

Bolerototo (mi bémol)

B. Scherrer

9

21

29

37

Chords: A^7 , G^Δ , A^7 , D^Δ , A^7 , C^Δ , C^7 , F^Δ , E_b^Δ , B_b^Δ , E_b^Δ , F^\sharp^Δ , E^Δ , E^7

BouguyBlouz (mi bémol)

E. Nataf

4/4

Intro

Thème

Solos

4

8

13

17

21

25

28

32

36

D[♯]₇ G[♯]₇ Bm⁷ C[♯]₇ F[♯]₇

B⁷ C[♯]₇ B⁷ F[♯]₇

B⁷ C[♯]₇ B⁷ ⁹B⁷ C[♯]₇ F[♯]₇ B⁷

B⁷ Bm⁷ G[♯]m⁷ F[♯]m⁷ B⁷

F[♯]m⁷ F[♯]₇ B⁷ D^Δ G[♯]m⁷ B⁷

B⁷ B⁷

D[♯]₇ G[♯]₇ Bm⁷ C[♯]₇ F[♯]₇

B⁷ E⁷ B⁹

F[♯]₇ C[♯]₇ F[♯]₇ B⁷

But Not For Me (mi bémol)

G. Gershwin / I. Gershwin

Intro

Intro

Chords: C^Δ, B⁷ #5, B^b9, A⁷ #5, Dm⁷, Em⁷, F^Δ, G⁹, C⁶, Dm⁷, G⁷, C⁶9, F[#]m⁷, B⁷, E^Δ, D[#]7 #5, D⁹, C[#]7 #5, F[#]m⁷, G[#]m⁷, A^Δ, B⁹, E⁶, F[#]m⁷, B⁷, E⁶, E⁶, C[#]o⁷, Dm⁷, G⁷, C⁶, Am⁷, Dm⁷, G⁷, C⁶, Dm⁷ Dm⁷ G⁷.

Measures: 1-24. The Intro consists of four staves of music. The first staff contains measures 1-8, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The fifth staff contains measures 17-20, the sixth staff measures 21-24. The music is in 4/4 time and features various chords and melodic lines.

Thème

Thème

Chords: C^Δ, Dm⁷, G⁷, C^Δ, D⁹, G^{sus4}, G⁷, C⁹, Gm⁷, C^{sus4}, F^Δ, B^b9, C^Δ, Am⁷, Dm⁷, A⁷ #5, Dm⁷, G⁷, F^Δ, B^b9, C^Δ, E⁷ #5, A⁷ #5, Dm⁹, G⁷, C^Δ, Dm⁷, G⁷.

Measures: 25-48. The Thème section consists of six staves of music. The first staff contains measures 25-28, the second staff measures 29-32, the third staff measures 33-36, the fourth staff measures 37-40, the fifth staff measures 41-44, and the sixth staff measures 45-48. The music is in 4/4 time and features various chords and melodic lines.

<< C'est pas une punition - han >> (mi bémol)

B. Scherrer

Sheet music for the song "<< C'est pas une punition - han >> (mi bémol)" by B. Scherrer. The music is written in 4/4 time and consists of two systems, A and B.

System A (Measures 1-13):

- Measures 1-4: Chord C Δ . Melody: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter).
- Measures 5-8: Chord B $\flat\Delta$. Melody: F4 (quarter), E4-D4 (eighths), C4 (quarter), B3-A3 (eighths), G3 (quarter).
- Measures 9-12: Chord Dm 7 . Melody: F4 (quarter), E4-D4 (eighths), C4 (quarter), B3-A3 (eighths), G3 (quarter).
- Measure 13: Chord F Δ . Melody: F4 (quarter), E4-D4 (eighths), C4 (quarter), B3-A3 (eighths), G3 (quarter).

System B (Measures 14-21):

- Measures 14-17: Chord C \sharp° . Melody: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter).
- Measures 18-21: Chord Dm 7 . Melody: F4 (quarter), E4-D4 (eighths), C4 (quarter), B3-A3 (eighths), G3 (quarter).
- Measures 22-25: Chord E $\flat\Delta$. Melody: F4 (quarter), E4-D4 (eighths), C4 (quarter), B3-A3 (eighths), G3 (quarter).
- Measures 26-29: Chord E $\flat\Delta$. Melody: F4 (quarter), E4-D4 (eighths), C4 (quarter), B3-A3 (eighths), G3 (quarter).

