

Bass

# 1999 v2.1

Bb Instrument

Prince

A

First staff of music (measures 1-13). The key signature is one sharp (F#) and the time signature is 4/4. The staff contains a sequence of notes and rests, including a repeat sign at the end.

14

Second staff of music (measures 14-22). The staff contains a sequence of notes and rests, including a repeat sign at the end.

23

Third staff of music (measures 23-31). The staff contains a sequence of notes and rests, including a repeat sign at the end.

32

Fourth staff of music (measures 32-40). The staff contains a sequence of notes and rests, including a repeat sign at the end.

## Lead 1

1999 v2. 1

# Prince

**A**

# Bb Instrument

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes a repeat sign and a first ending bracket labeled '15' and a second ending bracket labeled '5'. The melody consists of eighth and quarter notes, with a final cadence.

26

26

33

Example 10

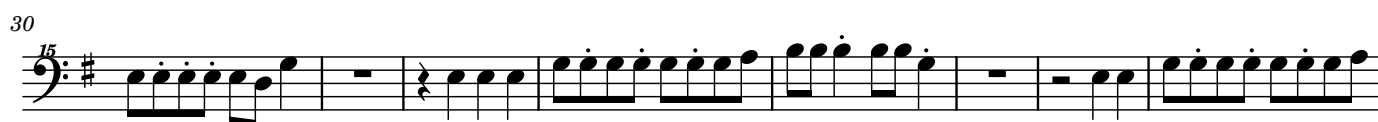
Lead 2

1999 v2.1

Prince

**A**

**Bb Instrument**



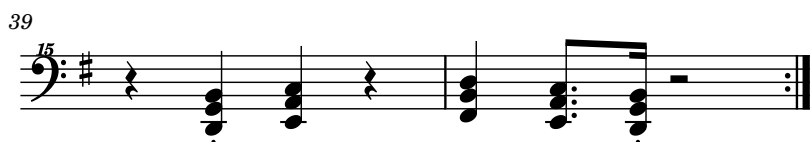
# Riff

# 1999 v2.1

Bb Instrument

Prince

A



## Bass

## Brooklyn v1.1

## Bb Instrument

♩ = 104

**A**

Bass

Chords: Cm<sub>2</sub> A<sup>b</sup> B<sup>b</sup> 3 Cm<sub>4</sub> Cm G 5 Cm<sub>6</sub> A<sup>b</sup> B<sup>b</sup> 7 Cm<sub>8</sub> Cm G 9 Cm 10 A<sup>b</sup> B<sup>b</sup>

B.

Chords: 11 Cm 12 Cm G 13 Cm 14 A<sup>b</sup> B<sup>b</sup> 15 Cm 16 Cm G

B.

Chords: 17 **B** Cm 18 A<sup>b</sup> B<sup>b</sup> 19 Cm 20 Cm G 21 Cm

B.

Chords: 22 A<sup>b</sup> B<sup>b</sup> 23 Cm 24 Cm G 25 Cm 26 A<sup>b</sup> B<sup>b</sup>

B.

Chords: 27 Cm 28 Cm G 29 Cm 30 A<sup>b</sup> B<sup>b</sup> 31 Cm

B.

Chords: 32 Cm G 33 Cm G 34 Fine 35 Cm 36 A<sup>b</sup> B<sup>b</sup> 37 Cm

B.

Chords: 38 Cm 39 Cm 40 A<sup>b</sup> B<sup>b</sup> 41 Cm 42 Cm G

# Chords

# Brooklyn v1.1

♩ = 104 A  
Bb Instrument

Chords

B

C

1.

2.

D

Fine

4

42

Lead 1  
Bb Instrument

Brooklyn v1.1

$\text{♩} = 104$

Lead 1

2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20 21

22 23 24 25 26 27 28

29 30 31 32 33

34 35 36 37

38 39 40 41

42

**A**

**B**

**C**

**D**

Fine

Lead 2  
Bb Instrument

Brooklyn v1.1

$\text{♩} = 104$

Lead 2

2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 8 25 26

27 28 29 30

31 32 33 2 35 36

37 38 39 40

41 42

**A**

**B**

**C**

**D**

**Fine**

*f*

*f*

*f*



Bass

# Buyo & co v2.2

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

Bb **A**strument

♩ = 180

Swing

**B**



9 **C**



17



25 **D**

**E**



32 **F**



39



46 **G**



53 **Fine**



59



66



## Lead 1

## Buyo &amp; co v2.2

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

**A**

**♩ = 180**

**B**


## Bb Instrument

## Swing

**C**

Musical notation for the bass line of 'The Rose Tree'. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes a repeat sign, a 4-measure rest, a 3-measure rest, and various eighth and sixteenth notes. The piece ends with a double bar line and a repeat sign.

D

19 

**E**

**F**

28 E F

35

**G**

[illegible]

**Fine**

[illegible][illegible][illegible]

71

15

Lead 2

# Buyo & co v2.2

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

**A**

♩ = 180

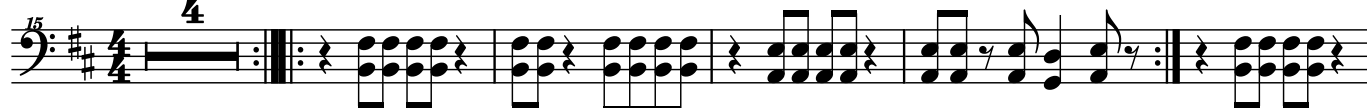
**B**

Bb Instrument

Swing

4

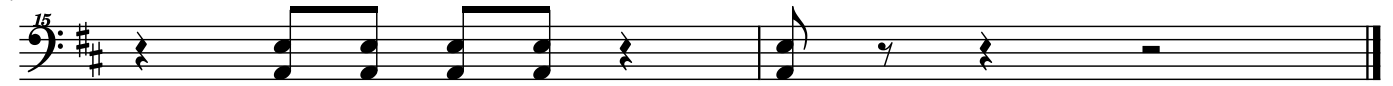
**C**



65



71



Bass

# Chameleon v2.2

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

♩ = 80

**A**



8

**B**

4x **C**



15



22

**D**



29

**D'**

Fine

**E**

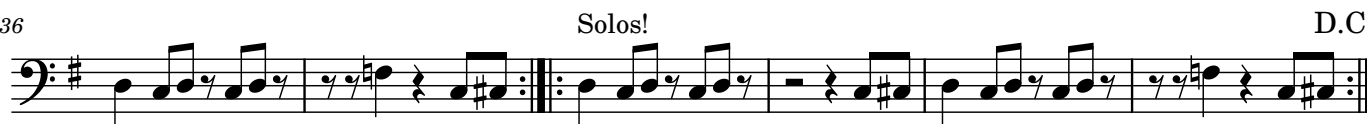
Go drums go



36

Solos!

