

# 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 chordal pattern. Bass is a bass staff with a half-note chordal 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 chordal pattern. B. is a bass staff with a half-note chordal pattern.

16

L1

L2

R.

B.

Measures 16-22. L1 and L2 have melodic lines. R. and B. continue the chordal patterns from the previous section.

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 has a melodic line starting in measure 27. L2 continues with a similar rhythmic pattern. R. plays chords in measures 27-28, 30-31, and 32. B. continues the eighth-note bass line.

33

L1

L2

R.

B.

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

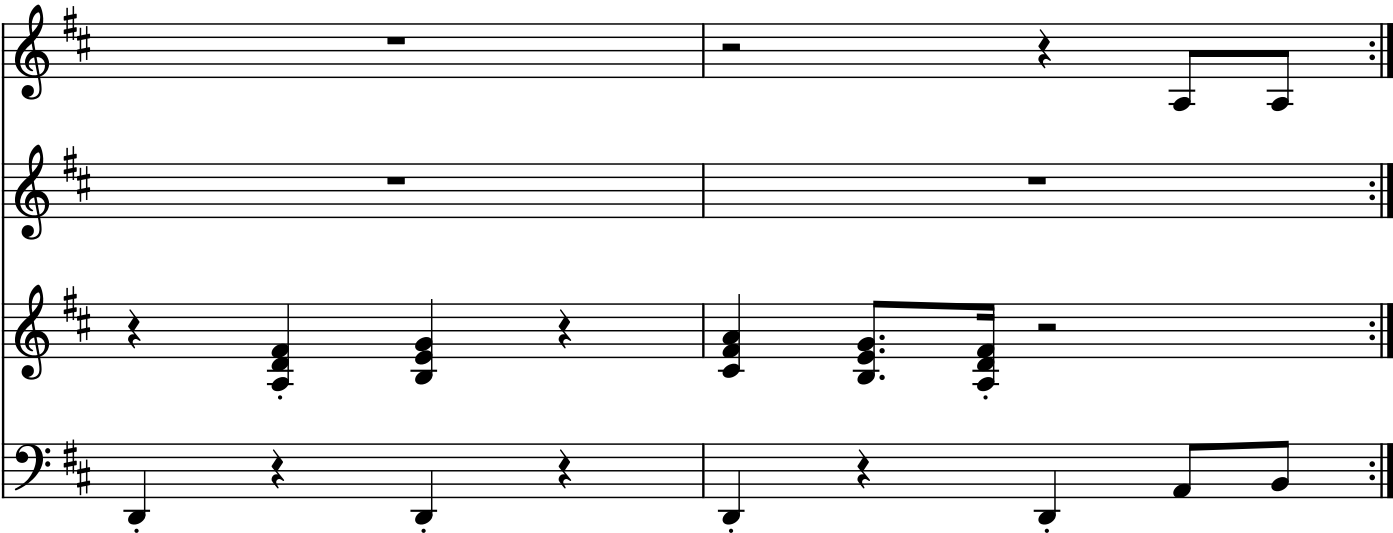
39

L1

L2

R.

B.



This musical score consists of four staves labeled L1, L2, R., and B., all in the key of D major (two sharps). L1 and L2 are in treble clef, while R. and B. are in treble and bass clef respectively. The music is divided into two measures. In the first measure, L1 and L2 have whole rests. R. has a quarter rest, followed by two chords of two eighth notes each, a quarter rest, another two-chord eighth-note pair, and a final quarter rest. B. has a dotted half note, a quarter rest, a dotted half note, a quarter rest, a dotted half note, a quarter rest, and a dotted half note. In the second measure, L1 has a whole rest. L2 has a whole rest. R. has a two-chord eighth-note pair, a quarter rest, a two-chord eighth-note pair, a quarter rest, and a final quarter rest. B. has a quarter rest, a quarter rest, a quarter rest, a quarter rest, a quarter rest, a quarter rest, and a quarter rest. The piece concludes with a double bar line and repeat dots.

# Brooklyn v1.1

**♩ = 104**

2 3 4 5 6

Lead 1

Lead 2

Chords

Bass

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

**A**

7 8 9 10 11 12

L1

L2

C.

B.

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

**B**

13 14 15 16 17

L1

L2

C.

B.

