.

C

f

Cm Cm G Cm A \flat B \flat

27 28 29 30

L1

L2

C.

B.

f *f*

Cm Cm G Cm A \flat B \flat

31 32 33 34 Fine

L1

L2

C.

B.

f

Cm Cm G Cm G

35 **D** 36 37 38

L1

L2

C.

B.

Cm Ab Bb Cm

39 40 41 42

L1

L2

C.

B.

Cm Ab Bb 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

Measures 1-6 of section A. Lead 1 is a whole rest. Tenor Saxophone has eighth-note chords. Bass has a walking line.

C

7

L1

T. Sax.

B.

Measures 7-11 of section C. L1 has a half note. T. Sax. has eighth-note chords. B. has a walking line.

12

L1

T. Sax.

B.

Measures 12-16. L1 has a half note. T. Sax. has eighth-note chords. B. has a walking line.

17

L1

T. Sax.

B.

22

L1

T. Sax.

B.

D

26

L1

T. Sax.

B.

E

30

L1

T. Sax.

B.

F

35

L1

T. Sax.

B.

40

L1

T. Sax.

B.

45

L1

T. Sax.

B.

49

L1

T. Sax.

B.

G

Fine

53

L1

T. Sax.

B.

57

L1

T. Sax.

B.

61

L1

T. Sax.

B.

65

L1

T. Sax.

B.

69

L1

T. Sax.

B.

This musical score segment contains three staves for measures 69, 70, and 71. The key signature is three sharps (F#, C#, G#). The L1 staff (top) uses a treble clef and contains block chords and moving lines. The T. Sax. staff (middle) uses a treble clef and contains eighth-note patterns. The B. staff (bottom) uses a bass clef and contains eighth-note patterns. The system concludes with a double bar line at the end of measure 71.

Can't take my eyes off you v1.1

$\text{♩} = 130$

High Voice

Middle Voice

Low voice

Bass

p

6

+ drums

HV

MV

LV

B.

+ drums

10

HV

MV

LV

B.

14

HV

MV

LV

B.

Measures 14-17. HV: eighth-note patterns. MV: half note, eighth notes. LV: sustained chord. B.: eighth-note bass line.

18

HV

MV

LV

B.

Measures 18-21. HV: eighth-note patterns. MV: eighth notes. LV: sustained chord. B.: eighth-note bass line.

22

HV

MV

LV

B.

A

3

B \flat

Measures 22-25. HV: eighth notes, repeat sign. MV: eighth notes, triplet. LV: sustained chord, triplet. B.: eighth notes. A section marker 'A' and a repeat sign are present.

26

HV

MV

LV

B.

Dm/B \flat

B \flat 7

Measures 26-29. HV: eighth notes. MV: triplet. LV: triplet. B.: eighth notes. Chord labels Dm/B \flat and B \flat 7 are present.

30

HV

MV

LV

B.

E \flat

E \flat m

3

34

HV

MV

LV

B.

B \flat

C

The musical score for 'The Rose Tree' is presented in a four-staff format. The staves are labeled HV, MV, LV, and B. The key signature is one sharp (F#). The HV staff contains rests and eighth-note chords. The MV staff contains half notes and whole notes. The LV staff contains eighth-note triplets and quarter notes, with a B \flat and C indicated below. The B. staff contains eighth-note chords. The score is divided into four measures.

38

38

HV

MV

LV

B.

B \flat

3

3

Detailed description: This musical score is for measures 38, 39, and 40 of the song 'The Rose Tree'. It features four staves: HV (High Voice), MV (Medium Voice), LV (Low Voice), and B. (Bass). The key signature is one sharp (F#). Measure 38 shows the HV staff with a whole rest, the MV staff with a half note G4, and the LV staff with a triplet of eighth notes (F#3, G3, A3). Measure 39 shows the HV staff with a whole rest, the MV staff with a half note A4, and the LV staff with a half note Bb3. Measure 40 shows the HV staff with a whole rest, the MV staff with a half note B4, and the LV staff with a triplet of eighth notes (A3, G3, F#3). The LV staff in measure 40 also has a Bb3 note. The MV staff in measure 40 has a half note B4 and a half note A4. The B. staff in measure 40 has a half note G2 and a half note F#2. The LV staff in measure 40 has a triplet of eighth notes (A3, G3, F#3). The MV staff in measure 40 has a half note B4 and a half note A4. The HV staff in measure 40 has a whole rest.

