

# Bolerototo (si bémol)

B. Scherrer

9 21 29 37

D<sup>7</sup> C<sup>Δ</sup> D<sup>7</sup>

G<sup>Δ</sup> D<sup>7</sup> F<sup>Δ</sup>

F<sup>7</sup> B<sup>b</sup>Δ

A<sup>b</sup>Δ E<sup>b</sup>Δ

A<sup>b</sup>Δ B<sup>Δ</sup> A<sup>Δ</sup> A<sup>7</sup>

## BougyBlouz (si bémol)

E. Nataf


## Intro

The musical notation for the Intro of 'The Sound of Silence' is shown on a single staff in treble clef, 4/4 time. The key signature has two sharps (F# and C#). The notation includes an 'Intro' label above the first measure. The first measure contains a quarter note F#4 and a quarter rest. The second measure contains a quarter note G#4, a quarter note A4, and a quarter note B4. The third measure contains a quarter note C#5, a quarter note D5, and a quarter note E5. The fourth measure contains a quarter note F#5, a quarter note G#5, and a quarter note A5. The fifth measure contains a quarter note B5, a quarter note C#6, and a quarter note D6. The sixth measure contains a quarter note E6, a quarter note F#6, and a quarter note G#6. The seventh measure contains a quarter note A6, a quarter note B6, and a quarter note C#7. The eighth measure contains a quarter note D7, a quarter note E7, and a quarter note F#7. The ninth measure contains a quarter note G#7, a quarter note A7, and a quarter note B7. The tenth measure contains a quarter note C#8, a quarter note D8, and a quarter note E8. The eleventh measure contains a quarter note F#8, a quarter note G#8, and a quarter note A8. The twelfth measure contains a quarter note B8, a quarter note C#9, and a quarter note D9. The thirteenth measure contains a quarter note E9, a quarter note F#9, and a quarter note G#9. The fourteenth measure contains a quarter note A9, a quarter note B9, and a quarter note C#10. The fifteenth measure contains a quarter note D10, a quarter note E10, and a quarter note F#10. The sixteenth measure contains a quarter note G#10, a quarter note A10, and a quarter note B10. The seventeenth measure contains a quarter note C#11, a quarter note D11, and a quarter note E11. The eighteenth measure contains a quarter note F#11, a quarter note G#11, and a quarter note A11. The nineteenth measure contains a quarter note B11, a quarter note C#12, and a quarter note D12. The twentieth measure contains a quarter note E12, a quarter note F#12, and a quarter note G#12. The twenty-first measure contains a quarter note A12, a quarter note B12, and a quarter note C#13. The twenty-second measure contains a quarter note D13, a quarter note E13, and a quarter note F#13. The twenty-third measure contains a quarter note G#13, a quarter note A13, and a quarter note B13. The twenty-fourth measure contains a quarter note C#14, a quarter note D14, and a quarter note E14. The twenty-fifth measure contains a quarter note F#14, a quarter note G#14, and a quarter note A14. The twenty-sixth measure contains a quarter note B14, a quarter note C#15, and a quarter note D15. The twenty-seventh measure contains a quarter note E15, a quarter note F#15, and a quarter note G#15. The twenty-eighth measure contains a quarter note A15, a quarter note B15, and a quarter note C#16. The twenty-ninth measure contains a quarter note D16, a quarter note E16, and a quarter note F#16. The thirtieth measure contains a quarter note G#16, a quarter note A16, and a quarter note B16. The thirty-first measure contains a quarter note C#17, a quarter note D17, and a quarter note E17. The thirty-second measure contains a quarter note F#17, a quarter note G#17, and a quarter note A17. The thirty-third measure contains a quarter note B17, a quarter note C#18, and a quarter note D18. The thirty-fourth measure contains a quarter note E18, a quarter note F#18, and a quarter note G#18. The thirty-fifth measure contains a quarter note A18, a quarter note B18, and a quarter note C#19. The thirty-sixth measure contains a quarter note D19, a quarter note E19, and a quarter note F#19. The thirty-seventh measure contains a quarter note G#19, a quarter note A19, and a quarter note B19. The thirty-eighth measure contains a quarter note C#20, a quarter note D20, and a quarter note E20. The thirty-ninth measure contains a quarter note F#20, a quarter note G#20, and a quarter note A20. The fortieth measure contains a quarter note B20, a quarter note C#21, and a quarter note D21. The forty-first measure contains a quarter note E21, a quarter note F#21, and a quarter note G#21. The forty-second measure contains a quarter note A21, a quarter note B21, and a quarter note C#22. The forty-third measure contains a quarter note D22, a quarter note E22, and a quarter note F#22. The forty-fourth measure contains a quarter note G#22, a quarter note A22, and a quarter note B22. The forty-fifth measure contains a quarter note C#23, a quarter note D23, and a quarter note E23. The forty-sixth measure contains a quarter note F#23, a quarter note G#23, and a quarter note A23. The forty-seventh measure contains a quarter note B23, a quarter note C#24, and a quarter note D24. The forty-eighth measure contains a quarter note E24, a quarter note F#24, and a quarter note G#24. The forty-ninth measure contains a quarter note A24, a quarter note B24, and a quarter note C#25. The fiftieth measure contains a quarter note D25, a quarter note E25, and a quarter note F#25. The fifty-first measure contains a quarter note G#25, a quarter note A25, and a quarter note B25. The fifty-second measure contains a quarter note C#26, a quarter note D26, and a quarter note E26. The fifty-third measure contains a quarter note F#26, a quarter note G#26, and a quarter note A26. The fifty-fourth measure contains a quarter note B26, a quarter note C#27, and a quarter note D27. The fifty-fifth measure contains a quarter note E27, a quarter note F#27, and a quarter note G#27. The fifty-sixth measure contains a quarter note A27, a quarter note B27, and a quarter note C#28. The fifty-seventh measure contains a quarter note D28, a quarter note E28, and a quarter note F#28. The fifty-eighth measure contains a quarter note G#28, a quarter note A28, and a quarter note B28. The fifty-ninth measure contains a quarter note C#29, a quarter note D29, and a quarter note E29. The sixtieth measure contains a quarter note F#29, a quarter note G#29, and a quarter note A29. The sixty-first measure contains a quarter note B29, a quarter note C#30, and a quarter note D30. The sixty-second measure contains a quarter note E30, a quarter note F#30, and a quarter note G#30. The sixty-third measure contains a quarter note A30, a quarter note B30, and a quarter note C#31. The sixty-fourth measure contains a quarter note D31, a quarter note E31, and a quarter note F#31. The sixty-fifth measure contains a quarter note G#31, a quarter note A31, and a quarter note B31. The sixty-sixth measure contains a quarter note C#32, a quarter note D32, and a quarter note E32. The sixty-seventh measure contains a quarter note F#32, a quarter note G#32, and a quarter note A32. The sixty-eighth measure contains a quarter note B32, a quarter note C#33, and a quarter note D33. The sixty-ninth measure contains a quarter note E33, a quarter note F#33, and a quarter note G#33. The seventieth