Cm A $\flat$  B $\flat$  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

Detailed description: This is a musical score for a piece titled 'D', spanning measures 35 to 38. The score is written for four staves: L1 (Lead 1), L2 (Lead 2), C. (Chorus), and B. (Bass). The key signature is C minor, indicated by the Cm chord symbols below the bass staff. The time signature is 4/4. In measure 35, L1 has a quarter rest, L2 has a quarter note G4, and B. has a quarter note G2. In measure 36, L1 has a quarter note A4, L2 has a quarter note A4, and B. has a quarter note A2. In measure 37, L1 has a quarter note Bb4, L2 has a quarter note Bb4, and B. has a quarter note Bb2. In measure 38, L1 has a quarter note C5, L2 has a quarter note C5, and B. has a quarter note C3. The C. staff is empty in all measures.

# 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

**G**

L1

T. Sax.

B.

**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 features a rhythmic pattern of eighth and sixteenth notes. The B. staff (bottom) uses a bass clef and contains a melodic line with eighth and sixteenth notes. The system concludes with a double bar line in measure 71.

# Can't take my eyes off you v1.1

$\text{♩} = 130$

High Voice

Middle Voice

Low voice

Bass

6

+ drums

HV

MV

LV

B.

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-note bass line. Chord B $\flat$  is indicated.

26

HV

MV

LV

B.

Dm/B $\flat$

B $\flat$ 7

Measures 26-29. HV: eighth notes. MV: triplet. LV: sustained chord, triplet. B.: eighth-note bass line. Chords Dm/B $\flat$  and B $\flat$ 7 are indicated.

30

HV

MV

LV

B.

E $\flat$

E $\flat$ m

3

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 patterns. The MV staff contains rests and a final half-note. The LV staff contains a quarter-note triplet, a half-note, and a triplet of eighth notes. The B. staff contains a continuous eighth-note pattern. The score is divided into two systems, with the first system ending at measure 30. The second system begins with a key signature change to E-flat major (E $\flat$ ) and continues with the same musical notation.

[illegible]

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 v1.2

**A0**

$\text{♩} = 90$

comme un bourdon !

3 3 3 3 3 3 3 3 3 3 3 3

Riffs

Chords

Lead

Bass

4 3 3 3 3 3 3 3 3 3 3 3

R.

C.

L.

B.

**A1**

§

7 3 3 3 3 3 3 3 3 3 3 3

R.

C.

L.

B.

10

R.

C.

L.

B.

**A2**

14

R.

C.

L.

B.

**A3**

18

R.   
Dis-co dis-co

C.

L.   
Dis-co dis-co

B.   
Dis-co dis-co

**A4**

23 **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.** D.S.

27

R. Par - ti par - ti par - ti - za - ni!

C. Par - ti par - ti par - ti - za - ni! Par - ti par - ti

L. par - ti - za - ni!  
par - ti - za - ni! Par - ti par - ti

B. Par - ti par - ti par - ti - za - ni! Par - ti par - ti

**B**

31 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 R. staff (Right) is in treble clef and contains a melodic line starting at measure 35, marked with a repeat sign. The C. staff (Cello) is in treble clef and contains a harmonic accompaniment with a repeat sign. The L. staff (Left) is in treble clef and is empty. The B. staff (Bass) is in bass clef and contains a bass line with a repeat sign. The score ends with a double bar line and a repeat sign.

