

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 Ab Bb Cm Cm G Cm

f

26 27 28 29

L1

L2

C.

B.

Ab Bb Cm Cm G Cm

f *f*

30 31 32 33

L1

L2

C.

B.

Ab Bb Cm Cm G Cm G

f

1. 2.

D Fine 34 35 36 37

L1

L2

C.

B.

Cm Ab Bb Cm

38 39 40

L1

L2

C.

B.

Cm

A \flat

B \flat

41 42

L1

L2

C.

B.

Cm

Cm

G

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 eighth notes. B. part: eighth notes. Measure 24 has a triplets in LV and B. parts.

B \flat

27

HV

MV

LV

B.

Measures 27-30. HV part: eighth notes. MV part: eighth notes. LV part: eighth notes. B. part: eighth notes. Measure 27 has a Dm/B \flat chord in LV part. Measure 28 has a B \flat 7 chord in LV part.

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.



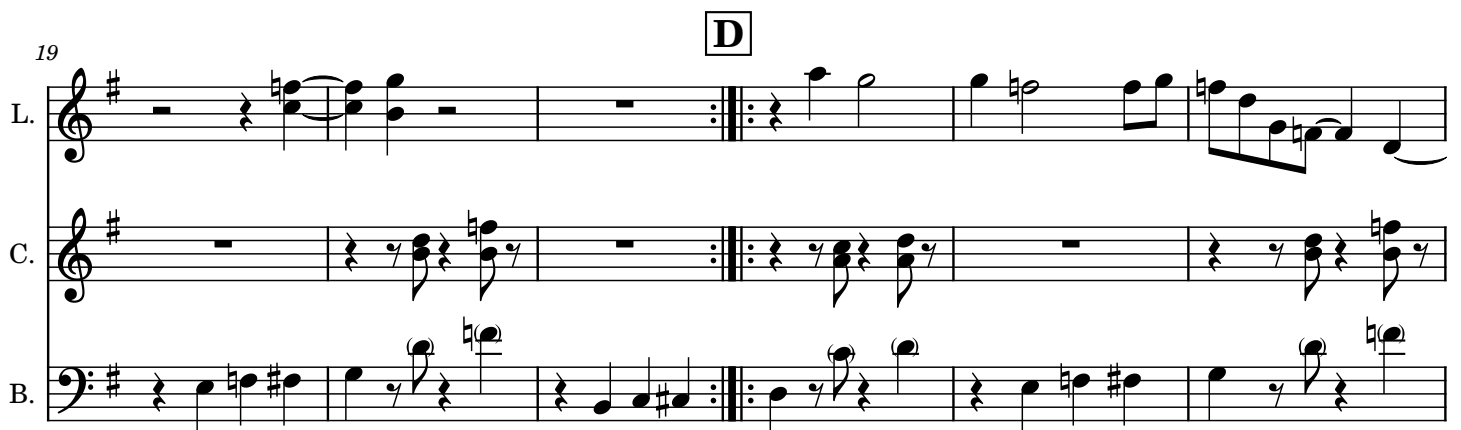
D

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

5

L16

LC

B.

10

Em

D

Em

Am Bm

8

8

7

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)

28 E A A 1.B7 3

L16

chi cy-clo

LC

(toujours)

B.

[illegible]

Disko Partizani v1.2

A0

♩ = 90

comme un bourdon !

Sheet music for the first system (measures 1-3) of the piece. The system includes staves for Riffs, Chords, Lead, and Bass. The Riffs staff features a melodic line with triplets and accents, starting with a piano (*p*) dynamic. The Chords, Lead, and Bass staves are currently empty, indicated by a horizontal line across the staff.

Sheet music for the second system (measures 4-6) of the piece. The system includes staves for Riffs (R.), Chords (C.), Lead (L.), and Bass (B.). The Riffs staff continues the melodic line with triplets and accents, marked with a piano (*p*) dynamic. The Chords staff shows a sequence of chords, while the Lead and Bass staves remain empty.

A1

Sheet music for the third system (measures 7-9) of the piece. The system includes staves for Riffs (R.), Chords (C.), Lead (L.), and Bass (B.). The Riffs staff features a melodic line with triplets and accents, marked with a piano (*p*) dynamic. The Chords staff shows a sequence of chords. The Lead and Bass staves contain a short melodic phrase. The system concludes with a repeat sign and a section marker (§).