41 **B**

HV

MV

LV

B.

f

44 **C**

HV

MV

LV

B.

f

p

49 **1.**

HV

MV

LV

B.

53

1. D.S.

2.

HV

MV

LV

B.

Measures 53-58. HV part has two endings. MV part has chords and a final chord. LV part has chords and a final chord. B. part has a melody and a final chord.

59

2.

HV

MV

LV

B.

Measures 59-62. HV part has a melody and a final chord. MV part has a melody and a final chord. LV part has a melody and a final chord. B. part has a melody and a final chord.

Chameleon v2.2

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

A

♩ = 80

Lead

Chords

Bass



B

7

L.

C.

B.



C

12

4x

L.

C.

B.



D

17

L.

C.

B.



23

L. 

C. 

B. 

29

D' 

Fine 

E Go drums go 

35

Solos! 





40

D.C. 





Disko Partizani v1.1

A0

♩ = 90

Riffs

Chords

Lead

Bass

4

R.

C.

L.

B.

A1

7

R.

C.

L.

B.

10

R.

C.

L.

B.

A2

13

R.

C.

L.

B.

A3

17

R.
Dis-co dis-co

C.

L.
Dis-co dis-co

B.
Dis-co dis-co

A4

22

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!

4.

4bis.

Fine
D.S.

26

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

30

thème 4x, puis solos
puis re-thème sur fin

R.

C. Par - ti par - ti

L. Par - ti par - ti

B.

34

R. Fine D.S.

C.

L.

B.

The musical score consists of four staves. The top staff (R.) is in treble clef and contains a melodic line with a trill. The second staff (C.) is in treble clef and contains a harmonic line with chords. The third staff (L.) is in treble clef and contains a single note. The bottom staff (B.) is in bass clef and contains a single note. The score is in 4/4 time and ends with a double bar line and repeat sign. The word 'Fine' is written above the R. staff, and 'D.S.' is written above the C. staff.