# 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**

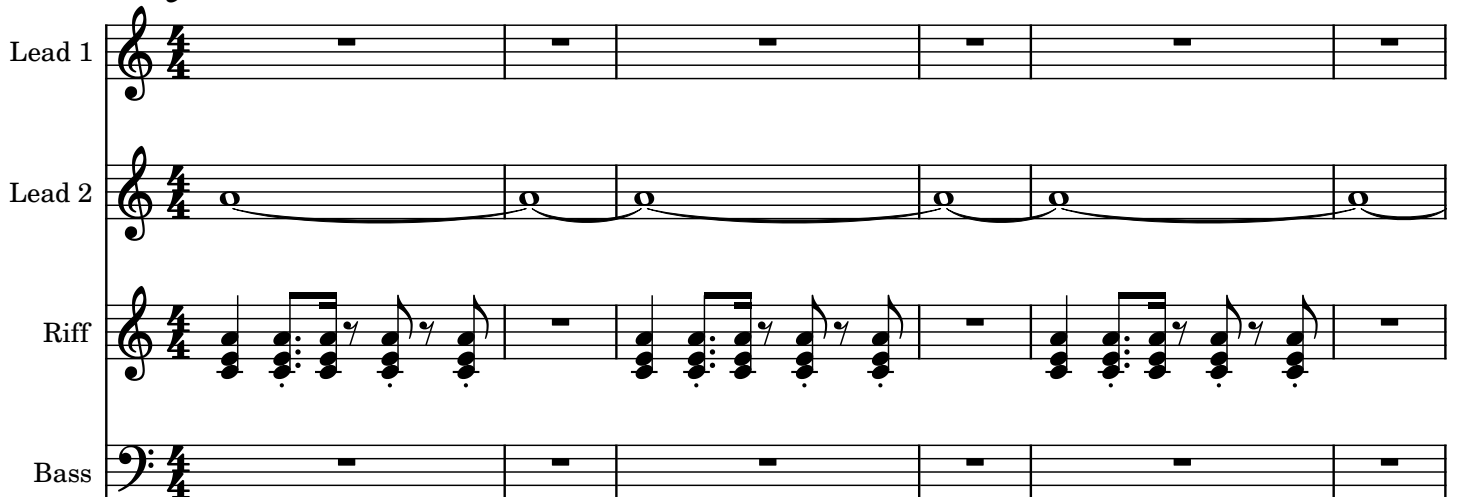
♩ = 130

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

E2

70

L1 
  
 L2 
  
 R 
  
 B

la 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 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





14

L

Ska

B

**B**

18

To Coda

L

Ska

B

25

L

Ska

B

28

L

Ska

B

**C**

32

D.S.

L

Ska

B

37

L

Ska

B

38 39 40

41

L

Ska

B

**D**

42 43 44

48

L

Ska

B

1, 2, 3. 4.

49 50 51

# 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

♩ = 88

A1

Φ

Lead

Chords

Bass

8

Fine  
4x

C Pas les 2 premières fois

L

C.

B.

12

6x

A2

Trombone takes the lead!

L

C.

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 v2.1

$\text{♩} = 70$

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

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.

Detailed description: This system contains measures 35, 36, and 37. V1 is in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes with rests. V2 is in treble clef with the same key signature, featuring chords and eighth notes. B. is in bass clef with the same key signature, featuring a steady eighth-note accompaniment.

38

V1

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

V2

B.

Detailed description: This system contains measures 38, 39, and 40. V1 continues the melody from the previous system. V2 and B. continue their respective accompaniment parts.

41

**D**

2ème fois vers C3

V1

V2

B.

Detailed description: This system contains measures 41, 42, 43, and 44. At measure 41, there is a boxed 'D' indicating a change to double time. V1 has a more active melody with eighth notes. V2 features half notes with eighth-note accompaniment. B. continues with eighth-note accompaniment. The system ends with repeat signs in all parts.



# 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.

32

**C** Solos après 2 tours

R.

C.

L.

B.

40

R.

C.

L.

B.

48

**D** D.C.

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

**A**

V1

V2

V3

B.

**B**

V1

V2

V3

B.

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 shows measures 23 and 24 for four parts: V1, V2, V3, and B. The key signature has one sharp (F#). In measure 23, V1 and V2 have quarter notes (F#4 and F#4 respectively), while V3 and B have half notes (F#3 and F#2 respectively). In measure 24, all four parts have whole rests. The staves are grouped with a brace on the left, and the system ends with a 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

♩ = 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

The Intro section consists of four staves. Lead 1 is a treble clef staff with a 4/4 time signature, containing four measures of whole rests. Lead 2 is a treble clef staff with a 4/4 time signature, containing four measures of eighth-note patterns. Fills is a treble clef staff with a 4/4 time signature, containing four measures of eighth-note patterns. Bass is a bass clef staff with a 4/4 time signature, containing four measures of eighth-note patterns. Chord symbols are placed below the Fills staff: D♭M7, Cm7, Fm, D♭M7, Cm7, and Fm.

5

L1

L2

F.

B.

This section contains measures 5 through 8. L1 is a treble clef staff with a 4/4 time signature, containing measures 5-8. L2 is a treble clef staff with a 4/4 time signature, containing measures 5-8. F. is a treble clef staff with a 4/4 time signature, containing measures 5-8. B. is a bass clef staff with a 4/4 time signature, containing measures 5-8. Chord symbols are placed below the F. staff: D♭M7, Cm7, Fm, G♭/A♭, and G♭/A♭.

9

A

L1

L2

F.

B.

This section contains measures 9 through 12. L1 is a treble clef staff with a 4/4 time signature, containing measures 9-12. L2 is a treble clef staff with a 4/4 time signature, containing measures 9-12. F. is a treble clef staff with a 4/4 time signature, containing measures 9-12. B. is a bass clef staff with a 4/4 time signature, containing measures 9-12. Chord symbols are placed below the F. staff: G♭/A♭, G♭/A♭, D♭M7, Cm7, and Fm.