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 has one flat (B-flat). Measure 35: Staff R has a melodic line starting on G4, moving to A4, Bb4, A4, G4, F#4, E4, D4. Staff C has a whole rest followed by a dotted half note chord of G2-Bb2-D2. Staff L has a whole rest. Staff B has a whole note G1. Measure 36: Staff R has a quarter note G4, a quarter rest, and a half rest. Staff C has a whole rest followed by a dotted half note chord of G2-Bb2-D2. Staff L has a whole rest. Staff B has a quarter note G1, a quarter rest, and a half rest. Measure 37: Staff R has a quarter rest, a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. Staff C has a whole rest followed by a dotted half note chord of G2-Bb2-D2. Staff L has a whole rest. Staff B has a quarter note G1, a quarter rest, and a half rest. The piece ends with a double bar line and repeat dots in all staves.

Doux et lent v3 (Bb)

Pierrick Tanguy feat. Bill Laurance

Intro $\text{♩} = 110$

Lead

On tient une note pour faire l'accord

Riffs

Bass

Bbm7 Gb Ab

9

L.

R.

B.

pas sur 1, 2 mais sur 3, 4

Gb Bbm7 Gb

14

L.

R.

B.

Ab Gb

18

A Fin : reprise du thème initial

pas sur 1, 2 mais sur 3, 4

Bbm7 Bbm7

22

24

B x4

() pas au début

Bbm Ab Gb Fm Bbm

29

L.

R.

B.

1.

2.

35

L.

R.

B.

39

L.

R.

B.

I'll Fly Away v1.2

Purple Brein

♩ = 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

The musical score for Example 17 consists of four staves. The first staff (L1) is in treble clef with a key signature of one flat (B-flat). It contains a complex melodic line with many beamed eighth and sixteenth notes, and some dotted notes. The second staff (L2) is also in treble clef with a key signature of one flat, featuring a series of half notes, each with a long horizontal slur above it. The third staff (R) is in treble clef with a key signature of one flat, showing a series of chords, mostly dyads (two notes) and triads (three notes). The fourth staff (B) is in bass clef with a key signature of one flat, containing a series of whole notes, each with a long horizontal slur above it.

24

D

The musical score consists of four staves labeled L1, L2, R, and B. L1 is a treble staff with a melodic line. L2 is a treble staff with whole rests. R is a treble staff with a figured bass line. B is a bass staff with whole rests. The key signature has one flat (B-flat), and the time signature is 4/4. The measure numbers 24, 25, 26, and 27 are indicated at the top of the staves.

28

L1

L2

R

B

32 **E**

L1

L2

R

B

36

L1

L2

R

B

40 **A2**

L1

L2

R

B

44

L1 

 L2 

 R 

 B 

B2

48

L1 

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


 L2 

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

 R 

 B 

51

L1 

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

 L2 

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

 R 

 B 

53

L1
mo - ney he's got his strong be-liefs My love has got no

L2
mo - ney he's got his strong be-liefs My love has got no

R

B

C2

55

L1
mo - ney he's got his strong be-liefs

L2
mo - ney he's got his strong be-liefs

R

B

D2

60

L1

L2

R

B

66

66

L1

L2

R

B

E2

70

70

L1

L2

R

B

la la la la la la la la la la la

74

74

L1

L2

R

B

la la la la la la la la la la la la la 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 Φ

D.S.

30

L

Ska

B

36

L

Ska

B

D

40

L

Ska

B

47

L

Ska

B

1, 2, 3.

4.

The musical score is written for three staves: L (Lead), Ska (Ska), and B (Bass). The key signature is G major (two sharps). The score begins with a whole rest for all parts in the first measure. In the second measure, the L and Ska parts play a melody of quarter notes (G4, A4, B4, A4, G4), while the B part plays a bass line of eighth notes (G3, A3, B3, A3, G3). This pattern is repeated in the third measure. The fourth measure is the start of a first ending, marked with a bracket and the text '1, 2, 3.'. The fifth measure is the second ending, marked with '4.', and concludes the phrase with a double bar line.