Chasse à l'homme (mi bémol)

B. Scherrer

A

Bm⁷

C[♯]m⁷/B

D^Δ/B

E⁷/B

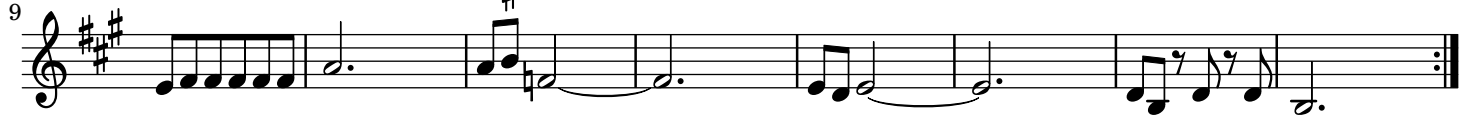


Bm⁷

C[♯]+/B

D^Δ/B

F^Δ♯5/B



B (Swing)

Em⁷

A⁷

D^Δ



Dm⁷

G⁷

C^Δ



Cm⁷

F⁷

C[♯]m⁷

F[♯]7



Cm⁷

F⁷

1.

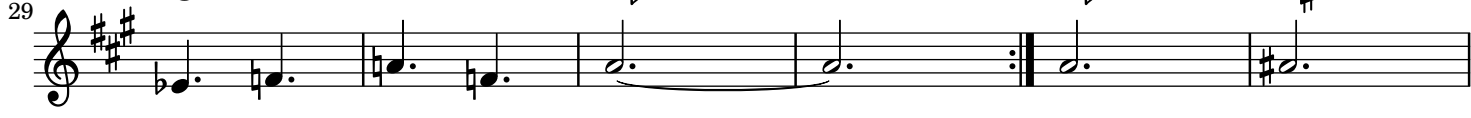
B[♭]Δ

B⁷♯5

2.

B[♭]Δ

F[♯]7♯5



Basse

Bm⁷

C[♯]m⁷/B

D^Δ/B

E⁷/B



Bm⁷

C[♯]+/B

D^Δ/B

F^Δ♯5/B



Coucher de soleil (derrière un volet bloqué) (mi bémol)

B. Scherrer

A Bm⁷ A^Δ

p

5 Bm⁷ A^Δ

9 C^Δ G^Δ

13 F^Δ9

B Cm⁷ Bb^Δ

mf

17 Cm⁷ Bb^Δ

21 C[#]Δ G[#]Δ

25 F[#]Δ

29

A: II / I / II / I // IV / I // IV

B: II / I / II / I // IV / I // IV

En Chapelure (mi bémol)

C. Cartier

1 C#m⁷ F#⁷/A# A^Δ F#⁷

5 C#m⁷ A^Δ F#⁷ D^Δ

9 C#m⁷ F#⁷/A# A^Δ F#m⁷

13 C#m^{Δ9} A^Δ F#m⁷ G#m⁷ A^Δ

Grana Od Bora (mi bémol)

Traditionnel (arr. Bojan Z)

A

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 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

B

C

D

Kronembourg-Virus + Agent 000 (mi bémol)

B. Scherrer

KRO-A

Measures 1-33 of the KRO-A section. The key signature has one sharp (F#) and the time signature is 5/4. The score consists of six staves of music. Chord symbols are placed above the staves: C#m7, B, AΔ, C#m7, B, AΔ, C#m, D#°, EΔ, G#m, AΔ, B, Em, D#°, Dm, E7, Am, A#Δ, E7. Measures 13-17 and 30-33 include first and second endings. Measure 18 is the start of the B section.

Agent-C

Measures 34-49 of the Agent-C section. The key signature has one flat (Bb) and the time signature is 5/4. The score consists of four staves of music. Chord symbols are placed above the staves: Am9, BbΔ, Am9, Dm7, D#°, E7 b9, FΔ, CΔ, BbΔ, Am9. Measure 42 is the start of the D section.