13

L1

L2

F.

B.

Chord symbols: D $\flat$ M7, Cm7, Fm, D $\flat$ M7, Cm7, Fm, A $\flat$ 7

18

L1

L2

F.

B.

A $\flat$ 7

D $\flat$ M7

Cm7

Fm

D $\flat$ M7

22

L1

L2

F.

B.

Cm7 Fm D♭M7 Cm7 Fm A♭7

26 **B**

L1

L2

F.

B.

$A\flat 7$   $B\flat 9$   $Cm7$   $Fm$   $B\flat 9$

30

L1

L2

F.

B.

$Cm7$   $Fm$   $B\flat 9$   $Cm7$   $Fm$   $A\flat 6$   $A\flat 6$

35 **C**

L1

L2

F.

B.

$D\flat M7$   $Cm7$   $Fm$   $D\flat M7$   $Cm7$   $Fm$

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.

# Skyfall v1.1

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

♩ = 86 **Intro/fin**

**A**

High Voice

Low Voice

Bass

6

HV

LV

B.

11 **B**

HV

LV

B.

() à la reprise

15

HV

LV

B.

1.

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.*

36

HV

LV

B.

*>*

*ff*

*ff*

*3*

*=> C*

# Stand By Me v1.2

Purple Brein / Lucky Chops

**A**

♩ = 130

Music notation for the first system (Measures 1-7). The system includes three staves: Voice 1, Voice 2, and Bass. All staves are in 4/4 time and B-flat major. Measures 1-7 show the instrumental introduction with a rhythmic bass line and rests for the vocal parts.

**B**

Music notation for the second system (Measures 8-12). The system includes three staves: V1, V2, and B. Measure 8 is marked with a '8'. Measures 9-12 show the vocal entry and instrumental accompaniment for the first phrase of the chorus.

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'. Measures 14-17 continue the vocal and instrumental accompaniment for the first phrase of the chorus.

Music notation for the fourth system (Measures 18-21). The system includes three staves: V1, V2, and B. Measure 18 is marked with an '18'. Measures 19-21 continue the vocal and instrumental accompaniment for the first phrase of the chorus.

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 major). Measure 40 is marked with a '40' above the first staff. V1 (Violin 1) has a first ending (1.) and a second ending (2.). V2 (Violin 2) has a half note and a whole note. B (Bass) has eighth notes and rests. The score ends with a double bar line.

40

1.

2.

# 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

4.

$\text{♩} = 128$



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. Measures 40-43 show a rhythmic pattern in the L. and R. parts, with the A. Sax. and B. parts providing harmonic support. The L. and R. parts play eighth notes and quarter notes, while the A. Sax. and B. parts play eighth notes and quarter notes. The L. and R. parts have a dynamic marking of *mf*.

44

L.

R.

A. Sax.

B.

Measures 44-47 continue the rhythmic pattern from the previous section. The L. and R. parts play eighth notes and quarter notes, while the A. Sax. and B. parts play eighth notes and quarter notes. The L. and R. parts have a dynamic marking of *mf*.

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. Measures 48-51 show a rhythmic pattern in the L. and R. parts, with the A. Sax. and B. parts providing harmonic support. The L. and R. parts play eighth notes and quarter notes, while the A. Sax. and B. parts play eighth notes and quarter notes. The L. and R. parts have a dynamic marking of *mf*.

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.

64 65 66 67

# 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. 

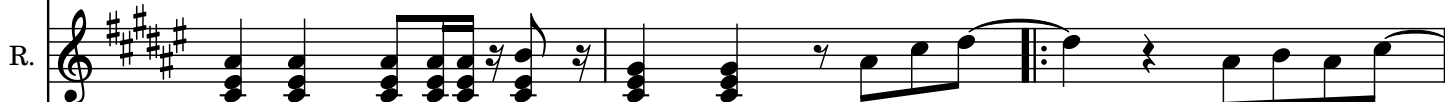
R. 

B. 

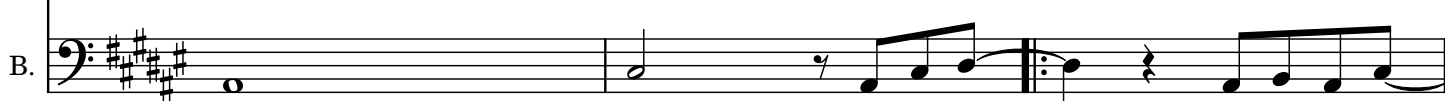
27 D

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 4x Fine

L.   
 — — — — —

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.

L. 

R. 

B. 