measure contains a quarter note A33, a quarter note B33, and a quarter note C#34. The seventy-first measure contains a quarter note D34, a quarter note E34, and a quarter note F#34. The seventy-second measure contains a quarter note G#34, a quarter note A34, and a quarter note B34. The seventy-third measure contains a quarter note C#35, a quarter note D35, and a quarter note E35. The seventy-fourth measure contains a quarter note F#35, a quarter note G#35, and a quarter note A35. The seventy-fifth measure contains a quarter note B35, a quarter note C#36, and a quarter note D36. The seventy-sixth measure contains a quarter note E36, a quarter note F#36, and a quarter note G#36. The seventy-seventh measure contains a quarter note A36, a quarter note B36, and a quarter note C#37. The seventy-eighth measure contains a quarter note D37, a quarter note E37, and a quarter note F#37. The seventy-ninth measure contains a quarter note G#37, a quarter note A37, and a quarter note B37. The eightieth measure contains a quarter note C#38, a quarter note D38, and a quarter note E38. The eighty-first measure contains a quarter note F#38, a quarter note G#38, and a quarter note A38. The eighty-second measure contains a quarter note B38, a quarter note C#39, and a quarter note D39. The eighty-third measure contains a quarter note E39, a quarter note F#39, and a quarter note G#39. The eighty-fourth measure contains a quarter note A39, a quarter note B39, and a quarter note C#40. The eighty-fifth measure contains a quarter note D40, a quarter note E40, and a quarter note F#40. The eighty-sixth measure contains a quarter note G#40, a quarter note A40, and a quarter note B40. The eighty-seventh measure contains a quarter note C#41, a quarter note D41, and a quarter note E41. The eighty-eighth measure contains a quarter note F#41, a quarter note G#41, and a quarter note A41. The eighty-ninth measure contains a quarter note B41, a quarter note C#42, and a quarter note D42. The ninetieth measure contains a quarter note E42, a quarter note F#42, and a quarter note G#42. The hundredth measure contains a quarter note A42, a quarter note B42, and a quarter note C#43. The hundred-first measure contains a quarter note D43, a quarter note E43, and a quarter note F#43. The hundred-second measure contains a quarter note G#43, a quarter note A43, and a quarter note B43. The hundred-third measure contains a quarter note C#44, a quarter note D44, and a quarter note E44. The hundred-fourth measure contains a quarter note F#44, a quarter note G#44, and a quarter note A44. The hundred-fifth measure contains a quarter note B44, a quarter note C#45, and a quarter note D45. The hundred-sixth measure contains a quarter note E45, a quarter note F#45, and a quarter note G#45. The hundred-seventh measure contains a quarter note A45, a quarter note B45, and a quarter note C#46. The hundred-eighth measure contains a quarter note D46, a quarter note E46, and a quarter note F#46. The hundred-ninth measure contains a quarter note G#46, a quarter note A46, and a quarter note B46. The hundred-tieth measure contains a quarter note C#47, a quarter note D47, and a quarter note E47. The hundred-first measure contains a quarter note F#47, a quarter note G#47, and a quarter note A47. The hundred-second measure contains a quarter note B47, a quarter note C#48, and a quarter note D48. The hundred-third measure contains a quarter note E48, a quarter note F#48, and a quarter note G#48. The hundred-fourth measure contains a quarter note A48, a quarter note B48, and a quarter note C#49. The hundred-fifth measure contains a quarter note D49, a quarter note E49, and a quarter note F#49. The hundred-sixth measure contains a quarter note G#49, a quarter note A49, and a quarter note B49. The hundred-seventh measure contains a quarter note C#50, a quarter note D50, and a quarter note E50. The hundred-eighth measure contains a quarter note F#50, a quarter note G#50, and a quarter note A50. The hundred-ninth measure contains a quarter note B50, a quarter note C#51, and a quarter note D51. The hundred-tieth measure contains a quarter note E51, a quarter note F#51, and a quarter note G#51. The hundred-first measure contains a quarter note A51, a quarter note B51, and a quarter note C#52. The hundred-second measure contains a quarter note D52, a quarter note E52, and a quarter note F#52. The hundred-third measure contains a quarter note G#52, a quarter note A52, and a quarter note B52. The hundred-fourth measure contains a quarter note C#53, a quarter note D53, and a quarter note E53. The hundred-fifth measure contains a quarter note F#53, a quarter note G#53, and a quarter note A53. The hundred-sixth measure contains a quarter note B53, a quarter note C#54, and a quarter note D54. The hundred-seventh measure contains a quarter note E54, a quarter note F#54, and a quarter note G#54. The hundred-eighth measure contains a quarter note A54, a quarter note B54, and a quarter note C#55. The hundred-ninth measure contains a quarter note D55, a quarter note E55, and a quarter note F#55. The hundred-tieth measure contains a quarter note G#55, a quarter note A55, and a quarter note B55. The hundred-first measure contains a quarter note C#56, a quarter note D56, and a quarter note E56. The hundred-second measure contains a quarter note F#56, a quarter note G#56, and a quarter note A56. The hundred-third measure contains a quarter note B56, a quarter note C#57, and a quarter note D57. The hundred-fourth measure contains a quarter note E57, a quarter note F#57, and a quarter note G#57. The hundred-fifth measure contains a quarter note A57, a quarter note B57, and a quarter note C#58. The hundred-sixth measure contains a quarter note D58, a quarter note E58, and a quarter note F#58. The hundred-seventh measure contains a quarter note G#58, a quarter note A58, and a quarter note B58. The hundred-eighth measure contains a quarter note C#59, a quarter note D59, and a quarter note E59. The hundred-ninth measure contains a quarter note F#59, a quarter note G#59, and a quarter note A59. The hundred-tieth measure contains a quarter note B59, a quarter note C#60, and a quarter note D60. The hundred-first measure contains a quarter note E60, a quarter note F#60, and a quarter note G#60. The hundred-second measure contains a quarter note A60, a quarter note B60, and a quarter note C#61. The hundred-third measure contains a quarter note D61, a quarter note E61, and a quarter note F#61. The hundred-fourth measure contains a quarter note G#61, a quarter note A61, and a quarter note B61. The hundred-fifth measure contains a quarter note C#62, a quarter note D62, and a quarter note E62. The hundred-sixth measure contains a quarter note F#62, a quarter note G#62, and a quarter note A62. The hundred-seventh measure contains a quarter note B62, a quarter note C#63, and a quarter note D63. The hundred-eighth measure contains a quarter note E63, a quarter note F#63, and a quarter note G#63. The hundred-ninth measure contains a quarter note A63, a quarter note B63, and a quarter note C#64. The hundred-tieth measure contains a quarter note D64, a quarter note E64, and a quarter note F#64. The hundred