La demoiselle de Montréal (mi bémol)

Bruno Scherrer

A Bm⁷ E⁷ A^Δ

5 Bm⁷ E⁷ A^Δ

9 C^{#0} F^{#7} Bm⁷ Dm

B A F⁶ G⁶ A F⁶ G⁶

C Dm⁷ G⁷ C^Δ F^Δ

13

19 B⁰ E⁷ Am⁷ A⁷

23 Dm⁷ G⁷ C^Δ F^Δ

27

31 B⁰ E⁷

A' Bm⁷ E⁷ A^Δ

35 Bm⁷ E⁷ A^Δ

39 C^{#0} F^{#7} Bm⁷

43 B⁰ B^{b7} A^Δ A^Δ

47 B⁰ B^{b7} A^Δ

51

D (contre-chant sur dernier thème)

55

63

73

81

89

101

La revanche du triton (mi bémol)

B. Scherrer

Am⁹ Eb^Δ F^Δ G^Δ

5 Am⁹ Eb^Δ F^Δ C^Δ

9 Em Em^Δ/Eb Em⁷/D Em⁶/C^Δ

13 C^Δ Eb^Δ F^Δ G^Δ

La révolte (mi bémol)

Sébastien Faure (arrangement B. Scherrer)

Chords and musical notation for the piece:

- Staff 1: Dm⁹, E^o, F⁶, Gm⁷, A⁷
- Staff 2: B^bΔ, C⁶, A⁷/C[#], Dm^{6 9}
- Staff 3: C⁷, A⁷ b⁹/C[#], A⁷/C[#], Dm⁷
- Staff 4: B^bΔ, A⁷, B^bΔ, A⁺
- Staff 5: D^Δ, D[#]^o, Em⁷, A⁷
- Staff 6: Em⁷, G^Δ, A⁷, A⁺
- Staff 7: D^Δ, D[#]^o, Em⁷, A⁷/G, G
- Staff 8: C[#]⁷, D^Δ, A⁷, D^Δ

La révolte (S. Faure)

Nous sommes les persécutés
De tous les temps et de toutes les races
Toujours nous fûmes exploités
par les tyrans et les rapaces
Mais nous ne voulons plus fléchir
Sous le joug qui courba nos pères
Car nous voulons nous affranchir
de ceux qui causent nos misères

Refrain:

Église, Parlement, Capitalisme,
État, Magistrature,
Patrons et Gouvernants,
libérons nous de cette pourriture
Pressant est notre appel,
donnons l'assaut au monde autoritaire
Et d'un cœur fraternel
nous réaliserons l'idéal libertaire

Ouvrier ou bien paysan
Travailleur de la terre ou de l'usine
Nous sommes dès nos jeunes ans
Réduits aux labeurs qui nous minent
D'un bout du monde à l'autre bout
C'est nous qui créons l'abondance
C'est nous tous qui produisons tout
Et nous vivons dans l'indigence

(Refrain)

L'Etat nous écrase d'impôts
Il faut payer ses juges, sa flicaille
Et si nous protestons trop haut
Au nom de l'ordre on nous mitraille
Les maîtres ont changés cent fois
C'est le jeu de la politique
Quels que soient ceux qui font les lois
C'est bien toujours la même clique

(Refrain)

Pour défendre les intérêts
Des flibustiers de la grande industrie
On nous ordonne d'être prêts
À mourir pour notre patrie
Nous ne possédons rien de rien
Nous avons horreur de la guerre
Voleurs, défendez votre bien
Ce n'est pas à nous de le faire

(Refrain)

Déshérités, soyons amis
Mettons un terme à nos tristes disputes
Debout! ne soyons plus soumis
Organisons la Grande Lutte
Tournons le dos aux endormeurs
Qui bercent la misère humaine
Clouons le bec aux imposteurs
Qui sèment entre nous la haine

(Refrain)

Partout sévit l'Autorité
Des gouvernants l'Internationale
Jugule notre liberté
Dont le souffle n'est plus qu'un râle
L'heure a sonné de réagir
En tous lieux la Révolte gronde
Compagnons, sachons nous unir
Contre tous les Maîtres du Monde

(Refrain)

Le meilleur est à venir (mi bémol)