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 -

B

16

L1
way I'll fly a - way oh glo - ry I'll fly a -

L2

R
C C F

B

20

L1
way When I die Ha-lle - lu-jah by and by — I'll fly a - way

L2

R
C C Am Dm G C

B

Freed from desire v1.4

Purple Brein

A

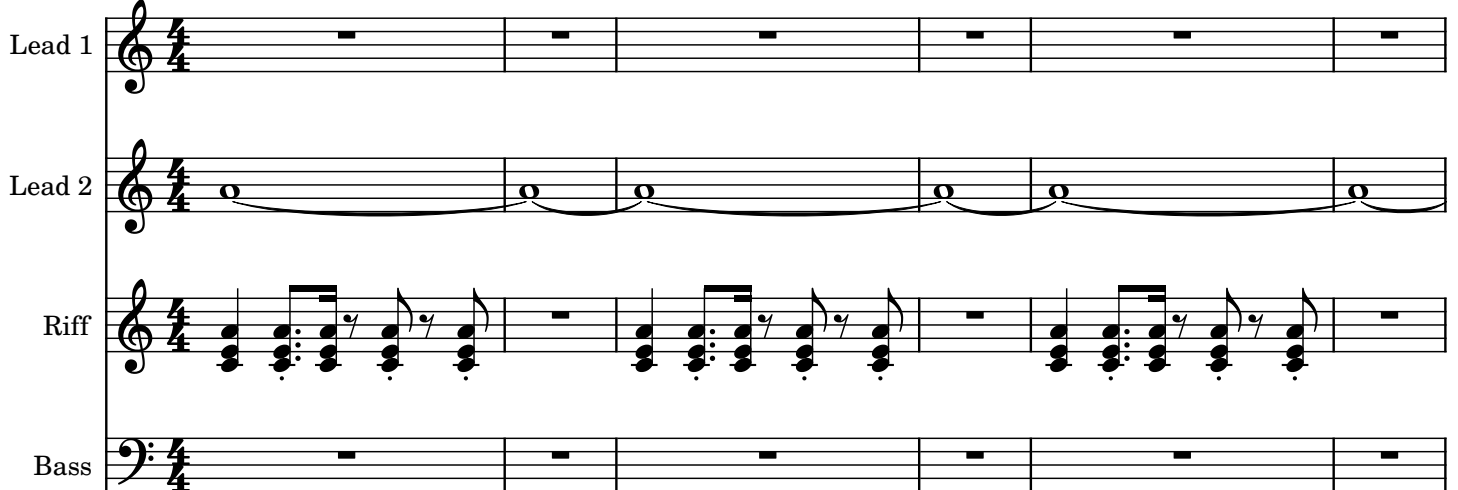
♩ = 130

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

44

L1

L2

R

B

B2

48

48

B2

L1

L2

R

B

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

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

51

51

L1

L2

R

B

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

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

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

L1

 L2

 R

 B

70

E2

L1

 L2

 R

 B

la la la la la la la la la la la

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

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

Lead $\text{♩} = 140$

Ska

Bass



5 **A**

L

Ska

B



8

L

Ska

B



11

L

Ska

B



25

L

Ska

B

28

The musical score for measures 28-31 of 'Ska' by The Notorious B.I.G. is presented in three staves. The key signature is D major (two sharps) and the time signature is 4/4. The first staff, labeled 'L', contains the vocal melody. The second staff, labeled 'Ska', contains the instrumental accompaniment. The third staff, labeled 'B', contains the bass line. The score is divided into four measures. Measure 28 starts with a treble clef and a key signature of two sharps. The melody in measure 28 is D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), and D5 (quarter). The instrumental accompaniment in measure 28 consists of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, and D5. The bass line in measure 28 consists of eighth notes: D3, E3, F#3, G3, A3, B3, C#4, and D4. Measure 29 starts with a treble clef and a key signature of two sharps. The melody in measure 29 is D5 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), and D4 (quarter). The instrumental accompaniment in measure 29 consists of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, and D5. The bass line in measure 29 consists of eighth notes: D3, E3, F#3, G3, A3, B3, C#4, and D4. Measure 30 starts with a treble clef and a key signature of two sharps. The melody in measure 30 is D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), and D5 (quarter). The instrumental accompaniment in measure 30 consists of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, and D5. The bass line in measure 30 consists of eighth notes: D3, E3, F#3, G3, A3, B3, C#4, and D4. Measure 31 starts with a treble clef and a key signature of two sharps. The melody in measure 31 is D5 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), and D4 (quarter). The instrumental accompaniment in measure 31 consists of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, and D5. The bass line in measure 31 consists of eighth notes: D3, E3, F#3, G3, A3, B3, C#4, and D4.

32

L

Ska

B

C

D.S.

37

L

Ska

B

41

L

Ska

B

D

48

L

Ska

B

1, 2, 3. | 4.

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. 

26

R. 
Ghost - bus-ters!

C. 
Ghost - bus-ters!

L. 

B. 

A3

31

R. 
1.

C. 

L. 

B. 

37 1. 3 D.S.

2.

R.

C.

L.

B.

43 2. $\text{♩} = 130$ B1 $\%$

R.

C.

L.

B.

52 B2 Solos

R.

C.

L.

B.

Hey Ya v2.2

Outkast

A

♩ = 160

Lead 1

Lead 2

Chords

mf

Bass

B

6 4x

L1

L2

C.

B.

C1

10

3x

L1

L2

C.

B.

14

L1

L2

C.

B.

C2

18

L1

L2

C.

B.

22

L1

L2

C.

B.

26

D.S.

L1

L2

C.

B.

31

D

L1

L2

C.

B.

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

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

He - e - e - e - ya - a

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 Fine

L1

L2

C.

B.

42 3x

L1

L2

C.

B.