Thème

[illegible]

13 


17 

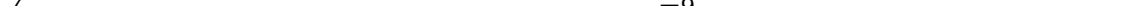
Measures 21-24 of the piece. Measure 21 features a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody consists of eighth notes, with triplets indicated by a '3' and a bracket. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 22 continues the melody with a whole note G4. Measure 23 starts with a treble clef, a key signature of two sharps, and a common time signature. The melody consists of eighth notes, with triplets indicated by a '3' and a bracket. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Measure 24 continues the melody with a whole note G4.


25

Musical notation for measures 25-28. Measure 25 has a treble clef and key signature of two sharps (F# and C#). It contains a G# chord and notes D#, E, F#, G#. Measure 26 has a C# chord and notes A, B, C#, D. Measure 27 has an Em7 chord and notes E, F, G, A, B, C. Measure 28 has an F#7 chord and notes F#, G, A, B, C, D. The piece ends with a repeat sign.

## Solos

28 

32 

36 

# But Not For Me (si bémol)

G. Gershwin / I. Gershwin

## Intro

Intro

Chords: F<sup>Δ</sup>, E<sup>7</sup> #5, E<sup>b</sup>9, D<sup>7</sup> #5, Gm<sup>7</sup>, Am<sup>7</sup>, B<sup>b</sup>Δ, C<sup>9</sup>, F<sup>6</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>9, Bm<sup>7</sup>, E<sup>7</sup>, A<sup>Δ</sup>, G<sup>#7</sup> #5, G<sup>9</sup>, F<sup>#7</sup> #5, Bm<sup>7</sup>, C<sup>#</sup>m<sup>7</sup>, D<sup>Δ</sup>, E<sup>9</sup>, A<sup>6</sup>, Bm<sup>7</sup>, E<sup>7</sup>, A<sup>6</sup>, F<sup>#</sup>o<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, Dm<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, Gm<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>.

Measures: 1-24.

## Thème

Thème

Chords: F<sup>Δ</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>Δ</sup>, G<sup>9</sup>, C<sup>sus4</sup>, C<sup>7</sup>, F<sup>9</sup>, Cm<sup>7</sup>, F<sup>sus4</sup>, B<sup>b</sup>Δ, E<sup>b</sup>9, F<sup>Δ</sup>, Dm<sup>7</sup>, Gm<sup>7</sup>, D<sup>7</sup> #5, Gm<sup>7</sup>, C<sup>7</sup>, B<sup>b</sup>Δ, E<sup>b</sup>9, F<sup>Δ</sup>, A<sup>7</sup> #5, D<sup>7</sup> #5, Gm<sup>9</sup>, C<sup>7</sup>, F<sup>Δ</sup>, Gm<sup>7</sup>, C<sup>7</sup>.

Measures: 25-48.

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

B. Scherrer

The musical score is written for a single melodic line in 4/4 time. It consists of six staves, each containing a series of notes and rests. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two sections, A and B, marked with boxed letters. Section A spans the first four staves, and Section B spans the last two staves. The chords are indicated by letters and symbols above the notes.

**Staff 1:** Chord  $F^{\Delta}$ . Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).  
**Staff 2:** Chord  $E_b^{\Delta}$ . Notes: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter).  
**Staff 3:** Chord  $Gm^7$ . Notes: F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).  
**Staff 4:** Chord  $B_b^{\Delta}$ . Notes: A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter).  
**Staff 5:** Chord  $F^{\#0}$ . Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).  
**Staff 6:** Chord  $Gm^7$ . Notes: F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).  
**Staff 7:** Chord  $A_b^{\Delta}$ . Notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).  
**Staff 8:** Chord  $A_b^{\Delta}$ . Notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

# Chasse à l'homme (si bémol)

B. Scherrer

**A**  $Em^7$   $F\sharp m^7/E$   $G^\Delta/E$   $A^7/E$

9  $Em^7$   $F\sharp+/E$   $G^\Delta/E$   $B\flat^\Delta\sharp^5/E$

**B** (Swing)  $Am^7$   $D^7$   $G^\Delta$

21  $Gm^7$   $C^7$   $F^\Delta$

25  $Fm^7$   $B\flat^7$   $F\sharp m^7$   $B^7$

29  $Fm^7$   $B\flat^7$   $E\flat^\Delta$   $E^7\sharp^5$   $E\flat^\Delta$   $B^7\sharp^5$