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

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. ♯

The musical score is for four staves: Right (R.), Contralto (C.), Left (L.), and Bass (B.). The key signature is G major (one sharp). The R. staff starts with a rehearsal mark **B3** and the instruction 'à partir de 3'. It contains a double bar line, followed by a key signature change to G major. The R. staff has lyrics '(2eme : who you gonna call?)' and 'D.S.'. The C., L., and B. staves have lyrics 'Stop! Ham-mer time'. The B. staff has three wavy lines above the first three measures.

Good Times v1.1 (Bb)

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

A

$\text{♩} = 100$ ^{fin} 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.

6

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

Bm Em Bm F#7

7

L

C.

B.

Fine
4x

Bm Em Bm F#7 Bbm

11

C Pas les 2 premières fois

L

C.

B.

A2 6x

Bbm Ab Bbm Trombone takes the lead! Bm Em

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 G major (one sharp). 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

Voice 2

Bass

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

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

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

4

V1

V2

B.

ne-ver be de-fea-ted

ne-ver be de-fea-ted

ne-ver be de-fea-ted

10

V1

V2

B.

A

f

14

V1

V2

B.

19

V1 *p*

V2

B.

24

V1

V2

B.

28

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

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**

à partir de 2.

à partir de 3.

L
C
B

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

p

8

R.

C.

L.

B.

p

p

B

16

R.

C.

L.

B.

p

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 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. 

47

D.S.

L. 

 R. 

 C. 

 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

entrée progressive de la batterie

Bass

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



HV

LV

R

B

10

x4

à la reprise

10

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 Φ

HV

LV

R

B

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

Section C (measures 15-17) features a piano introduction. The Left Hand (L.) is mostly silent, with a final melodic phrase in measure 17. The Right Hand (R.) plays a complex, rhythmic pattern of eighth and sixteenth notes, starting with a grace note and a half note, and ending with a forte (*f*) dynamic. The Bass (B.) provides a simple harmonic accompaniment with half notes and quarter notes.

18

Measures 18-20 continue the piano introduction. The Right Hand (R.) maintains its rhythmic pattern, with a key signature change to one sharp (F#) in measure 19. The Left Hand (L.) and Bass (B.) continue their respective parts, with the Bass providing a steady accompaniment.

21

Measures 21-23 continue the piano introduction. The Right Hand (R.) maintains its rhythmic pattern, with a key signature change to one sharp (F#) in measure 22. The Left Hand (L.) and Bass (B.) continue their respective parts, with the Bass providing a steady accompaniment.

24 D

Section D (measures 24-27) begins with a forte (*ff*) dynamic. The Left Hand (L.) plays a complex, rhythmic pattern of eighth and sixteenth notes, starting with a grace note and a half note. The Right Hand (R.) plays a series of chords, starting with a half note and a quarter note, and ending with a forte (*ff*) dynamic. The Bass (B.) provides a simple harmonic accompaniment with half notes and quarter notes.

28

E

32 répéter jusqu'à épuisement Fin chantée

32 répéter jusqu'à épuisement Fin chantée

L.

R.

B.

39

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.

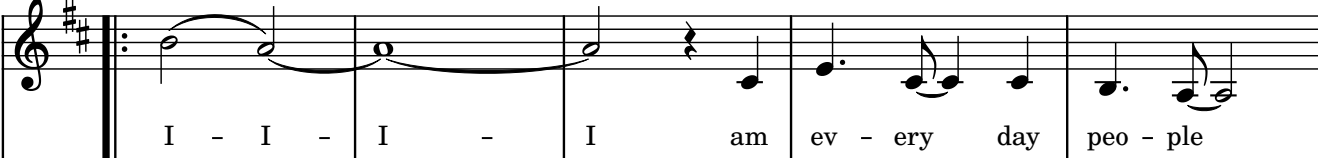
B.


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. 

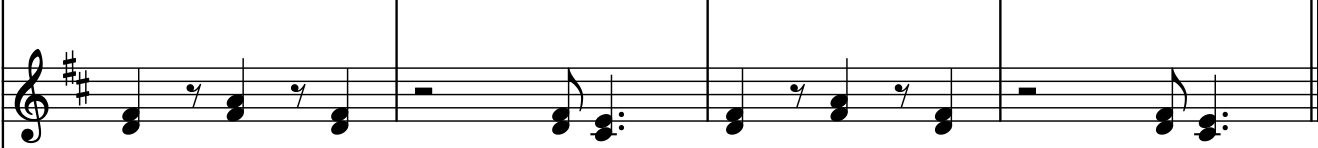
B. 