B. Scherrer

A Dm⁹ F^{6 10} G⁹ C⁷

5 Dm⁹ F^{6 10} G⁹ B^bΔ

9 Dm⁹ F^{6 10} G⁹ C⁷

13 Dm⁹ F^{6 10} G⁹ B^bΔ

B

17 C G/B Gm/B^b A⁷

21 Gm⁷ F^{6 10} A⁷/E A⁷

25 B^b A⁷ #5 G[#]° A⁷

29 Gm⁷ F^{6 10} A⁷/E D[#]Δ b5

C (contre-chant)

35 Dm⁹ F^{6 10} G⁹ C⁷

39 Dm⁹ F^{6 10} G⁹ B^bΔ

Oblivion (mi bémol)

A. Piazzola, arr. B. Scherrer

A1

Em Em^Δ Em⁷ Em^Δ

A2

Em Em^Δ Em⁷ Em⁶

Am⁷ D⁷ G^Δ C^Δ F[♯]^ø B⁷

Em Em^Δ Em⁷ Em⁶

B^ø E⁷ Am⁷

F[♯]^ø B⁷ Em Em/D

F[♯]⁷/C[♯] B⁷ Em

B Am⁷ D⁷ G^Δ C^Δ

1. F[♯]^ø B⁷ Em Em^Δ E⁷

2. F[♯]⁷ B⁷ Em Em^Δ Em⁷ Em^Δ

On est là (même si Macron ne veut pas) (mi bémol)

Trad. stade de foot manif / Arr. B Scherrer

N.C. A^Δ Bm⁷ C#m⁷ C#^ø F#⁷

On est là, on est là, même si

5 Bm⁷ F#⁷ Bm⁷ E⁷

Ma-cron ne veut pas, nous on est là, pour l'hon -

9 D^Δ Dm⁷/F A/E D#^ø

neur des travail-leurs et pour un monde meil - leur, même si

D^Δ C#m⁷ Bm⁷ Bb⁷

13 Ma - cron n'veut pas, nous on est là

Ou-dé-a, Casse-toi-d'là ! (mi bémol)

B. Scherrer

Basse sur A

The musical score is written for bass and treble clefs in 3/4 time. The key signature is one flat (B-flat), indicated by the title "(mi bémol)". The score is divided into two main sections, A and B.

Section A: This section begins with a bass line (measures 1-8) and a treble line (measures 1-8). The bass line features chords F#m7, DΔ, Bm7, F#m7, DΔ, and Bm7. The treble line features chords F#Δ, G#m7/F#, A#m7/F#, BΔ/F#, C#sus4, and C#7. The section concludes with a treble line (measures 13-17) featuring chords C#sus4, C#7, and a first/second ending.

Section B: This section begins with a treble line (measures 18-21) featuring chords D#7, G#m7, C#sus4, C#7, and F#Δ. The section continues with a treble line (measures 22-25) featuring chords D#7, G#m7, C#sus4, C#7, and F#Δ. The section concludes with a treble line (measures 26-29) featuring chords A#7, D#m7, G#7, and a final chord. The score ends with a treble line (measures 30-33) featuring chords C#sus4, C#7, and a final chord.

Perdre son temps (mi bémol)

B. Scherrer

4/4

1 A^{sus4} B \flat Δ C⁶ B \flat Δ

5 A^{sus4} B \flat Δ C⁶ Dm⁷

9 Em⁷ F Δ G G \sharp ^{o7}

13 A^{sus4} B \flat Δ C⁶ B \flat Δ

17 F Δ F \sharp ^o G⁶ G \sharp ^{o7}

21 Am⁷ B \flat Δ F Δ E⁷ \flat 9

7/8

25 A^{sus4} B \flat Δ C⁶ B \flat Δ

29 A^{sus4} B \flat Δ C⁶ Dm⁷

33 Em⁷ F Δ G G \sharp ^{o7}

37 A^{sus4} B \flat Δ C⁶ B \flat Δ

41 F Δ F \sharp ^o G⁶ G \sharp ^{o7}

45 Am⁷ B \flat Δ F Δ E⁷ \flat 9

3/4

49 A^{sus4} B \flat Δ C⁶ B \flat Δ

53 A^{sus4} $B\flat^{\Delta}$ C^6 Dm^7

57 Em^7 F^{Δ} G $G^{\#o7}$

61 A^{sus4} $B\flat^{\Delta}$ C^6 $B\flat^{\Delta}$

65 F^{Δ} $F^{\#o}$ G^6 $G^{\#o7}$

69 Am^7 $B\flat^{\Delta}$ F^{Δ} $E^7\flat 9$

Planète Ça tourne (mi bémol)