D.C.



# Chameleon v2.2

# Bb Instrument

15  $\text{♩} = 80$  **A** **4** **B**

12 **4x** **C**

20 **D**

28 **D'** Fine **E** Go drums go **4** Solos!

40 D.C.

Lead

# Chameleon v2.2

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

$\text{♩} = 80$  **A** **B**

15 **4** **3**

12 **C** 4x

19 **D**

29 **D'** Fine **E** Go drums go Solos! D.C.

**4** **3**

Bass

# I'll Fly Away v1.2

Bb Instrument

♩ = 100

Purple Brein

**A**



**B**





Lead 1

# I'll Fly Away v1.2

Purple Brein

$\text{♩} = 100$  **A**  
Bb Instrument

8

Some bright mor - ning when this life is o - ver I'll fly a - way

13 Dm **B**

To that home on God's ce - les - tial sho - ore I'll fly a - way I'll fly a - way oh glo - ry

19

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

Lead 2

# I'll Fly Away v1.2

Purple Brein

♩ = 100 **A**  
Bb Instrument

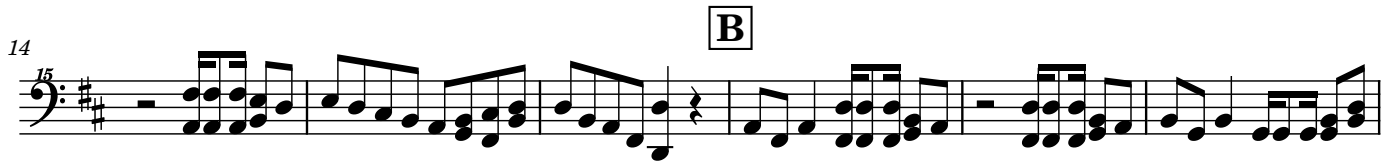


Riff

# I'll Fly Away v1.2

Purple Brein

♩ = 100 **A**  
Bb Instrument



Bass

# Freed from desire v1.4

Purple Brein

**A**

♩ = 130

**B**

Bb Instrument

**C**

**D**

**E**



36



40

**A2**



44



49

**B2**



54

**C2**



64

**D2**

**E2**

8



77



81

**A3**



86



## Lead 1

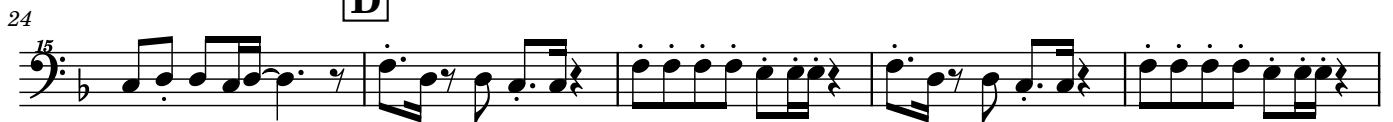
## Freed from desire v1.4

Purple Brein

**A**

♩ = 130

Bb Instrument

**B****C****D****E****A2**

My love has got no

**B2**

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



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

My love has got no

C2

55



D2

60



66



E2

71



75



A3

79



8

## Lead 2

## Freed from desire v1.4

Bb Instrument

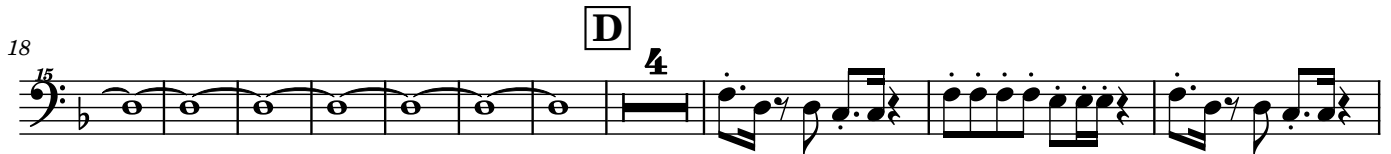
Purple Brein

A

♩ = 130

B

C



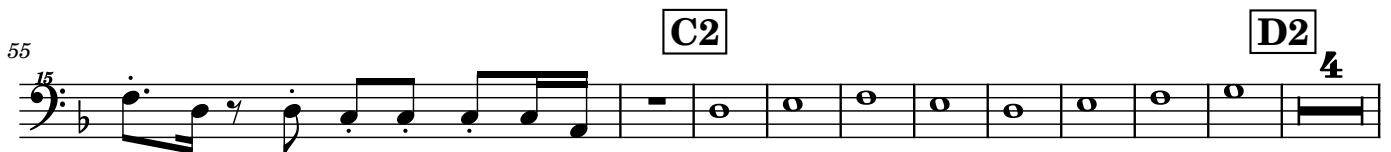
My love has got no mo - ney he's got his strong be-liefs



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



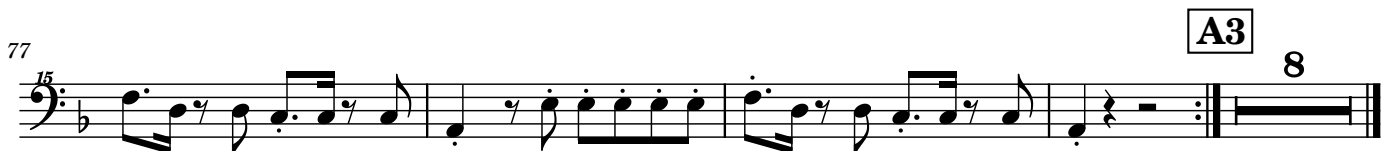
mo - ney he's got his strong be-liefs My love has got no