## Basse

$Em^7$   $F\sharp m^7/E$   $G^\Delta/E$   $A^7/E$

9  $Em^7$   $F\sharp+/E$   $G^\Delta/E$   $B\flat^\Delta\sharp^5/E$

# Coucher de soleil (derrière un volet bloqué) (si bémol)

B. Scherrer

1 **A**  $Em^7$   $D^\Delta$  *p*

5  $Em^7$   $D^\Delta$

9  $F^\Delta$   $C^\Delta$

13  $Bb^\Delta 9$

17 **B**  $Fm^7$   $Eb^\Delta$  *mf*

21  $Fm^7$   $Eb^\Delta$

25  $F^\Delta$   $C^\Delta$

29  $B^\Delta$

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

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

# En Chapelure (si bémol)

C. Cartier

5

9

13

Chord symbols:  $F\sharp m^7$ ,  $B^7/D\sharp$ ,  $D^\Delta$ ,  $B^7$ ,  $F\sharp m^7$ ,  $D^\Delta$ ,  $B^7$ ,  $G^\Delta$ ,  $F\sharp m^7$ ,  $B^7/D\sharp$ ,  $D^\Delta$ ,  $Bm^7$ ,  $F\sharp m^{\Delta 9}$ ,  $D^\Delta$ ,  $Bm^7$ ,  $C\sharp m^7$ ,  $D^\Delta$ .

# Grana Od Bora (si bémol)

Traditionnel (arr. Bojan Z)

**A** D F#<sup>7</sup>

5 Bm C#<sup>7</sup> F#<sup>7</sup>

9 Bm F#<sup>7</sup>/A# A G#<sup>ø</sup>

13 G<sup>Δ</sup> F#<sup>7</sup> Em<sup>7</sup> F#<sup>7</sup> Em<sup>7</sup>

**B** 19 F#<sup>7</sup> Em<sup>7</sup> F#<sup>7</sup>

23 Bm Em<sup>7</sup> F#<sup>7</sup> Em<sup>7</sup>

27 F#<sup>7</sup> Em<sup>7</sup> F#<sup>7</sup>

31 Bm Em<sup>7</sup> F#<sup>7</sup> Em<sup>7</sup>

35 **C** F#<sup>7</sup> Em<sup>7</sup> F#<sup>7</sup> Em<sup>7</sup>

39 F#<sup>7</sup> Bm Em<sup>7</sup>

43 Em<sup>7</sup> Em<sup>7</sup>

47 **D** F#<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>



# Kronembourg-Virus + Agent 000 (si bémol)

B. Scherrer

## KRO-A

Measures 1-33 of the musical score for KRO-A. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in treble clef. Chord symbols are placed above the staff.

Measures 1-4: F#m<sup>7</sup>, E, D<sup>Δ</sup>

Measures 5-8: F#m<sup>7</sup>, E, D<sup>Δ</sup>

Measures 9-12: F#m, G#<sup>o</sup>, A<sup>Δ</sup>, C#m

Measures 13-17: D<sup>Δ</sup>, first ending (1. and 2. endings), repeat sign.

Measures 18-21: Am, G#<sup>o</sup>

Measures 22-25: Gm, A<sup>7</sup>

Measures 26-29: Dm, D#<sup>Δ</sup>

Measures 30-33: A<sup>7</sup>, repeat sign.

## Agent-C

Measures 34-49 of the musical score for Agent-C. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in treble clef. Chord symbols are placed above the staff.

Measures 34-37: Dm<sup>9</sup>

Measures 38-41: Eb<sup>Δ</sup>, Dm<sup>9</sup>

Measures 42-45: Gm<sup>7</sup>, G#<sup>o</sup>, A<sup>7</sup> b<sup>9</sup>, Bb<sup>Δ</sup>

Measures 46-49: F<sup>Δ</sup>, Eb<sup>Δ</sup>, Dm<sup>9</sup>

# La demoiselle de Montréal (si bémol)

Bruno Scherrer

51

**A** Em<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup>

5 Em<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup>

9 F<sup>#</sup>° B<sup>7</sup> Em<sup>7</sup> Gm

**B** D B<sup>b</sup>6 C<sup>6</sup> D B<sup>b</sup>6 C<sup>6</sup>

13

**C** Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> B<sup>b</sup>Δ

19

23 E<sup>°</sup> A<sup>7</sup> Dm<sup>7</sup> D<sup>7</sup>

27 Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> B<sup>b</sup>Δ

31 E<sup>°</sup> A<sup>7</sup>

**A'** Em<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup>

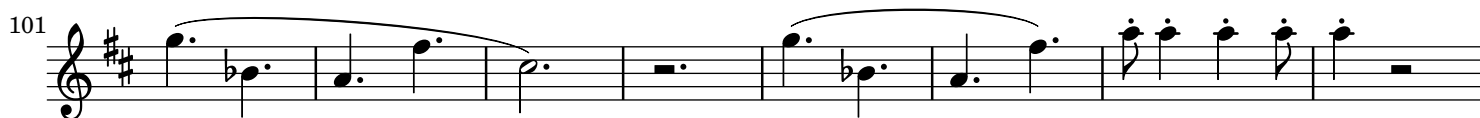
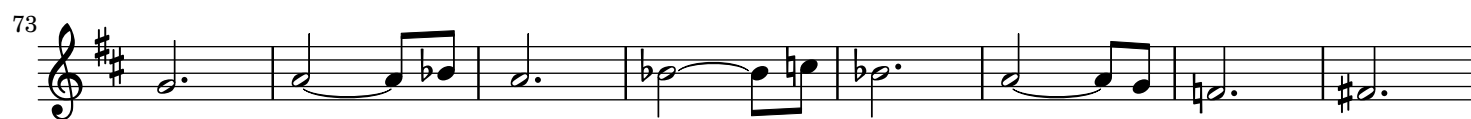
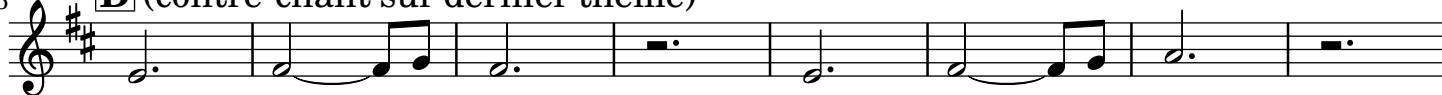
35