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**

Score for measures 17-21, section A2. The key signature has two sharps (F# and C#). The score consists of three staves: V1 (treble), V2 (treble), and B. (bass). Measure 17: V1 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; V2 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; B. has eighth notes F#2, A2, C#3, B2, A2, G2, F#2, E2, D2, C2. Measure 18: V1 has a whole rest; V2 has a whole rest; B. has eighth notes F#2, A2, C#3, B2, A2, G2, F#2, E2, D2, C2. Measure 19: V1 has a whole rest; V2 has a whole rest; B. has eighth notes F#2, A2, C#3, B2, A2, G2, F#2, E2, D2, C2. Measure 20: V1 has a whole rest; V2 has a whole rest; B. has eighth notes F#2, A2, C#3, B2, A2, G2, F#2, E2, D2, C2. Measure 21: V1 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; V2 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; B. has eighth notes F#2, A2, C#3, B2, A2, G2, F#2, E2, D2, C2.

22

Score for measures 22-25. Measure 22: V1 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; V2 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; B. has eighth notes F#2, A2, C#3, B2, A2, G2, F#2, E2, D2, C2. Measure 23: V1 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; V2 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; B. has eighth notes F#2, A2, C#3, B2, A2, G2, F#2, E2, D2, C2. Measure 24: V1 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; V2 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; B. has eighth notes F#2, A2, C#3, B2, A2, G2, F#2, E2, D2, C2. Measure 25: V1 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; V2 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; B. has eighth notes F#2, A2, C#3, B2, A2, G2, F#2, E2, D2, C2.

26 **B**

Score for measures 26-29, section B. Measure 26: V1 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; V2 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; B. has eighth notes F#2, A2, C#3, B2, A2, G2, F#2, E2, D2, C2. Measure 27: V1 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; V2 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; B. has eighth notes F#2, A2, C#3, B2, A2, G2, F#2, E2, D2, C2. Measure 28: V1 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; V2 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; B. has eighth notes F#2, A2, C#3, B2, A2, G2, F#2, E2, D2, C2. Measure 29: V1 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; V2 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; B. has eighth notes F#2, A2, C#3, B2, A2, G2, F#2, E2, D2, C2. Chord labels F, Am, and C are placed below the bass staff for measures 27, 28, and 29 respectively.

30

Score for measures 30-33. Measure 30: V1 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; V2 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; B. has eighth notes F#2, A2, C#3, B2, A2, G2, F#2, E2, D2, C2. Measure 31: V1 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; V2 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; B. has eighth notes F#2, A2, C#3, B2, A2, G2, F#2, E2, D2, C2. Measure 32: V1 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; V2 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; B. has eighth notes F#2, A2, C#3, B2, A2, G2, F#2, E2, D2, C2. Measure 33: V1 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; V2 has eighth notes F#4, A4, C#5, B4, A4, G4, F#4, E4, D4, C4; B. has eighth notes F#2, A2, C#3, B2, A2, G2, F#2, E2, D2, C2. A chord label G is placed below the bass staff for measure 30.

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. Chords F, C, F, and C are marked above the bass line in measures 35, 36, 37, and 38 respectively. Trombones are indicated for V2 in measures 36 and 38. The key signature has two sharps (F# and C#).

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. (Bass) provides accompaniment. Chords Dm7, C, D, and G are marked above the bass line in measures 40, 41, 42, and 43 respectively. Trombones are indicated for V2 in measure 41. The key signature has two sharps (F# and C#).

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

1. Fine

2.

C () 2 tours avant la fin

HV

R

L

B

in the pur-ple rain

in the pur-ple

26

1.

2.

1. vers C / 2. vers fin

B' Fin en chantant D.S.

HV

R

L

B

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 and 8 are marked with a repeat sign (double bar line with two dots).

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.

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.

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

Star - light is what you need

C Ab Fm6 Csus C

A

8

B

13

C

B2

18

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

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.