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



la la la la la



la la la la la la la la la la la la la la la la

## Riff

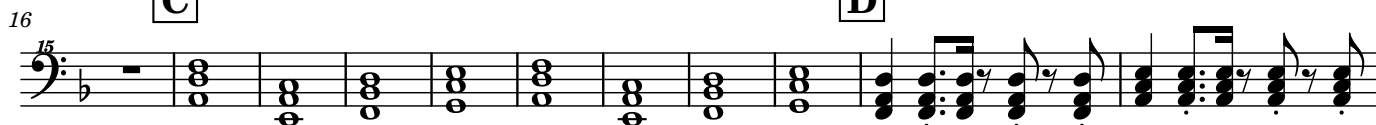
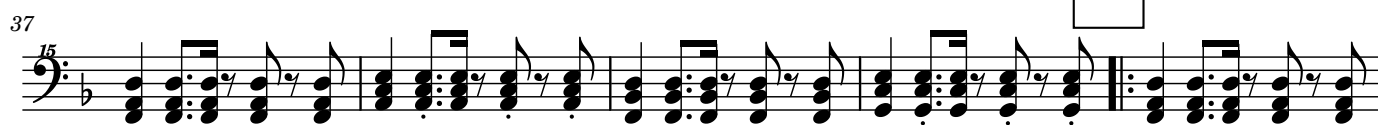
## Freed from desire v1.4

Bb Instrument

Purple Brein

**A**

♩ = 130

**B****C****D****E****A2****B2****C2****D2**



73 **E2**

73

78 **A3**

78

83

83

## Bass

## Gangster v2.1

## Bb Instrument

♩ = 140

**A**

%



7



12



18

To Coda

**B****C**

D.S.

30



39

**D**

48

1, 2, 3.

4.



Lead

# Gangster v2.1

## Bb Instrument

**A**

§

♩ = 140



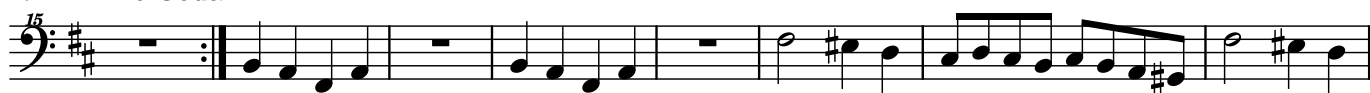
8



**B**

20

To Coda



**C**

⊕

D.S.

28



36



**D**

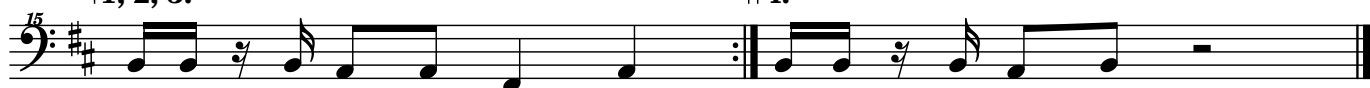
42



50

1, 2, 3.

4.



Ska

# Gangster v2.1

## Bb Instrument

**A**  
%

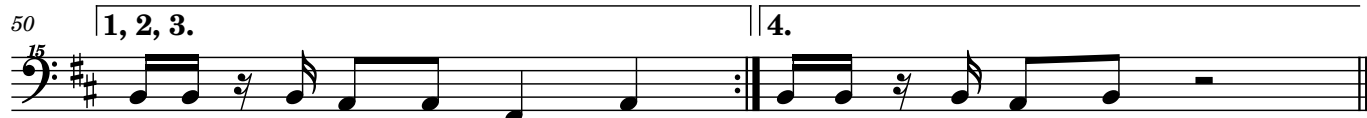
$\text{♩} = 140$



**C**  
⊕



**D**



Bass

# Hey Ya v2.2

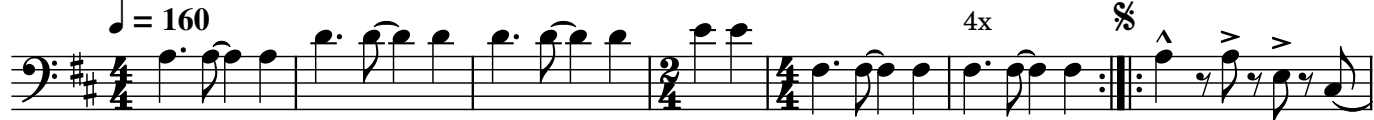
Outkast

Bb Instrument

**A**

♩ = 160

**B**



8



14



19

**C2**



24



29

**D**

D.S.



35

**B'**

4x



40

Fine

3x



# Hey Ya v2.2

## Bb Instrument

**♩ = 160**

15

*mf*

The musical score for the bass line of 'The Sound of Silence' is shown. It begins at measure 15 with a mezzo-forte (*mf*) dynamic. The key signature is one sharp (F#), and the time signature is 4/4. The bass line consists of eighth and quarter notes, with rests, and ends with a double bar line.

B

3x **C1**

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The notation includes a repeat sign, a 2/4 time signature, a 4/4 time signature, and a final 2/4 time signature. The melody consists of eighth and quarter notes, with some rests and a final quarter note in 2/4 time.

**C2**

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The piece is in 2/4 time. The notation starts with a treble clef and a key signature of one sharp. The melody consists of eighth and quarter notes, with some measures containing rests. The piece ends with a double bar line and a repeat sign.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The piece is in 2/4 time. The notation starts with a treble clef and a key signature of one sharp. The melody consists of eighth and quarter notes, with some measures containing rests. The piece ends with a double bar line.

**D**

**B'**

D.S. Rien sur reprises 1&2, puis chanté sur 3&4

 $4x$ 

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

Fine

3x

Lead 1

# Hey Ya v2.2

Outkast

Bb Instrument

**A**

♩ = 160

**B**

4x 



9

3x

**C1**



15

**C2**



21



27

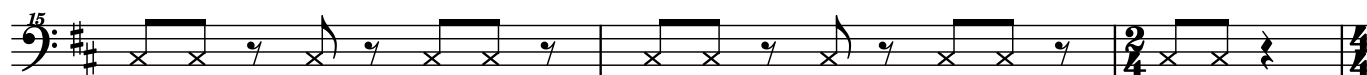
**D**

D.S.



shake it shake shake it

32



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

35

4x

**B'**



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

40

Fine

3x



Lead 2

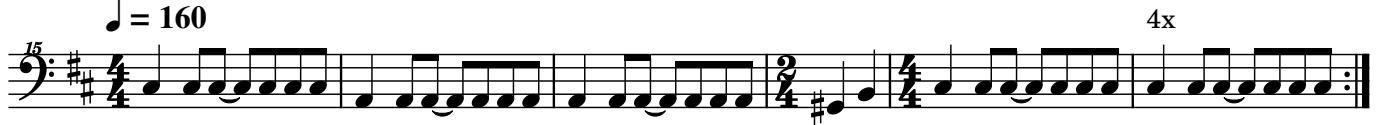
# Hey Ya v2.2

Outkast

Bb Instrument

**A**

$\text{♩} = 160$



7

**B**

**C1**

3x



15

**C2**



21



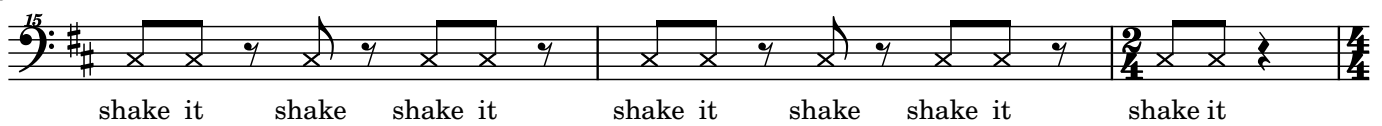
27

**D**

D.S.