39 Em<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup>

43 F<sup>#</sup>° B<sup>7</sup> Em<sup>7</sup>

47 E<sup>°</sup> E<sup>b</sup>7 D<sup>Δ</sup> D<sup>Δ</sup>

51 E<sup>°</sup> E<sup>b</sup>7 D<sup>Δ</sup>

55 **D** (contre-chant sur dernier thème)

# La revanche du triton (si bémol)

B. Scherrer

1 Dm<sup>9</sup> A<sup>b</sup>Δ B<sup>b</sup>Δ C<sup>Δ</sup>

5 Dm<sup>9</sup> A<sup>b</sup>Δ B<sup>b</sup>Δ F<sup>Δ</sup>

9 Am Am<sup>Δ</sup>/A<sup>b</sup> Am<sup>7</sup>/G Am<sup>6</sup>/F<sup>#</sup>

13 F<sup>Δ</sup> A<sup>b</sup>Δ B<sup>b</sup>Δ C<sup>Δ</sup>

# La révolte (si bémol)

Sébastien Faure (arrangement B. Scherrer)

1  $Gm^9$   $A^\circ$   $Bb^6$   $Cm^7$   $D^7$

5  $Eb^\Delta$   $F^6$   $D^7/F^\#$   $Gm^{6\ 9}$

9  $F^7$   $D^7\ b^9/F^\#$   $D^7/F^\#$   $Gm^7$

13  $Eb^\Delta$   $D^7$   $Eb^\Delta$   $D^+$

17  $G^\Delta$   $G^\#^\circ$   $Am^7$   $D^7$

21  $Am^7$   $C^\Delta$   $D^7$   $D^+$

25  $G^\Delta$   $G^\#^\circ$   $Am^7$   $D^7/C$   $C$

29  $F^\#^7$   $G^\Delta$   $D^7$   $G^\Delta$

## 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 (si bémol)

B. Scherrer

**A** Gm<sup>9</sup> B $\flat$ <sup>6 10</sup> C<sup>9</sup> F<sup>7</sup>

5 Gm<sup>9</sup> B $\flat$ <sup>6 10</sup> C<sup>9</sup> E $\flat$  <sup>$\Delta$</sup>

9 Gm<sup>9</sup> B $\flat$ <sup>6 10</sup> C<sup>9</sup> F<sup>7</sup> 3

13 Gm<sup>9</sup> B $\flat$ <sup>6 10</sup> C<sup>9</sup> E $\flat$  <sup>$\Delta$</sup>

**B** F C/E Cm/E $\flat$  D<sup>7</sup>

17

21 Cm<sup>7</sup> B $\flat$ <sup>6 10</sup> D<sup>7</sup>/A D<sup>7</sup>

25 E $\flat$  D<sup>7</sup> #5 C $\sharp$ <sup>o</sup> D<sup>7</sup>

29 Cm<sup>7</sup> B $\flat$ <sup>6 10</sup> D<sup>7</sup>/A G $\sharp$  <sup>$\Delta$  b5</sup>

**C** (contre-chant)

35 Gm<sup>9</sup> B $\flat$ <sup>6 10</sup> C<sup>9</sup> F<sup>7</sup>

39 Gm<sup>9</sup> B $\flat$ <sup>6 10</sup> C<sup>9</sup> E $\flat$  <sup>$\Delta$</sup>

# Oblivion (si bémol)

A. Piazzola, arr. B. Scherrer

**A1** Am Am<sup>Δ</sup> Am<sup>7</sup> Am<sup>Δ</sup>

**A2** Am Am<sup>Δ</sup> Am<sup>7</sup> Am<sup>6</sup>

9 Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup> F<sup>Δ</sup> B<sup>Ø</sup> E<sup>7</sup>

13 Am Am<sup>Δ</sup> Am<sup>7</sup> Am<sup>6</sup>

17 E<sup>Ø</sup> A<sup>7</sup> Dm<sup>7</sup>

21 B<sup>Ø</sup> E<sup>7</sup> Am Am/G

25 B<sup>7</sup>/F<sup>Δ</sup> E<sup>7</sup> Am

**B** 29 Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup> F<sup>Δ</sup>

37 <sup>1</sup> B<sup>Ø</sup> E<sup>7</sup> Am Am<sup>Δ</sup> A<sup>7</sup>

45 <sup>2</sup> B<sup>7</sup> E<sup>7</sup> Am Am<sup>Δ</sup> Am<sup>7</sup> Am<sup>Δ</sup>



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

Trad. stade de foot manif / Arr. B Scherrer

N.C. D<sup>Δ</sup> Em<sup>7</sup> F<sup>♯</sup>m<sup>7</sup> F<sup>♯</sup>° B<sup>7</sup>

On est là, on est là, même si

5 Em<sup>7</sup> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

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

9 G<sup>Δ</sup> Gm<sup>7</sup>/B<sup>♭</sup> D/A G<sup>♯</sup>°

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

13 G<sup>Δ</sup> F<sup>♯</sup>m<sup>7</sup> Em<sup>7</sup> E<sup>♭</sup><sup>7</sup>

Ma - cron n'veut pas, nous on est là

# Ou-dé-a, Casse-toi-d'là ! (si bémol)

B. Scherrer

Basse sur A

The musical score is written for bass and treble staves in 3/4 time. The key signature is one flat (B-flat). The score is divided into two systems, A and B.