B. Scherrer

A

Bm⁹ D^Δ E⁷ Bm⁹ D^Δ E⁷

7 Bm⁹ D^Δ E⁷ Bm⁹ D^Δ E⁷

B

13 B^Δ G#m⁷ F#⁷ B^Δ G#m⁷ F#⁷

19 B^Δ G#m⁷ F#⁷ B^Δ B^Δ

C

24 E^bΔ Cm⁷ B^b7 E^bΔ Cm⁷ B^b7

30 E^bΔ Cm⁷ B^b7 E^bΔ E^bΔ

Prog-to-log 2000 (mi bémol)

B. Scherrer

Am G/A

14/8

3 F/A Am G/A F/A Em/A

14/8 12/8 14/8

5 C Bb/C

14/8

7 F/C C Bb/C F/C G/C

14/8 12/8 20/8

9 Am G/A

20/8

11

2
11

F/A Em/A

The musical score for measures 11 and 12 of 'The Sound of Silence' is shown. Measure 11 features a treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody consists of eighth and quarter notes, with a fermata over the final note. The bass line is in bass clef and consists of eighth and quarter notes. Measure 12 continues the melody and bass line, ending with a double bar line and repeat dots. The chords F/A and Em/A are indicated above the staff.

Remous (mi bémol)

B. Scherrer

A Em⁷ F[#]⁰

3 G^Δ Am⁷

5 B⁷ #5 C^Δ

7 C[#]⁰ D⁷ B⁷ #5/D[#]

9 **B** Em⁷ F[#]⁰

11 G^Δ Am⁷

13 B⁷ #5 C^Δ

15 C[#]⁰ D⁷ B⁷ #5/D[#]

Fin

17 Em⁷

Detailed description of the musical score: The score is written for a single melodic line in G major (one sharp) and 7/4 time. It is divided into three main sections. Section A (measures 1-8) is a fast, rhythmic passage. Measure 1 starts with an Em7 chord and a quarter note G4. Measure 2 has an F#0 chord and a quarter note A4. Measure 3 has a GΔ chord and a quarter note B4. Measure 4 has an Am7 chord and a quarter note C5. Measure 5 has a B7#5 chord and a quarter note D5. Measure 6 has a CΔ chord and a quarter note E5. Measure 7 has a C#0 chord and a quarter note F#5. Measure 8 has a D7 chord and a quarter note G5. Section B (measures 9-16) is a slower section. Measure 9 starts with an Em7 chord and a half note G4. Measure 10 has an F#0 chord and a half note A4. Measure 11 has a GΔ chord and a half note B4. Measure 12 has an Am7 chord and a half note C5. Measure 13 has a B7#5 chord and a half note D5. Measure 14 has a CΔ chord and a half note E5. Measure 15 has a C#0 chord and a half note F#5. Measure 16 has a D7 chord and a half note G5. The piece ends with a 'Fin' section (measure 17) on an Em7 chord and a half note G4.

Rencontre du 3ème type (pour Bertrand) (mi bémol)

B. Scherrer

A D Δ Em 7 F \sharp m 7 G Δ

5 E 7 /G \sharp A 7 A \sharp $^{\circ 7}$ Bm 7

9 C Δ G Δ A $^{\text{sus}4}$ A 7

13 **B** Am 7 E/G \sharp Gm 7 D/F \sharp

17 1. F 6 Am/E D \sharp $^{\circ 7}$ E 7

21 2. F 6 Am/E B $^{\circ}$ B \flat 7 A 7

A' D Δ Em 7 F \sharp m 7 G Δ

29 E 7 /G \sharp A 7 A \sharp $^{\circ 7}$ Bm 7

33 C Δ G Δ A $^{\text{sus}4}$ A 7

Risas de Bolivia (mi bémol)