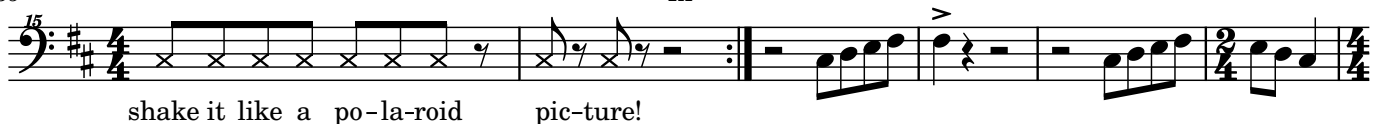
32



35

4x

**B'**



41

Fine

3x





## Bass

## Hip Hop medley v2.0

## Bb Instrument

A1

♩ = 88



8

Fine  
4x

C

A2

6x

2



17

pre-D

D

2



25

pre-A3

A3

5x

2

5x

♩ = 110  
Accélération  
335  
%

E



39

To Coda



43



47

D.S.



# Hip Hop medley v2.0

**♩ = 88       $\text{C}^{\#}$**   
**Bb Instrument**

[illegible]

10 6x Trombone takes the lead

15

Example 15

21 **pre-D** **D**



26 

35 **E**

The musical score for the 35th measure of the piece 'E' is shown. It is a single-staff piece in bass clef with a key signature of three sharps (F#, C#, G#). The measure begins with a repeat sign. The notation includes various chords and single notes, with some notes beamed together. The measure ends with a double bar line.

42 To Coda D.S.

Lead

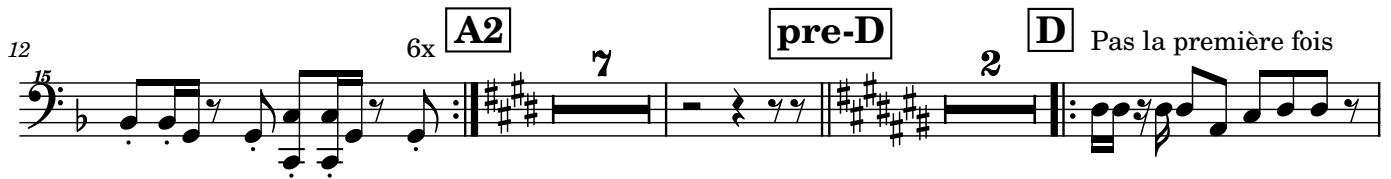
# Hip Hop medley v2.0

$\text{♩} = 88$  **A1**  
Bb Instrument

4  $\Phi$  3 Fine 4x **C** Pas les 2 premières fois



12 6x **A2** 7 **pre-D** 2 **D** Pas la première fois

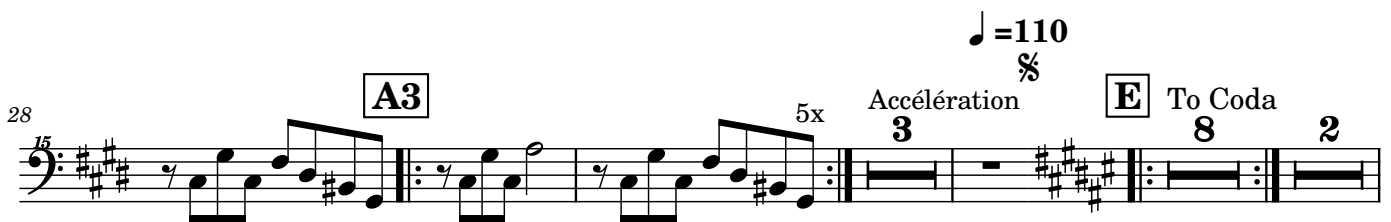


24 **pre-A3** 5x

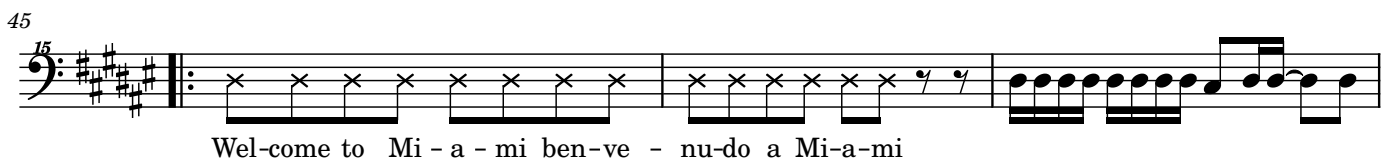


28 **A3** 5x  $\text{♩} = 110$  % **E** To Coda 8 2

Accélération



45



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

48 D.S.

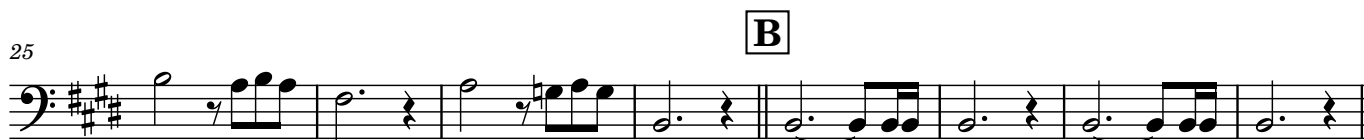
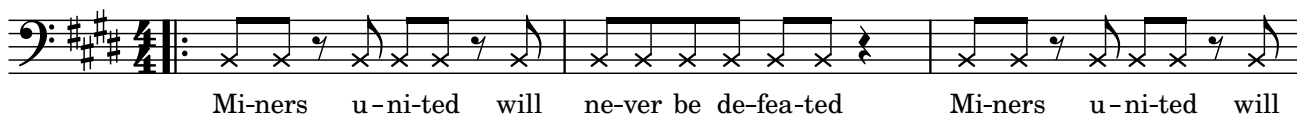


Bass

# If the kids are united v2.0

## Bb Instrument

$\text{♩} = 70$



## Voice 1

## If the kids are united v2.0

## Bb Instrument

 $\text{♩} = 70$ 

15

4

10

**A**

8

*p*

22

27

**B**

*f*

33

**C**

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

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

38

**D**

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

43

1.