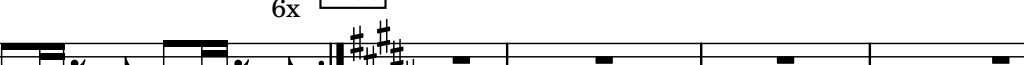
Hip Hop medley v2.0

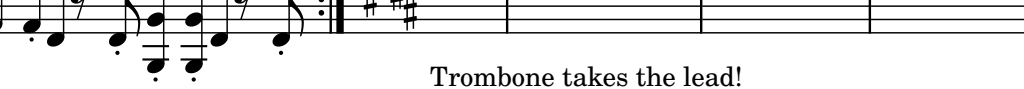
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8 Fine 4x C Pas les 2 premières fois

The musical score is written for three staves: L (Lead), C (Chorus), and B (Bass). The key signature is G major (one sharp). The time signature is 4/4. The score is divided into two main sections: a 'Fine' section and a 'C' section. The 'Fine' section consists of 8 measures. The 'C' section is marked 'Pas les 2 premières fois' (Do not play the first two times). The 'C' section consists of 16 measures. The 'C' section is marked with a 'C' in a box. The 'C' section is marked 'Pas les 2 premières fois'.

12 A2 6x

L. 

C.  Trombone takes the lead!

B. 

18 pre-D

L C. B.

22 D Pas la première fois

L C. B.

25 pre-A3 5x

L C. B.

28 A3 5x Accélération ♩ = 110

L C. B.

35 **E**

L

C.

B.

39 To Coda

L

C.

B.

43

L

C.

B.

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

46 D.S.

L

C.

B.

nu-do a Mi-a-mi

If the kids are united v2.0

$\text{♩} = 70$

Voice 1

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

Voice 2

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

Bass

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

4

V1

ne-ver be de-fea-ted

V2

ne-ver be de-fea-ted

B.

ne-ver be de-fea-ted

9

V1

V2

B.

f

13

A

V1

V2

B.

17

V1 *p*

V2

B.

22

V1

V2

B.

26

B

V1

V2

B.

31

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

V1 *f*

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

V2

B.

35

V1

ne-ver be di - vi-ded If the kids are u -

V2

B.

38

V1

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

V2

B.

41

D

1.

V1

V2

B.

45

2.

V1

V2

B.

Insurrection v1.1

A

$\text{♩} = 110$

sur reprise seulement

Rhythm

Chords

Lead

Bass

p

8

R.

C.

L.

B.

p

B

15

R.

C.

L.

B.

p

23

R.

C.

L.

B.

C

Solos après 2 tours

32

R.

C.

L.

B.

40

R.

C.

L.

B.

D

D.C.

48

R.

C.

L.

B.

It's not Unusual v2.0

Lead 1

Lead 2

Riff

Bass

5

L1

L2

R.

B.

5

9 **A**

L1: It's not un-us - u - al to be loved by a-ny-one it's not un-u -

L2: [Empty staff]

R: [Empty staff]

B: [Empty staff]

14

L1: - u - al to have fun with a-ny-one but when I see

L2: [Empty staff]

R: [Empty staff]

B: [Empty staff]

18

L1: you hang-ing a - bout with a-ny-one it's not un-u - su - al to

L2: [Empty staff]

R: [Empty staff]

B: [Empty staff]

23 B
%

L1
see me cry_ I wa_nna die____ It's not un - u -

L2

R.

B.

28

L1
- su - al to go out at a-ny time but when I see

L2

R.

B.

32

L1

you out and a - bout it's such a crime____ if you should e -

L2

R.

B.

36

L1

- ver wa-nna be loved by a-ny one it's not un - u - su - al it

L2

R.

B.

41 C

L1

ha - ppens e - very day no mat - ter what you say

L2

R.

B.

45

L1

you'll find it hap - pens all the time

L2

R.

B.

49

L1

love will ne - ver do what you want it to

L2

R.

B.

53

L1

why can't this cra-zy love be mine

L2

R.

B.

D

58

L1

L2

R.

B.

1., 2.

3.
D.S.

64

L1

L2

R.

B.

It wasn't me v2.1

A

♩ = 188

Lead

Riff

Chords

Bass



B

7

L.

R.

C.

B.



C

13

L.

R.

C.

B.



19

L. 

R. 

C. 

B. 

24

D

L. 

R. 

C. 

B. 

29

L. 

R. 

C. 

B. 

34

L. R. C. B.

39 **E** (soit appel, soit réponse)

L. R. C. B.

it wa-sn't me!

44 D.S.

L. R. C. B.

it wa-sn't me!

Only you v1.1

intro AB AB A'B AB D

Yazoo

$\text{♩} = 110$

Voice 1

Voice 2

Voice 3

Bass

B \flat

B \flat

A

V1

V2

V3

B.

f

p

p

B \flat F Gm F E \flat B \flat F

B

V1

V2

V3

B.

f

p

p

E \flat F B \flat E \flat

D.C. al Fine

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.