**System A:**

- Measures 1-8: Bass line with chords Bm<sup>7</sup>, G<sup>Δ</sup>, Em<sup>7</sup>, Bm<sup>7</sup>, G<sup>Δ</sup>, Em<sup>7</sup>. Treble line with notes G, A, B, A, G, F, E, D.
- Measures 9-12: Bass line with chords B<sup>Δ</sup>, C#m<sup>7</sup>/B, D#m<sup>7</sup>/B, E<sup>Δ</sup>/B, F#<sup>sus4</sup>, F#<sup>7</sup>. Treble line with notes G, A, B, A, G, F, E, D.
- Measures 13-16: Bass line with chords Bm<sup>7</sup>, G<sup>Δ</sup>, Em<sup>7</sup>. Treble line with notes G, A, B, A, G, F, E, D.
- Measures 17-20: Bass line with chords B<sup>Δ</sup>, C#m<sup>7</sup>/B, D#m<sup>7</sup>/B, E<sup>Δ</sup>/B. Treble line with notes G, A, B, A, G, F, E, D.
- Measures 21-24: Bass line with chords F#<sup>sus4</sup>, F#<sup>7</sup>. Treble line with notes G, A, B, A, G, F, E, D.

**System B:**

- Measures 25-28: Bass line with chords G#<sup>7</sup>, C#m<sup>7</sup>, F#<sup>sus4</sup>, F#<sup>7</sup>, B<sup>Δ</sup>. Treble line with notes G, A, B, A, G, F, E, D.
- Measures 29-32: Bass line with chords G#<sup>7</sup>, C#m<sup>7</sup>, F#<sup>sus4</sup>, F#<sup>7</sup>, B<sup>Δ</sup>. Treble line with notes G, A, B, A, G, F, E, D.
- Measures 33-36: Bass line with chords D#<sup>7</sup>, G#m<sup>7</sup>, C#<sup>7</sup>. Treble line with notes G, A, B, A, G, F, E, D.
- Measures 37-40: Bass line with chords F#<sup>sus4</sup>, F#<sup>7</sup>. Treble line with notes G, A, B, A, G, F, E, D.

# Perdre son temps (si bémol)

B. Scherrer

4/4

1 5 9 13 17 21 25 29 33 37 41 45

D<sup>sus4</sup> E $\flat^{\Delta}$  F<sup>6</sup> E $\flat^{\Delta}$

D<sup>sus4</sup> E $\flat^{\Delta}$  F<sup>6</sup> Gm<sup>7</sup>

Am<sup>7</sup> B $\flat^{\Delta}$  C C $\sharp^{\circ 7}$

D<sup>sus4</sup> E $\flat^{\Delta}$  F<sup>6</sup> E $\flat^{\Delta}$

B $\flat^{\Delta}$  B $^{\circ}$  C<sup>6</sup> C $\sharp^{\circ 7}$

Dm<sup>7</sup> E $\flat^{\Delta}$  B $\flat^{\Delta}$  A<sup>7</sup> b<sup>9</sup>

7/8

D<sup>sus4</sup> E $\flat^{\Delta}$  F<sup>6</sup> E $\flat^{\Delta}$

D<sup>sus4</sup> E $\flat^{\Delta}$  F<sup>6</sup> Gm<sup>7</sup>

Am<sup>7</sup> B $\flat^{\Delta}$  C C $\sharp^{\circ 7}$

D<sup>sus4</sup> E $\flat^{\Delta}$  F<sup>6</sup> E $\flat^{\Delta}$

B $\flat^{\Delta}$  B $^{\circ}$  C<sup>6</sup> C $\sharp^{\circ 7}$

Dm<sup>7</sup> E $\flat^{\Delta}$  B $\flat^{\Delta}$  A<sup>7</sup> b<sup>9</sup>

49 **3/4** D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

53 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> Gm<sup>7</sup>

57 Am<sup>7</sup> B $\flat$  $\Delta$  C C $\sharp$ <sup>o7</sup>

61 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup><sub>3</sub> E $\flat$  $\Delta$

65 B $\flat$  $\Delta$  B $\emptyset$  C<sup>6</sup> C $\sharp$ <sup>o7</sup>

69 Dm<sup>7</sup> E $\flat$  $\Delta$  B $\flat$  $\Delta$  A<sup>7</sup> $\flat$ <sub>9</sub>

The musical score is written for guitar in 3/4 time. It consists of five systems of music, each with a measure number (49, 53, 57, 61, 65, 69) and a set of chords. The chords are: D<sup>sus4</sup>, E $\flat$  $\Delta$ , F<sup>6</sup>, E $\flat$  $\Delta$ , Gm<sup>7</sup>, Am<sup>7</sup>, B $\flat$  $\Delta$ , C, C $\sharp$ <sup>o7</sup>, B $\flat$  $\Delta$ , B $\emptyset$ , C<sup>6</sup>, C $\sharp$ <sup>o7</sup>, Dm<sup>7</sup>, E $\flat$  $\Delta$ , B $\flat$  $\Delta$ , and A<sup>7</sup> $\flat$ <sub>9</sub>. The melody is written in the treble clef and includes various rhythmic patterns, including triplets and sixteenth notes. The key signature has two flats (B-flat and E-flat). The score ends with a double bar line and repeat dots.

# Planète Ça tourne (si bémol)

B. Scherrer

Sheet music for "Planète Ça tourne (si bémol)" by B. Scherrer, featuring chord progressions and musical notation.

**Section A:** Measures 1-6. Chords: Em<sup>9</sup>, G<sup>Δ</sup>, A<sup>7</sup>, Em<sup>9</sup>, G<sup>Δ</sup>, A<sup>7</sup>.

**Section B:** Measures 7-12. Chords: Em<sup>9</sup>, G<sup>Δ</sup>, A<sup>7</sup>, Em<sup>9</sup>, G<sup>Δ</sup>, A<sup>7</sup>.

**Section C:** Measures 13-18. Chords: E<sup>Δ</sup>, C<sup>#</sup>m<sup>7</sup>, B<sup>7</sup>, E<sup>Δ</sup>, C<sup>#</sup>m<sup>7</sup>, B<sup>7</sup>.