2.

## Voice 2

## If the kids are united v2.0

## Bb Instrument

 $\text{♩} = 70$ 

15   
Mi-ners u-ni-ted will ne-ver be de-fea-ted Mi-ners u-ni-ted will

4   
ne-ver be de-fea-ted

11   
**A**  
*f*

16 

21 

26   
**B**

33   
C1 : joué, C2 : chanté,  
**C** C3 : solos (4/4) puis  
fin en reprenant l'intro

37   
**D**

42   
1. 2.

Bass Bb Instrument

# It's not Unusual v2.0



## Lead 1

## It's not Unusual v2.0

**A****Bb Instrument**

Lead 1 <sup>15</sup> 8

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

L1 <sup>13</sup>

it's not un - u - u - al to have fun with a-ny-one but when I see

L1 <sup>18</sup>

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

**B**

%

L1 <sup>23</sup>

see me cry- I wa- nna die— It's not un - u - su - al to go

L1 <sup>29</sup>

out at a-ny time but when I see you out and a - bout it's such a crime-

L1 <sup>34</sup>

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

**C**

L1 <sup>39</sup>

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



43

L1

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

49

L1

love will ne - ver do what you want it to why can't this

54

L1

cra - zy love. be mine

**D** 1., 2. | 3. D.S.

## Lead 2

## It's not Unusual v2.0

**A****Bb Instrument**

Lead 2

15 8 7 8 8 3 8 8

L2

27 3 8 2 8 8 8 2 9

L2

50 8 8 8 8 8 8 8 8 8

L2

61 8 8 8 8 8 8 8 8

L2

68 8

# It's not Unusual v2.0

Riff

15

5

R. 

7

[illegible]

28

R. 

[illegible][illegible]

56 D 1., 2. | 3.   
 R. 7 D.S.

Bass

# It wasn't me v2.1

**A**

♩ = 188  
Bb Instrument

**B**

§

4



**C**

12



**D**

21



29



**E**

(soit appel, soit réponse)

37



48

D.S.



## Chords

## It wasn't me v2.1

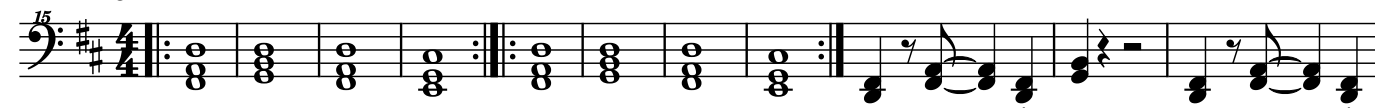
Bb Instrument

A

♩ = 188

B

%



C



D



E

(soit appel, soit réponse)



Lead

# It wasn't me v2.1

Bb Instrument

**A**

♩ = 188

3

4

**B**

§



**C**

14



**D**

23

8



*p*

**E**

(soit appel, soit réponse)

41



it wa-sn't me!

it wa-sn't me!

46



it wa - sn't me!

D.S.

# It wasn't me v2.1

**A**

15

Bass line musical notation for 'The Rose Tree'. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes a repeat sign and a double bar line. The melody consists of eighth and quarter notes.

**B**

§

**C**

8

7

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The notation includes a repeat sign and a double bar line. The melody is written in a single staff with a treble clef.

**D**

8

*p*

21

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a series of notes and rests. The melody is written in a single line, with a repeat sign at the end.

**E**

(soit appel, soit réponse)

38

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The notation includes a repeat sign and various rhythmic values such as eighth and sixteenth notes, as well as rests.

it wa-sn't me!

it wa-sn't

45

D.S.

me!

it wa-sn't me!

Bass

# Only you v1.1

intro AB AB A'B AB D

Yazoo

$\text{♩} = 110$   
**Bb Instrument**

**A**



**A'**





Voice 1

# Only you v1.1

## Bb Instrument

intro AB AB A'B AB D

Yazoo

**♩ = 110**

**A**

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes a repeat sign with first and second endings. The first ending consists of two measures of eighth notes. The second ending consists of two measures of eighth notes, followed by a final measure with a whole note. The notation is written on a single staff with a bass clef.

**B**

§

6

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G2, followed by a quarter note F2, and a quarter note E2. This is followed by a double bar line with repeat dots. The melody continues with a quarter note D2, followed by a quarter note C2, and a quarter note B1. This is followed by a quarter note A1, and a quarter note G1. The melody ends with a quarter note F1, and a quarter note E1. The notation includes a forte dynamic marking (*f*) under the first measure after the repeat sign.

**A'**

13

D.C. al Fine

2ème fois seulement

D.S.

[illegible]

$\Phi$   $\square$  C

19

Musical notation for the bass line of the first system, measures 15-18. The notation is in bass clef and includes a repeat sign at the beginning and end of the phrase.

## Voice 2

# Only you v1.1

# Bb Instrument

intro AB AB A'B AB D

Yazoo

**♩ = 110**

**A**

 $\mathcal{R}$ 

**B**

§

$p$

**A'**

D.C. al Fine

$p$

**C**

 $\Phi$ 

D.S.

23

### Voice 3

# Only you v1.1

## Bb Instrument

intro AB AB A'B AB D

Yazoo

**♩ = 110**

Bb

Bb

**A**

15

*p*

**B**

✱

6

[illegible]

**A'**

D.C. al Fine

11

11  D.C. al Fine *f*

**C**

 $\Phi$ 

D.S.