This musical score block contains four staves, labeled V1, V2, V3, and B. on the left. A bracket on the far left groups these staves together. Above the first staff (V1), the measure number '23' is written. All four staves are in the key of D major, indicated by a sharp sign (#) on the F line of each staff. Staves V1, V2, and V3 are in treble clef, while staff B. is in bass clef. The notation for measure 23 is as follows: V1 has a quarter note on G4; V2 has a quarter note on G4; V3 has a half note on G3; and B. has a half note on G2. Measure 24, which begins with a double bar line, shows a whole rest on every staff. The system concludes with a final double bar line.

Pastime Paradise v2.1

A

Lead

Riffs

Bass

Section A (Measures 1-6) in 4/4 time. The Lead part consists of six measures of whole rests. The Riffs part consists of six measures of chords and eighth notes. The Bass part consists of six measures of a melodic line.

B

7

L.

R.

B.

Section B (Measures 7-9) in 4/4 time. The L. part consists of three measures of whole rests. The R. part consists of three measures of chords and eighth notes. The B. part consists of three measures of a melodic line.

11

L.

R.

B.

Section B (Measures 11-13) in 4/4 time. The L. part consists of three measures of whole rests. The R. part consists of three measures of chords and eighth notes. The B. part consists of three measures of a melodic line.

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

E

Fin chantée

L.

R.

B.

35

L.

R.

B.

People Everyday v1.0

$\text{♩} = 90$

Voices

Riff

Bass

5 **A**

V.

R.

B.

Hey!

Hey!

9 **B**

V.

R.

B.

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

14

V.

R.

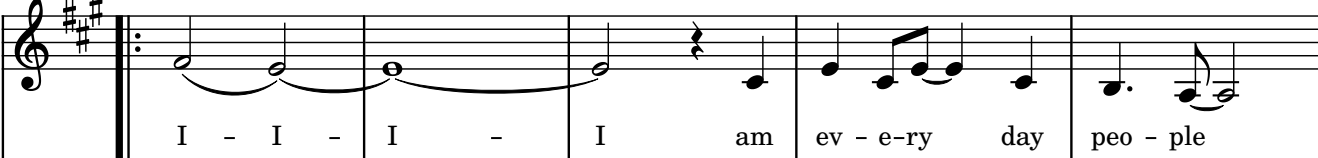
B.


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


2

C

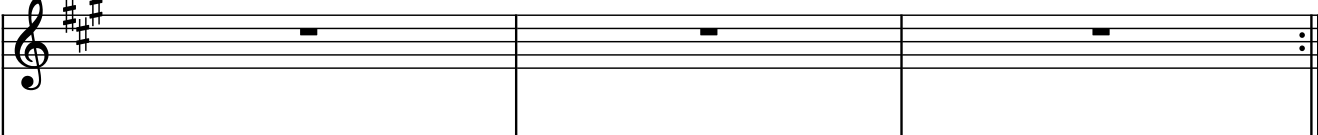
17

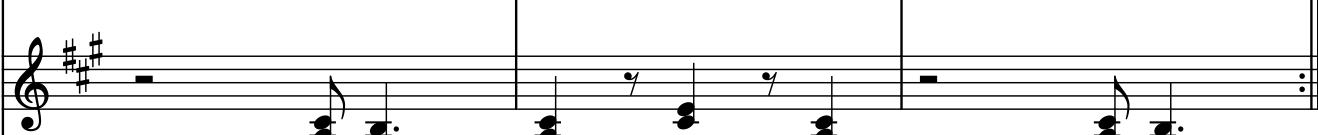
V. 


R. 

B. 

22

V. 

R. 

B. 

D

(solos)

25

V. 

R. 

B. 

September v2.2

Intro

Lead 1

Lead 2

Fills

Bass

DbM7 Cm7 Fm DbM7 Cm7 Fm

5

L1

L2

F.

B.

DbM7 Cm7 Fm Gb/Ab Gb/Ab

9

A

L1

L2

F.

B.

Gb/Ab Gb/Ab DbM7 Cm7 Fm

13

L1

L2

F.

B.