Fine

14

L. 

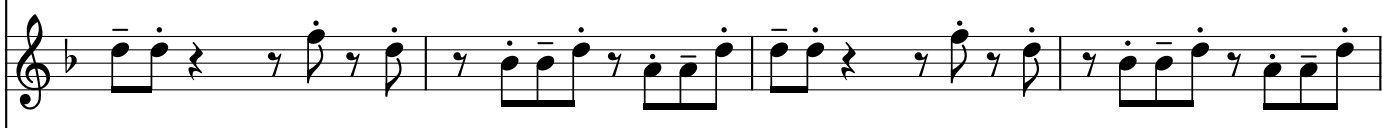
R. 

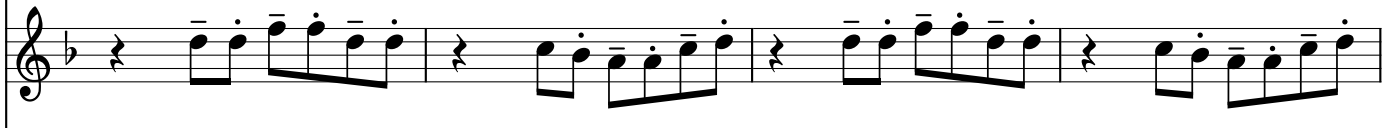
A. Sax. 

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. 

mp

60

L.

R.

A. Sax.

B.

64

D.S. al Coda

L.

R.

A. Sax.

B.

Urvashi Urvashi V1.1

(Bb)

Lead 1

Lead 2

Bass

A ♩ = 190

A' §

Dm7

7

B Première fois sans batterie

L1

L2

B.

G7 A7

14

L1

L2

B.

21

C

L1

L2

B.

Première fois sans batterie

Measure 21: L1 (G4, A4, B4), L2 (G4, A4, B4), B. (G3, A3, B3).
Measure 22: L1 (G4, A4, B4), L2 (G4, A4, B4), B. (G3, A3, B3).
Measure 23: L1 (G4, A4, B4), L2 (G4, A4, B4), B. (G3, A3, B3).
Measure 24: L1 (G4, A4, B4), L2 (G4, A4, B4), B. (G3, A3, B3).
Measure 25: L1 (G4, A4, B4), L2 (G4, A4, B4), B. (G3, A3, B3).
Measure 26: L1 (G4, A4, B4), L2 (G4, A4, B4), B. (G3, A3, B3).
Measure 27: L1 (G4, A4, B4), L2 (G4, A4, B4), B. (G3, A3, B3).
Measure 28: L1 (G4, A4, B4), L2 (G4, A4, B4), B. (G3, A3, B3).
Measure 29: L1 (G4, A4, B4), L2 (G4, A4, B4), B. (G3, A3, B3).
Measure 30: L1 (G4, A4, B4), L2 (G4, A4, B4), B. (G3, A3, B3).

27

C'

L1

L2

B.

33 **D** Solos

transition **E**

L1

L2

B.

Dm7 C7 Dm7 C7 Dm7

[illegible]

D.S.
fin

46

L1

L2

B.

A7 Dm7 C7 Dm7 C7 Dm7

54

L1

L2

B.

transition

G7 A7

60

L1

L2

B.

1. 2.

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.

40

B3

40

L.

R.

B.

4x

Fine

F

45

L.

R.

B.

$\text{♩} = 140$

$\text{♩} = 160$

G

53

L.

R.

B.

H

59

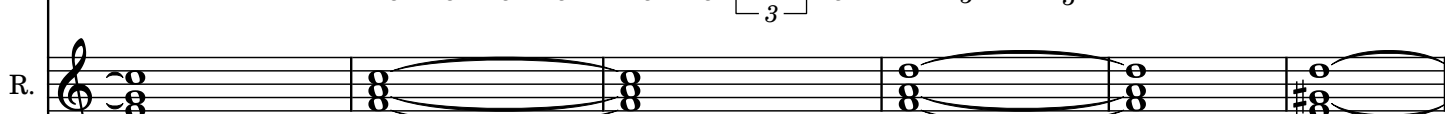
L. 


R. 

B. 

64

L. 

R. 

B. 

70

D.S.

L. 

R. 

B. 