16

16 D.S.

15

21

[illegible]

Bass

# Pastime Paradise v2.1

**A**

**Bb Instrument**

**B**



**C**



**D**



**E**

Fin chantée  
répéter jusqu'à épuisement



37



Lead

# Pastime Paradise v2.1

**A**

Bb Instrument

**B**

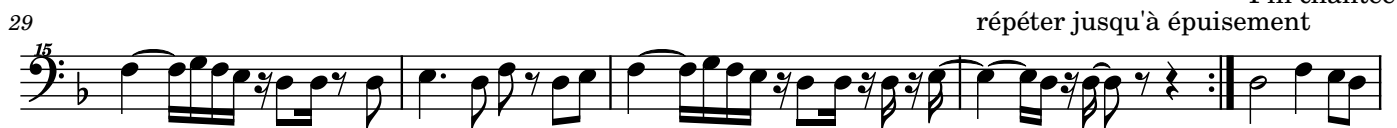
**C**



**D**



**E**



Fin chantée  
répéter jusqu'à épuisement



## Pastime Paradise v2.1

## Bb Instrument

**A****B****C****D****E**

Bass

# People Everyday v1.0

**Bb Instrument**

$\text{♩} = 90$

**A**



**B**

8

2



**C**

17



**D**

25

(solos)



Riff

# People Everyday v1.0

Bb Instrument

$\text{♩} = 90$

**A**

8

**B**

15

**C**

17

**D**

24

(solos)



Voices

# People Everyday v1.0

$\text{♩} = 90$  **A**  
**Bb Instrument**

15 **4**

Hey! Hey!

9 **B**

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

15 **C**

Oh [Oh] Yeah [Yeah] Oh [Oh] Yeah [Yeah] I - I - I - I am ev - e-ry day

21 **D** (solos)

**3** **4**

peo - ple

## Bass

## September v2.2

## Bb Instrument

Bass line for September v2.2, Bb Instrument.

Key signature: Bb (two flats). Time signature: 4/4.

Chord progressions and measures:

- Measures 1-6: D $\flat$ M7, Cm7, Fm, D $\flat$ M7, Cm7, Fm, D $\flat$ M7, Cm7, Fm.
- Measures 7-10: G $\flat$ /A $\flat$  (repeated).
- Measures 11-15: **A** D $\flat$ M7, Cm7, Fm, D $\flat$ M7, Cm7, Fm, D $\flat$ M7.
- Measures 16-20: Cm7, Fm, A $\flat$ 7, A $\flat$ 7, D $\flat$ M7, Cm7, Fm.
- Measures 21-25: D $\flat$ M7, Cm7, Fm, D $\flat$ M7, Cm7, Fm, A $\flat$ 7.
- Measures 26-30: **B** A $\flat$ 7, B $\flat$ 9, Cm7, Fm, B $\flat$ 9, Cm7, Fm.
- Measures 31-36: **C** B $\flat$ 9, Cm7, Fm, A $\flat$ 6, A $\flat$ 6, D $\flat$ M7, Cm7, Fm.
- Measures 37-41: D $\flat$ M7, Cm7, Fm, D $\flat$ M7, Cm7, Fm, G $\flat$ /A $\flat$ .
- Measures 42-46: **D** G $\flat$ /A $\flat$ , A $\flat$ , Fm, E $\flat$ , A $\flat$ , 3x A $\flat$ , Fm.
- Measures 47-51: E $\flat$ , G $\flat$ /A $\flat$ , G $\flat$ /A $\flat$ , G $\flat$ /A $\flat$ , G $\flat$ /A $\flat$ .

61



## Fills September v2.2

## Fills September v2.2

## Bb Instrument

15

5

13

20

28

34

40

45

50

55

A

B

C

D

3x

## Lead 1

## September v2.2

## Bb Instrument

Intro 6

15

A

13

20

27

B

4

C

36

D

42

47

3x

52

57

The musical score is written in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). It consists of nine staves of music. The first staff begins with an 'Intro 6' marking and a measure rest. The second staff has a measure rest. The third staff has a measure rest. The fourth staff begins with a boxed 'B' and a '4' marking. The fifth staff has a measure rest. The sixth staff begins with a boxed 'D'. The seventh staff has a '3x' marking. The eighth staff has a measure rest. The ninth staff begins with a boxed 'A'. The score ends with a double bar line.

## Lead 2 September v2.2

## Bb Instrument

27 **B**

15

40 D troisième fois seulement

15

55

55

Bass

# Skyfall v1.1

**Bb Instrument** intro A 2B 2C tr1 2B 2C tr2 4C tr3 fin

**Intro/fin**

**A**



7

**B**



14

**C**



**D**

**transition**

1., 3. | 2.

23 2x; 2x; 4x 1.=> B, 3.=> fin



34

=> C



High Voice

# Skyfall v1.1

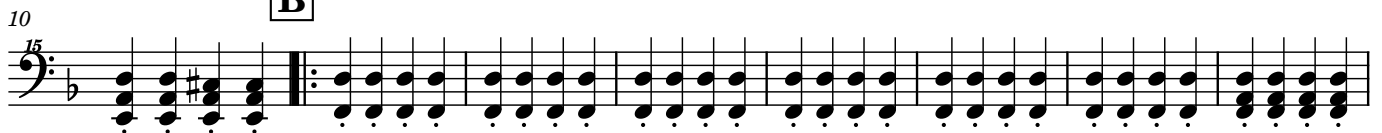
**Bb Instrument** intro A 2B 2C tr1 2B 2C tr2 4C tr3 fin

**Intro/fin**

**A**



**B**



**C**



**D**

**transition**

1., 3.

2.





Low voice

# Skyfall v1.1

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

**Intro/fin** **A** **B** () à la reprise

14

**C** () seulement sur dernier C

**transition**  
2x; 2x; 4x

**D**

26 1., 3. 1.=> B, 3.=> fin 2.

33 => C

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

Bass

# Stand By Me v1.2

Bb Instrument

Purple Brein / Lucky Chops

**A**

♩ = 130



**B**



15



**C**



30



38

1.

2.