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

This system contains measures 13 through 17. The L1 staff has a melody with eighth and quarter notes. The L2 staff has whole rests. The F. staff features a complex accompaniment with chords and sixteenth-note patterns. The B. staff has a bass line with eighth and quarter notes. Chord labels are placed below the F. staff: D \flat M7, Cm7, Fm, D \flat M7, Cm7, Fm, and A \flat 7.

18

L1

L2

F.

B.

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

This system contains measures 18 through 21. The L1 staff continues the melody. The L2 staff has whole rests in measures 18 and 20, and eighth-note patterns in measures 19 and 21. The F. staff has chords and sixteenth-note patterns. The B. staff has a bass line. Chord labels are placed below the F. staff: A \flat 7, D \flat M7, Cm7, Fm, and D \flat M7.

22

L1

L2

F.

B.

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

This system contains measures 22 through 25. The L1 staff has a melody with eighth and quarter notes. The L2 staff has whole rests in measures 22 and 24, and eighth-note patterns in measures 23 and 25. The F. staff has chords and sixteenth-note patterns. The B. staff has a bass line. Chord labels are placed below the F. staff: Cm7, Fm, D \flat M7, Cm7, Fm, and A \flat 7.

26 **B**

Chords in B staff: $A\flat 7$, $B\flat 9$, $Cm 7$, Fm , $B\flat 9$

30

Chords in B staff: $Cm 7$, Fm , $B\flat 9$, $Cm 7$, Fm , $A\flat 6$, $A\flat 6$

35 **C**

Chords in B staff: $D\flat M 7$, $Cm 7$, Fm , $D\flat M 7$, $Cm 7$, Fm

39

L1

L2

F.

B.

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

43

D

L1

L2

F.

B.

troisième fois seulement

$A\flat$ Fm $E\flat$

48

L1

L2

F.

B.

$A\flat$ $A\flat$

3x

53

L1

L2

F.

B.

Fm

E \flat

57

L1

L2

F.

B.

G \flat /A \flat

G \flat /A \flat

G \flat /A \flat

G \flat /A \flat

61

L1

L2

F.

B.

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

A

High Voice

Low Voice

Bass

The image shows a musical score for three voices: High Voice, Low Voice, and Bass. The music is in 4/4 time. The High Voice part begins with a whole note chord (C4, E4, G4) and then a series of eighth notes. The Low Voice part is silent. The Bass part begins with a whole note chord (C3, E3, G3) and then a series of eighth notes. The score is for the song 'The Rose Tree'.

[illegible]

11 **B**

HV

LV

B.

() à la reprise

The image shows a musical score for three voices: HV (High Voice), LV (Low Voice), and B. (Bass). The score is for a section labeled '11 B'. The HV part consists of a single melodic line with eighth notes. The LV part has a more complex melody with some rests and slurs. The B. part is a bass line with eighth notes and rests. The text '() à la reprise' is written below the LV staff.

15

HV

LV

B.

1.

The musical score for 'The Rose Tree' is presented in three parts: HV (High Voice), LV (Low Voice), and B. (Bass). The key signature is one sharp (F#), and the time signature is 4/4. The HV part begins with a treble clef and a key signature change from one sharp to one flat (B-flat). The LV part begins with a treble clef and a key signature change from one sharp to one flat (B-flat). The B. part begins with a bass clef and a key signature change from one sharp to one flat (B-flat). The HV part features a melody with a repeat sign and a first ending bracket. The LV and B. parts provide harmonic support with chords and single notes. The score is numbered 15 at the beginning.

19 **C**

HV *f*

LV *p*

B.

() seulement sur dernier C

23 **transition**

HV 2x; 2x; 4x 1., 3. 1. => B, 3. => fin 2.

LV

B.

29 **D**

HV

LV 3

B.

32

HV

LV *cresc.*

B. *cresc.*

[illegible]

Stand By Me v1.2

Purple Brein / Lucky Chops

A

♩ = 130

Music notation for the first system (measures 1-7) of section A. It features three staves: Voice 1, Voice 2, and Bass. The key signature is one flat (Bb) and the time signature is 4/4. All three parts are silent (whole rests) for measures 1 through 7.