**Section D:** Measures 19-23. Chords: E<sup>Δ</sup>, C<sup>#</sup>m<sup>7</sup>, B<sup>7</sup>, E<sup>Δ</sup>, E<sup>Δ</sup>.

**Section E:** Measures 24-29. Chords: A<sup>b</sup>Δ, Fm<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>Δ, Fm<sup>7</sup>, E<sup>b</sup>7.

**Section F:** Measures 30-34. Chords: A<sup>b</sup>Δ, Fm<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>Δ, A<sup>b</sup>Δ.

## Prog-to-log 2000 (si bémol)

B. Scherrer

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for piano and guitar. The score is in the key of D minor (three flats) and 14/8 time. It consists of 20 measures, divided into four systems of three staves each (treble, middle, and bass clef). Chord annotations are placed above the staff lines: Dm, C/D, Bb/D, Dm, C/D, Bb/D, Am/D, F, Eb/F, Bb/F, F, Eb/F, Bb/F, C/F, Dm, and C/D. The score includes various musical notations such as eighth notes, quarter notes, and rests, with some measures containing repeat signs and time signature changes (12/8 and 20/8).

Musical score for two staves, measures 11-12. The key signature is one flat (Bb). The first staff is in treble clef and the second staff is in bass clef. The score includes two measures of music. The first measure is marked with the chord Bb/D and the second measure is marked with the chord Am/D. The music consists of eighth and quarter notes, with a repeat sign at the end of the second measure.

Chords: Bb/D, Am/D

# Remous (si bémol)

B. Scherrer

**A** Am<sup>7</sup> B<sup>ø</sup>

3 C<sup>Δ</sup> Dm<sup>7</sup>

5 E<sup>7</sup> #5 F<sup>Δ</sup>

7 F<sup>#</sup><sup>ø</sup> G<sup>7</sup> E<sup>7</sup> #5/G<sup>#</sup>

**B** Am<sup>7</sup> B<sup>ø</sup>

11 C<sup>Δ</sup> Dm<sup>7</sup>

13 E<sup>7</sup> #5 F<sup>Δ</sup>

15 F<sup>#</sup><sup>ø</sup> G<sup>7</sup> E<sup>7</sup> #5/G<sup>#</sup>

**Fin** Am<sup>7</sup>

17



# Rencontre du 3ème type (pour Bertrand) (si bémol)

B. Scherrer

**A** G $\Delta$  Am<sup>7</sup> Bm<sup>7</sup> C $\Delta$

5 A<sup>7</sup>/C $\sharp$  D<sup>7</sup> D $\sharp$ <sup>o7</sup> Em<sup>7</sup>

9 F $\Delta$  C $\Delta$  D<sup>sus4</sup> D<sup>7</sup>

**B** Dm<sup>7</sup> A/C $\sharp$  Cm<sup>7</sup> G/B

13 1. B $\flat$ <sup>6</sup> Dm/A G $\sharp$ <sup>o7</sup> A<sup>7</sup>

17 2. B $\flat$ <sup>6</sup> Dm/A E $\emptyset$  E $\flat$ <sup>7</sup> D<sup>7</sup>

21

**A'** G $\Delta$  Am<sup>7</sup> Bm<sup>7</sup> C $\Delta$

25 A<sup>7</sup>/C $\sharp$  D<sup>7</sup> D $\sharp$ <sup>o7</sup> Em<sup>7</sup>

29 F $\Delta$  C $\Delta$  D<sup>sus4</sup> D<sup>7</sup>

33

# Risas de Bolivia (si bémol)

Trad. Bolivie, Arr. B. Scherrer

**A**

Em<sup>7</sup> F#m<sup>7</sup>/B G<sup>Δ</sup>/E F#m<sup>7</sup>/B Em<sup>7</sup> F#m<sup>7</sup>/B

1. G<sup>Δ</sup> F#m<sup>7</sup>/B 2. Em<sup>7</sup> F#m<sup>7</sup>/B Em<sup>7</sup> F#m<sup>7</sup>/B

Em<sup>7</sup> C D<sup>7</sup> G<sup>Δ</sup> Am<sup>7</sup> Bm<sup>7</sup>

1. Em<sup>7</sup> 2. Em<sup>7</sup> F#m<sup>7</sup>/B Em<sup>7</sup> F#m<sup>7</sup>/B Em<sup>7</sup>

C<sup>Δ</sup> G<sup>Δ</sup> Bm<sup>7</sup> Em<sup>7</sup> C<sup>Δ</sup> G<sup>Δ</sup> Bm<sup>7</sup> Em<sup>7</sup>

Bm<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Em<sup>7</sup>

**Solos**

Em<sup>9</sup> Bm Em<sup>9</sup> Bm Em<sup>7</sup> F#m<sup>7</sup>/B G<sup>Δ</sup>/E F#m<sup>7</sup>/B

**B** Em<sup>7</sup> Em Em<sup>Δ</sup>/D# Em<sup>7</sup>/D Em<sup>6</sup>/C# C<sup>Δ</sup> Bm<sup>7</sup>

1. Am G Bm/F# Am 2. Am G Bm/F# Em G Bm/F#

Em C<sup>Δ</sup> C<sup>Δ</sup>/B Am<sup>7</sup> G Bm/F# Em<sup>7</sup> B<sup>7</sup>/D# B<sup>7</sup> B<sup>7</sup>/D#

1. Em<sup>7</sup> 2. Em<sup>7</sup> G Bm/F# Em G Bm/F# Em

C<sup>Δ</sup> C#<sup>0</sup> D C#<sup>0</sup> C<sup>Δ</sup> C#<sup>0</sup> D C#<sup>0</sup>

C<sup>Δ</sup> Bm<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup> C<sup>Δ</sup> Bm<sup>7</sup> Am<sup>7</sup> G Bm/F# Em<sup>7</sup>

# Rêverie (si bémol)

B. Scherrer

5

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Chords: A<sup>7</sup>, F<sup>Δ</sup>, B<sup>b</sup>Δ, Bm<sup>7</sup>, C<sup>6</sup>, F<sup>Δ</sup>, F<sup>#</sup>m<sup>7</sup>, G<sup>6</sup>.