Voice 1

# Stand By Me v1.2

Purple Brein / Lucky Chops

**A**

♩ = 130

**Bb Instrument**

**B**

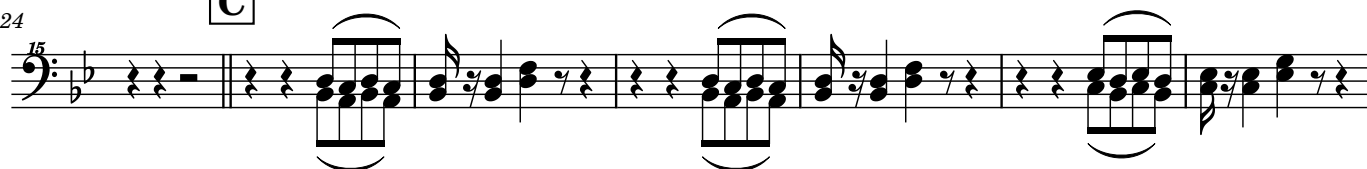


16

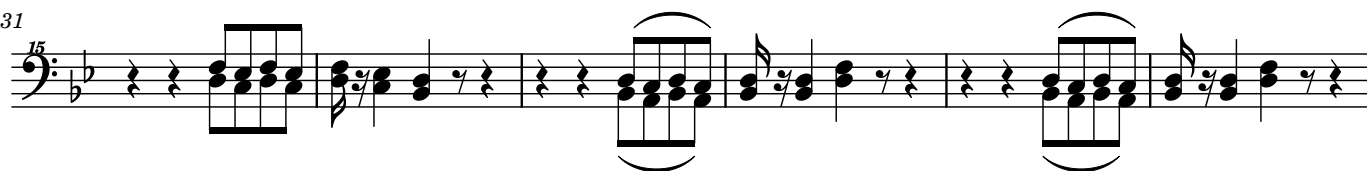


24

**C**



31



37



43



Voice 2

# Stand By Me v1.2

Purple Brein / Lucky Chops

**A**

♩ = 130 **B**

**Bb Instrument**



## Arpeggio

## Sweet Dreams v2.3

## Bb Instrument

♩ = 90

**A**

1. 2. 3. 4.

♩ = 128

*mf*

12

18 **Fine**

24

30 **B**

**C**

*f*

37

*mf*

46 **D**

**E-Solos**

To Coda

52

58 **D.S. al Coda**

*mp*

## Bass

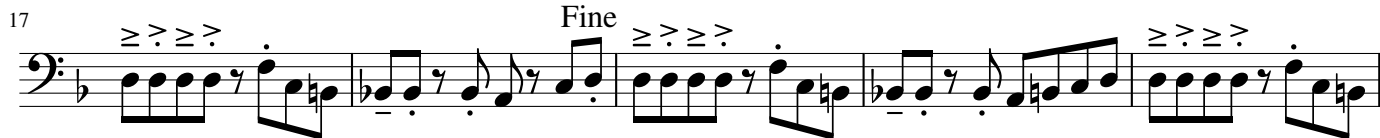
## Sweet Dreams v2.3

## Bb Instrument

 $\text{♩} = 90$ 

(à partir de 3.)

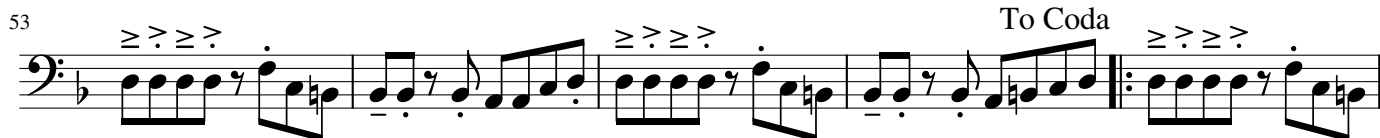
1. 2. 3.

*mf***A** $\text{♩} = 128$ 

Fine

**B***f***C**

§

**D****E-Solos**

To Coda

58



63



D.S. al Coda

## Lead

## Sweet Dreams v2.3

## Bb Instrument

 $\text{♩} = 90$ 

(à partir de 3.)

1. 2. 3.

4.

A

 $\text{♩} = 128$ *mf*

12 7 Fine

*f* Sweet dreams are made of this. who am I to dis-a-gree. I've

tra-velled the world and the se-ven seas. e-ve-ry-bo-dy's loo-king for some thing



Some of them want to use you some of them want to get used you.

some of them want to a-buse you some of them want to be bu-sed *f* 3

C

%

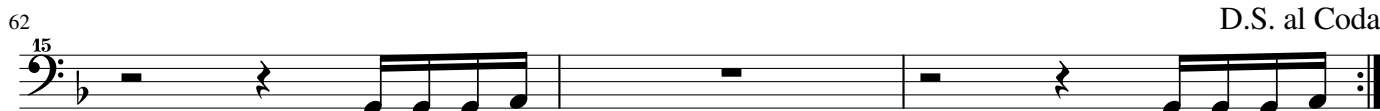
*mf*

D



E-Solos

To Coda

*mp*

D.S. al Coda



## Riff

## Sweet Dreams v2.3

## Bb Instrument

♩ = 90

*mf*

1. 2. 3. 4.

**A** ♩ = 128

12

17 *Fine*

22

27

**B**

*f*

32

41 **C** **D**

*mf*

**E-Solos**

To Coda

50

*mp*

60 *D.S. al Coda*

Detailed description of the musical score: The score is for a Bb instrument. It begins with a tempo of 90 BPM. The first staff (measures 1-15) includes a *mf* dynamic and a first ending bracketed 1. 2. 3. 4. leading to section A. Section A (measures 16-21) is marked with a tempo of 128 BPM. The second staff (measures 22-27) continues the melody. The third staff (measures 28-32) includes a *Fine* marking. The fourth staff (measures 33-37) continues the melody. The fifth staff (measures 38-41) includes a *f* dynamic and a first ending bracketed B. The sixth staff (measures 42-49) includes a *mf* dynamic and a first ending bracketed C. The seventh staff (measures 50-54) includes a *mp* dynamic and a first ending bracketed D. The eighth staff (measures 55-60) includes a *D.S. al Coda* instruction.

Bass

# What is (tainted) love v2.1

## Bb Instrument

4

9 **A** **B1** % 4

19 **C** **D**

What is love — ba-by don't hurt\_

30 **B2**

— me\_ don't hurt\_ me\_ no more\_ What is love

37 **E** **B3** Fine 4x  $\text{♩} = 140$

49  $\text{♩} = 160$  **G**

58 **H**

66 D.S.

# What is (tainted) love v2.1

## Bb Instrument

15 8

13 B1 C

27 D

31 B2 E B3 Fine 4x

45 F G

56

61 H

66 4 D.S.

What is love\_\_\_\_\_ ba-by don't hurt\_\_\_\_\_ me\_\_\_\_\_ don't hurt\_\_\_\_\_

\_\_\_\_\_ me\_\_\_\_\_ no more\_\_\_\_\_ What is love

# What is (tainted) love v2.1

**A**

§

14

18  C

22

Musical notation for measure 22, bass clef, key signature of three sharps (F#, C#, G#). The measure contains a complex rhythmic pattern with eighth and sixteenth notes, and rests.