B

Music notation for the second system (measures 8-12) of section B. It features three staves: V1, V2, and B. Measure 8 is marked with a '8'. The key signature is one flat (Bb) and the time signature is 4/4. The system contains a repeat sign at the beginning of measure 9. V1 and B have melodic lines, while V2 provides harmonic accompaniment.

Music notation for the third system (measures 13-17) of section B. It features three staves: V1, V2, and B. Measure 13 is marked with a '13'. The key signature is one flat (Bb) and the time signature is 4/4. V1 has a melodic line with a long note in measure 15, while V2 and B provide accompaniment.

Music notation for the fourth system (measures 18-21) of section B. It features three staves: V1, V2, and B. Measure 18 is marked with an '18'. The key signature is one flat (Bb) and the time signature is 4/4. V1 has a melodic line, while V2 and B provide accompaniment.

22 C

V1

V2

B

27

V1

V2

B

31

V1

V2

B

36

V1

V2

B

40

V1

V2

B

1.

2.

Detailed description: The image shows a musical score for three staves labeled V1, V2, and B. The key signature has one flat (B-flat). Measure 40 is marked with a '40' above the first staff. V1 (Violin 1) has a first ending bracketed over measures 40 and 41, and a second ending bracketed over measures 42 and 43. V2 (Violin 2) has a half note in measure 40 and a whole note in measure 41. B (Bass) has eighth notes in measures 40 and 41, and eighth notes and rests in measures 42 and 43. The score ends with a double bar line in measure 43.

Sweet Dreams v2.3

$\text{♩} = 90$
(à partir de 3.)

Lead

Riff
mf

Arpeggio
mf
(à partir de 3.)

Bass
mf

1. 2. 3.

8

L. *mf*

R. *mf*

A. Sax.

B. *f*

A

$\text{♩} = 128$

4.

The musical score is divided into two systems. The first system consists of four staves: Lead, Riff, Arpeggio, and Bass. The Lead staff is in treble clef with a common time signature (C) and a tempo marking of 90 beats per minute. It features a melodic line with eighth and sixteenth notes, including a triplet marked '1. 2. 3.'. The Riff, Arpeggio, and Bass staves are also in common time and feature rhythmic patterns with eighth and sixteenth notes. Dynamics include 'mf' (mezzo-forte) for the Riff, Arpeggio, and Bass. The second system consists of four staves: L. (Lead), R. (Riff), A. Sax. (Alto Saxophone), and B. (Bass). The L. staff is in treble clef with a key signature of one sharp (F#) and a tempo marking of 128 beats per minute. It includes a repeat sign and a section marked 'A'. The R. staff is in treble clef with a key signature of one sharp (F#) and features a melodic line with eighth and sixteenth notes. The A. Sax. staff is in treble clef with a key signature of one sharp (F#) and features a melodic line with eighth and sixteenth notes. The B. staff is in bass clef with a key signature of one sharp (F#) and features a melodic line with eighth and sixteenth notes. Dynamics include 'mf' (mezzo-forte) for the L. and R. staves, and 'f' (forte) for the B. staff. The score includes various musical notations such as repeat signs, key signatures, and dynamics.

Fine

14

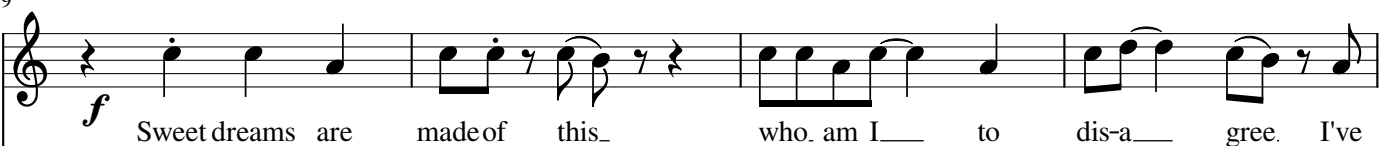
L. 

R. 


A. Sax. 


B. 

19

L. 
f Sweet dreams 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 B

L. *f* 3

— you some of them want to be bu-sed

R. *f*

A. Sax. *f*

B. *f*

36

L.

R.

A. Sax.

B.

C

§

40

L. *mf*

R. *mf*

A. Sax. *mf*

B.