Articulations: 3, 1., 2.

# Saint Thomas 5/8 (si bémol)

Sonny Rollins, Arr. BS

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# Samba Calor-é-a (si bémol)

B. Scherrer

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Am<sup>7</sup>/D

Dm<sup>7</sup>

C/D

B<sup>b</sup>/D

Dm<sup>7</sup>

G<sup>7</sup>

Dm<sup>7</sup>

F#m<sup>7</sup>

B<sup>7</sup>

F#m<sup>7</sup>

B<sup>7</sup>

B<sup>b</sup>Δ

DΔ

GΔ

B<sup>b</sup>Δ<sup>9</sup>

B<sup>b</sup>Δ<sup>9</sup>

C/D

B<sup>b</sup>/D

Am<sup>7</sup>/D

Dm<sup>7</sup>

# Samba Lek' (si bémol)

B. Scherrer

Am<sup>7</sup> Bm<sup>7</sup>

5 Am<sup>7</sup> Bm<sup>7</sup>

9 B<sup>b</sup>Δ A<sup>b</sup>Δ

13 G<sup>Δ</sup>9 G<sup>Δ</sup>9

**B** F<sup>#</sup>m<sup>7</sup> Em<sup>7</sup>

17 F<sup>#</sup>m<sup>7</sup> Em<sup>7</sup>

21 F<sup>Δ</sup> E<sup>b</sup>Δ

25 B<sup>b</sup>Δ<sup>9</sup> B<sup>b</sup>Δ<sup>9</sup>

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# Sur un air de jazz (si bémol)

B. Scherrer

Am<sup>9</sup> F<sup>Δ</sup> B<sup>b</sup>7 Dm<sup>9</sup>

5 Am<sup>9</sup> F<sup>Δ</sup> B<sup>b</sup>7 F<sup>Δ</sup>

9 A<sup>7</sup> B<sup>b</sup>Δ B<sup>7</sup> E<sup>7</sup> #5

13 F<sup>Δ</sup> B<sup>b</sup>Δ Em<sup>7</sup> F<sup>Δ</sup>

# Le compte à rebours final (si bémol)

Europe (arr. BS)

**A** Dm<sup>9</sup> Gm<sup>9</sup>

9 Dm<sup>9</sup> F<sup>Δ</sup>

17 B<sup>b</sup>Δ C<sup>7</sup> F C/E Dm C

25 B<sup>b</sup>Δ C<sup>7</sup> A<sup>7</sup>

**B**

33 Dm<sup>9</sup> B<sup>b</sup>Δ Gm<sup>7</sup> C C<sup>#</sup>°

41 Dm<sup>9</sup> B<sup>b</sup>Δ Gm<sup>7</sup> C C<sup>#</sup>°

49 Dm C/E F B<sup>b</sup>Δ Dm C/E F B<sup>b</sup>Δ

57 Dm C/E F B<sup>b</sup>Δ A<sup>7</sup>

65 **C** Gm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>Δ E<sup>b</sup>Δ

73 Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>Δ



# Time After Time (si bémol)

J. Styne

## Intro

Intro

Chords:  $G^{\Delta}$ ,  $A^9$ ,  $F^{\#m7}$ ,  $Bm^7$ ,  $F^9$ ,  $Em^7$ ,  $A^{7b9}$ ,  $D^{\Delta}$ ,  $D^6$ ,  $Bm$ ,  $Bm^7/A$ ,  $G^{\#o}$ ,  $Gm^6$ ,  $F^{\#m7}$ ,  $D/F^{\#}$ ,  $Bm^7$ ,  $E^9$ ,  $A^{sus4}$ ,  $A^9$

Measures 1-16

## Thème

Thème

Chords:  $D^{\Delta}$ ,  $Em^7$ ,  $A^{sus4}$ ,  $D^{\Delta}$ ,  $Em^7$ ,  $A^{sus4}$ ,  $A^9$ ,  $D^{\Delta}$ ,  $C^{\#o}$ ,  $F^{\#7b9}$ ,  $Bm$ ,  $Bm/A$ ,  $G^{\#o}$ ,  $C^{\#7b9}$ ,  $F^{\#m7}$ ,  $B^7b9$ ,  $Em^7$ ,  $F^{\#o}$ ,  $B^7\#5$ ,  $E^9$ ,  $A^{sus4}$ ,  $A^{7b9}$ ,  $D^{\Delta}$ ,  $Em^7$ ,  $A^{sus4}$ ,  $D^{\Delta}$ ,  $Em^7$ ,  $A^{sus4}$ ,  $A^9$ ,  $D^{\Delta}$ ,  $Am^7$ ,  $D^7$ ,  $G^{\Delta}$ ,  $Gm^7$ ,  $Gm^6$ ,  $D^6/A$ ,  $G^{\#o}$ ,  $Gm^7$ ,  $F^{\#m7}$ ,  $E^{sus4}$ ,  $E^7$ ,  $D^6/A$ ,  $Em^7/A$ ,  $A^{7b9}$ ,  $D^6$

Measures 17-48

# Togo (Bb)

Henri Texier

Intro (basse/batterie)

$\text{♩} = 104$

Am<sup>7</sup> Am<sup>7</sup> B<sup>7</sup> B<sup>7</sup>

5 Am<sup>7</sup> Am<sup>7</sup> B<sup>7</sup> B<sup>7</sup> Thème

9 Am<sup>7</sup> Am<sup>7</sup> B<sup>7</sup> B<sup>7</sup>

13 Am<sup>7</sup> Am<sup>7</sup> B<sup>7</sup> B<sup>7</sup>

17 Am<sup>7</sup> Am<sup>7</sup> B<sup>7</sup> B<sup>7</sup>

21 Am<sup>7</sup> Am<sup>7</sup> B<sup>7</sup> B<sup>7</sup>

Ligne de basse de base

Am<sup>7</sup> Am<sup>7</sup> B<sup>7</sup> B<sup>7</sup>