Trad. Bolivie, Arr. B. Scherrer

A

Bm⁷ C#m⁷/F# D[△]/B C#m⁷/F# Bm⁷ C#m⁷/F#

1. D[△] C#m⁷/F# 2. Bm⁷ C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷

9 G A⁷ D[△] Em⁷ F#m⁷

12 1. Bm⁷ 2. Bm⁷ C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷

16 G[△] D[△] F#m⁷ Bm⁷ G[△] D[△] F#m⁷ Bm⁷

20 F#m⁷ Bm⁷ F#m⁷ Bm⁷ F#m⁷ Bm⁷ F#m⁷ Bm⁷ Bm⁷

Solos

25 Bm⁹ F#m Bm⁹ F#m Bm⁷ C#m⁷/F# D[△]/B C#m⁷/F#

B

29 Bm⁷ Bm Bm[△]/A# Bm⁷/A Bm⁶/G# G[△] F#m⁷

33 1. Em D F#m/C# Em 2. D F#m/C# Bm D F#m/C#

36 Bm G[△] G[△]/F# Em⁷ D F#m/C# Bm⁷ F#⁷/A# F#⁷ F#⁷/A#

40 1. Bm⁷ 2. Bm⁷ D F#m/C# Bm D F#m/C# Bm

44 G[△] G#⁰ A G#⁰ G[△] G#⁰ A G#⁰

48

The musical notation is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff: G△ (measure 48), F#m7 (measure 49), Em7 (measure 50), F#m7 (measure 51), G△ (measure 52), F#m7 (measure 53), Em7 (measure 54), D (measure 55), F#m/C# (measure 56), and Bm7 (measure 57). The piece concludes with a whole note G4 tied to the next measure, which contains a whole rest.

G \triangle F#m⁷ Em⁷ F#m⁷ G \triangle F#m⁷ Em⁷ D F#m/C# Bm⁷

Rêverie (mi bémol)

B. Scherrer

5

10

14

18

22

26

30

Chords: E⁷, C^Δ, F^Δ, F[♯]m⁷, G⁶, C^Δ, C[♯]m⁷, D⁶, E⁷, C^Δ.

Triplet: 3

Rehearsal marks: 1., 2.

Saint Thomas 5/8 (mi bémol)

Sonny Rollins, Arr. BS

The musical score is written for piano in 5/8 time. It consists of 16 measures, organized into four systems of four measures each. The key signature is one flat (B-flat). The score includes piano accompaniment with chords and melodic lines in both hands.

System 1 (Measures 1-4): Chords are A⁶ in measures 1, 2, 3, and 4. The bass line features a rhythmic pattern of eighth and sixteenth notes.

System 2 (Measures 5-8): Chords are A⁶ in measures 5, 6, 7, and 8. The bass line continues the rhythmic pattern.

System 3 (Measures 9-12): Chords are A⁶ in measures 9 and 10, C[♯]m⁷ in measure 11, and F[♯]7 in measure 12. The bass line continues the rhythmic pattern.

System 4 (Measures 13-16): Chords are Bm⁷ in measure 13, E⁷ in measure 14, A⁶ in measure 15, and A⁷/C[♯] D⁶ in measure 16. The bass line continues the rhythmic pattern.

Samba Calor-é-a (mi bémol)

B. Scherrer

Am⁷ D⁷ Am⁷ D⁷

3 Am⁷ D⁷ Am⁷ D⁷

5 C#m⁷ F#⁷ C#m⁷ F#⁷

7 C#m⁷ F#⁷ F^Δ

9 A^Δ D^Δ A^Δ D^Δ

11 A^Δ D^Δ 1. F^Δ9 2. F^Δ9

G/A F/A

3 Em⁷/A Am⁷

Samba Lek' (mi bémol)