Rehearsal mark C starts at measure 40. The key signature has one sharp (F#). The music is in 4/4 time. Measure 40: L. has a whole note chord of F#4 and C5; R. has a whole note chord of F#4 and C5; A. Sax. has a whole note chord of F#4 and C5; B. has a whole note chord of F#2 and C3. Measure 41: L. has a quarter note F#4, eighth note G4, quarter rest; R. has a quarter rest, eighth note F#4, eighth note G4, quarter rest; A. Sax. has a quarter rest, eighth note F#4, eighth note G4, quarter rest; B. has a quarter note F#2, eighth note G2, quarter rest. Measure 42: L. has a quarter note F#4, eighth note G4, quarter rest; R. has a quarter rest, eighth note F#4, eighth note G4, quarter rest; A. Sax. has a quarter rest, eighth note F#4, eighth note G4, quarter rest; B. has a quarter note F#2, eighth note G2, quarter rest. Measure 43: L. has a quarter note F#4, eighth note G4, quarter rest; R. has a quarter rest, eighth note F#4, eighth note G4, quarter rest; A. Sax. has a quarter rest, eighth note F#4, eighth note G4, quarter rest; B. has a quarter note F#2, eighth note G2, quarter rest.

44

L.

R.

A. Sax.

B.

Measures 44-47: L. has a quarter note F#4, eighth note G4, quarter rest; R. has a quarter rest, eighth note F#4, eighth note G4, quarter rest; A. Sax. has a quarter rest, eighth note F#4, eighth note G4, quarter rest; B. has a quarter note F#2, eighth note G2, quarter rest.

D

48

L.

R.

A. Sax.

B.

Rehearsal mark D starts at measure 48. The key signature has one sharp (F#). The music is in 4/4 time. Measure 48: L. has a quarter note F#4, eighth note G4, quarter rest; R. has a quarter rest, eighth note F#4, eighth note G4, quarter rest; A. Sax. has a quarter rest, eighth note F#4, eighth note G4, quarter rest; B. has a quarter note F#2, eighth note G2, quarter rest. Measure 49: L. has a quarter note F#4, eighth note G4, quarter rest; R. has a quarter rest, eighth note F#4, eighth note G4, quarter rest; A. Sax. has a quarter rest, eighth note F#4, eighth note G4, quarter rest; B. has a quarter note F#2, eighth note G2, quarter rest. Measure 50: L. has a quarter note F#4, eighth note G4, quarter rest; R. has a quarter rest, eighth note F#4, eighth note G4, quarter rest; A. Sax. has a quarter rest, eighth note F#4, eighth note G4, quarter rest; B. has a quarter note F#2, eighth note G2, quarter rest. Measure 51: L. has a quarter note F#4, eighth note G4, quarter rest; R. has a quarter rest, eighth note F#4, eighth note G4, quarter rest; A. Sax. has a quarter rest, eighth note F#4, eighth note G4, quarter rest; B. has a quarter note F#2, eighth note G2, quarter rest.

52

L.

R.

A. Sax.

B.

E-Solos

To Coda

56

L.

R.

A. Sax.

B.

mp

mp

mp

60

L.

R.

A. Sax.

B.

64

D.S. al Coda

L.

R.

A. Sax.

B.

The musical score consists of four staves. The top three staves (L., R., A. Sax.) are in treble clef. The bottom staff (B.) is in bass clef. The sequence starts at measure 64. The top three staves show a sequence of notes and rests. The bottom staff shows a sequence of notes and rests. The sequence ends with a double bar line and repeat dots.

What is (tainted) love v2.1

Lead

Riff

Bass

8

A

L.

R.

B.

12

B1

%

L.

R.

B.

16

L.

R.

B.

20 C

L.

R.

B.

24

L.

R.

B.

27 D

L.

What is love____ ba-by don't hurt_

R.

What is love____ ba-by don't hurt_

B.

What is love____ ba-by don't hurt_

30 B2

L.

 me don't hurt me no more What is love

R.

 me don't hurt me no more What is love

B.

 me don't hurt me no more What is love

34 E

L.

R.

B.

38 B3

L.

R.

B.

42 F

L.

 4x Fine

R.

B.

47 $\text{♩} = 140$ $\text{♩} = 160$ **G**

L. R. B.

54

L. R. B.

59 **H**

L. R. B.

63

L. R. B.

68 D.S.