26 

30 B2

Musical notation for the bass line of Example 10. The staff is in bass clef with a key signature of three sharps (F#, C#, G#). The melody starts at measure 15, marked with a '15' and a repeat sign. It features eighth and quarter notes, followed by a double bar line and repeat sign. The piece concludes with a final cadence in measures 20-21, marked with a 'B2' box.

34 E

Musical notation for measure 34, bass clef, key of E major. The measure contains a complex rhythmic pattern with many beamed sixteenth notes and rests, followed by a double bar line and a repeat sign. The key signature is E major (two sharps).

[illegible]**F**

44 4x Fine ♩ = 140 ♩ = 160

The musical score is written on a single staff in bass clef with a key signature of three sharps (F#, C#, G#). It begins with a measure containing a whole note chord of F#, C#, and G#. This is followed by a measure with a whole note chord of F# and C#, and a quarter note G#. The third measure is a repeat sign. The fourth measure is a double bar line. The fifth measure is a whole note chord of F# and C#. The sixth measure is a whole note chord of F# and C#. The seventh measure is a whole note chord of F# and C#. The eighth measure is a whole note chord of F# and C#. The ninth measure is a whole note chord of F# and C#. The tenth measure is a whole note chord of F# and C#. The eleventh measure is a whole note chord of F# and C#. The twelfth measure is a whole note chord of F# and C#. The thirteenth measure is a whole note chord of F# and C#. The fourteenth measure is a whole note chord of F# and C#. The fifteenth measure is a whole note chord of F# and C#. The sixteenth measure is a whole note chord of F# and C#. The seventeenth measure is a whole note chord of F# and C#. The eighteenth measure is a whole note chord of F# and C#. The nineteenth measure is a whole note chord of F# and C#. The twentieth measure is a whole note chord of F# and C#. The twenty-first measure is a whole note chord of F# and C#. The twenty-second measure is a whole note chord of F# and C#. The twenty-third measure is a whole note chord of F# and C#. The twenty-fourth measure is a whole note chord of F# and C#. The twenty-fifth measure is a whole note chord of F# and C#. The twenty-sixth measure is a whole note chord of F# and C#. The twenty-seventh measure is a whole note chord of F# and C#. The twenty-eighth measure is a whole note chord of F# and C#. The twenty-ninth measure is a whole note chord of F# and C#. The thirtieth measure is a whole note chord of F# and C#. The thirty-first measure is a whole note chord of F# and C#. The thirty-second measure is a whole note chord of F# and C#. The thirty-third measure is a whole note chord of F# and C#. The thirty-fourth measure is a whole note chord of F# and C#. The thirty-fifth measure is a whole note chord of F# and C#. The thirty-sixth measure is a whole note chord of F# and C#. The thirty-seventh measure is a whole note chord of F# and C#. The thirty-eighth measure is a whole note chord of F# and C#. The thirty-ninth measure is a whole note chord of F# and C#. The fortieth measure is a whole note chord of F# and C#. The forty-first measure is a whole note chord of F# and C#. The forty-second measure is a whole note chord of F# and C#. The forty-third measure is a whole note chord of F# and C#. The forty-fourth measure is a whole note chord of F# and C#. The forty-fifth measure is a whole note chord of F# and C#. The forty-sixth measure is a whole note chord of F# and C#. The forty-seventh measure is a whole note chord of F# and C#. The forty-eighth measure is a whole note chord of F# and C#. The forty-ninth measure is a whole note chord of F# and C#. The fiftieth measure is a whole note chord of F# and C#. The fifty-first measure is a whole note chord of F# and C#. The fifty-second measure is a whole note chord of F# and C#. The fifty-third measure is a whole note chord of F# and C#. The fifty-fourth measure is a whole note chord of F# and C#. The fifty-fifth measure is a whole note chord of F# and C#. The fifty-sixth measure is a whole note chord of F# and C#. The fifty-seventh measure is a whole note chord of F# and C#. The fifty-eighth measure is a whole note chord of F# and C#. The fifty-ninth measure is a whole note chord of F# and C#. The sixtieth measure is a whole note chord of F# and C#. The sixty-first measure is a whole note chord of F# and C#. The sixty-second measure is a whole note chord of F# and C#. The sixty-third measure is a whole note chord of F# and C#. The sixty-fourth measure is a whole note chord of F# and C#. The sixty-fifth measure is a whole note chord of F# and C#. The sixty-sixth measure is a whole note chord of F# and C#. The sixty-seventh measure is a whole note chord of F# and C#. The sixty-eighth measure is a whole note chord of F# and C#. The sixty-ninth measure is a whole note chord of F# and C#. The seventieth measure is a whole note chord of F# and C#. The seventy-first measure is a whole note chord of F# and C#. The seventy-second measure is a whole note chord of F# and C#. The seventy-third measure is a whole note chord of F# and C#. The seventy-fourth measure is a whole note chord of F# and C#. The seventy-fifth measure is a whole note chord of F# and C#. The seventy-sixth measure is a whole note chord of F# and C#. The seventy-seventh measure is a whole note chord of F# and C#. The seventy-eighth measure is a whole note chord of F# and C#. The seventy-ninth measure is a whole note chord of F# and C#. The eightieth measure is a whole note chord of F# and C#. The eighty-first measure is a whole note chord of F# and C#. The eighty-second measure is a whole note chord of F# and C#. The eighty-third measure is a whole note chord of F# and C#. The eighty-fourth measure is a whole note chord of F# and C#. The eighty-fifth measure is a whole note chord of F# and C#. The eighty-sixth measure is a whole note chord of F# and C#. The eighty-seventh measure is a whole note chord of F# and C#. The eighty-eighth measure is a whole note chord of F# and C#. The eighty-ninth measure is a whole note chord of F# and C#. The ninetieth measure is a whole note chord of F# and C#. The ninety-first measure is a whole note chord of F# and C#. The ninety-second measure is a whole note chord of F# and C#. The ninety-third measure is a whole note chord of F# and C#. The ninety-fourth measure is a whole note chord of F# and C#. The ninety-fifth measure is a whole note chord of F# and C#. The ninety-sixth measure is a whole note chord of F# and C#. The ninety-seventh measure is a whole note chord of F# and C#. The ninety-eighth measure is a whole note chord of F# and C#. The ninety-ninth measure is a whole note chord of F# and C#. The hundredth measure is a whole note chord of F# and C#.

**G**

**H**

[illegible]

64

D.S.