B. Scherrer

A $E m^7$ $F\# m^7$

5 $E m^7$ $F\# m^7$

9 F^Δ $E b^\Delta$

13 $D^\Delta 9$ $D^\Delta 9$

B $C\# m^7$ $B m^7$

17 $C\# m^7$ $B m^7$

21 $C\# m^7$ $B m^7$

25 C^Δ $B b^\Delta$

29 $F^\Delta 9$ $F^\Delta 9$

The musical score is written for a single instrument in 4/4 time. The key signature has three sharps: F#, C#, and G#. The score is divided into two sections, A and B. Section A begins at measure 1 with a key signature change from two sharps to three sharps. It features a melodic line with eighth and sixteenth notes, and a bass line with quarter and eighth notes. Chords $E m^7$ and $F\# m^7$ are indicated above the staff. Section B begins at measure 14 and continues to measure 30. It also features a melodic line with eighth and sixteenth notes, and a bass line with quarter and eighth notes. Chords $C\# m^7$, $B m^7$, C^Δ , $B b^\Delta$, and $F^\Delta 9$ are indicated above the staff. The score ends with a double bar line at measure 30.

Sur un air de jazz (mi bémol)

B. Scherrer

Em⁹ C^Δ F⁷ Am⁹

5 Em⁹ C^Δ F⁷ C^Δ

9 E⁷ F^Δ F^{#7} B⁷ #5

13 C^Δ F^Δ Bm⁷ C^Δ

Le compte à rebours final (mi bémol)

Europe (arr. BS)

Sheet music for "Le compte à rebours final (mi bémol)" by Europe (arr. BS). The music is in 4/4 time and features a key signature of one flat (B-flat).

The score is divided into three sections: A, B, and C.

Section A: Measures 1-24. Chords: Am⁹, Dm⁹, Am⁹, C^Δ, F^Δ, G⁷, C, G/B, Am, G, F^Δ, G⁷, E⁷.

Section B: Measures 25-56. Chords: Am⁹, F^Δ, Dm⁷, G, G[#]°, Am⁹, F^Δ, Dm⁷, G, G[#]°, Am, G/B, C, F^Δ, Am, G/B, C, F^Δ, Am, G/B, C, F^Δ, E⁷.

Section C: Measures 57-76. Chords: Dm⁷, C⁷, F^Δ, B^bΔ, Gm⁷, C⁷, F^Δ.

Time After Time (mi bémol)

J. Styne

Intro

Intro

Chords: D^Δ, E⁹, C[♯]m⁷, F[♯]m⁷, C⁹, Bm⁷, E⁷ b⁹, A^Δ, A⁶, F[♯]m, F[♯]m⁷/E, D[♯]°, Dm⁶, C[♯]m⁷, A/C[♯], F[♯]m⁷, B⁹, E^{sus4}, E⁹.

Thème

Thème

Chords: A^Δ, Bm⁷, E^{sus4}, A^Δ, Bm⁷, E^{sus4}, E⁹, A^Δ, G[♯]°, C[♯] b⁷ b⁹, F[♯]m, F[♯]m/E, D[♯]°, G[♯] b⁷ b⁹, C[♯]m⁷, F[♯] b⁷ b⁹, Bm⁷, C[♯]°, F[♯] b⁷ #5, B⁹, E^{sus4}, E⁷ b⁹, A^Δ, Bm⁷, E^{sus4}, A^Δ, Bm⁷, E^{sus4}, E⁹, A^Δ, Em⁷, A⁷, D^Δ, Dm⁷, Dm⁶, A⁶/E, D[♯]°, Dm⁷, C[♯]m⁷, B^{sus4}, B⁷, A⁶/E, Bm⁷/E, E⁷ b⁹, A⁶.

Togo (Eb)

Henri Texier

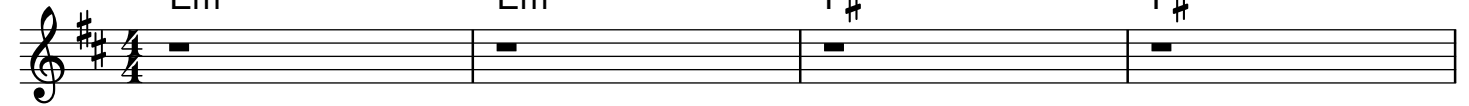
Intro (basse/batterie)

$\text{♩} = 104$
 Em^7

Em^7

$\text{F}\sharp^7$

$\text{F}\sharp^7$



Ligne de basse de base

