

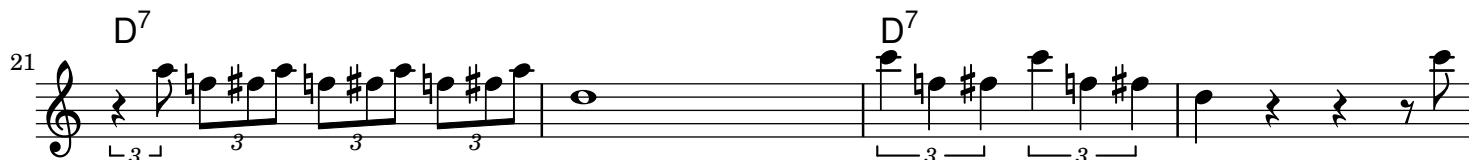
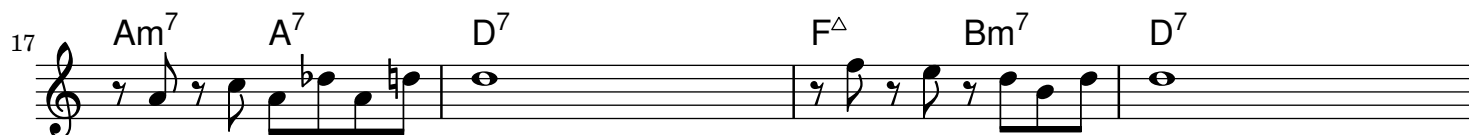
BouguyBlouz

E. Nataf

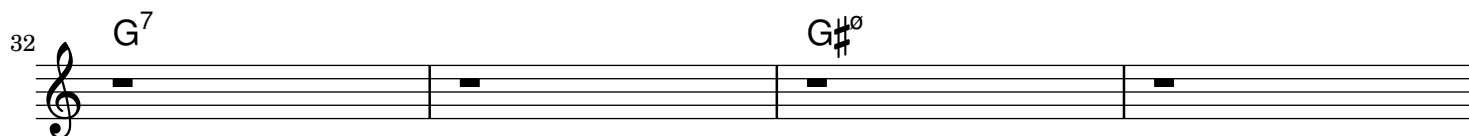
Intro



Thème



Solos



But Not For Me

G. Gershwin / I. Gershwin

Intro

Intro

Chords: Eb^Δ, D⁷ #5, Db⁹, C⁷ #5, Fm⁷, Gm⁷, Ab^Δ, Bb⁹, Eb⁶, Fm⁷, Bb⁷, Eb⁶ 9, Am⁷, D⁷, G^Δ, F^{#7} #5, F⁹, E⁷ #5, Am⁷, Bm⁷, C^Δ, D⁹, G⁶, Am⁷, D⁷, G⁶, G⁶, E^{o7}, Fm⁷, Bb⁷, Eb⁶, Cm⁷, Fm⁷, Bb⁷, Eb⁶, Fm⁷ Fm⁷ Bb⁷

Measures: 1-24

Thème

Thème

Chords: Eb^Δ, Fm⁷, Bb⁷, Eb^Δ, F⁹, Bb^{sus4}, Bb⁷, Eb⁹, Bbm⁷, Eb^{sus4}, 1. Ab^Δ, Db⁹, Eb^Δ, Fm⁷, C⁷ #5, Fm⁷, Bb⁷, 2. Ab^Δ, Db⁹, Eb^Δ, G⁷ #5, C⁷ #5, Fm⁹, Bb⁷, Eb^Δ, Fm⁷, Bb⁷

Measures: 25-48

<< C'est pas une punition - han >>

B. Scherrer

Sheet music for the song "<< C'est pas une punition - han >>" by B. Scherrer. The music is written in G-flat major (three flats) and 4/4 time, featuring a complex, multi-measure rhythmic structure.

The score is divided into two main sections, A and B.

Section A: Measures 1 through 13. It begins with a key signature change to G-flat major. The melody is characterized by a mix of 4/4 and 3/4 measures, often with a 3-measure rest at the start of a phrase. Chords include E-flat major with a triangle (E \flat^{Δ}), D-flat major with a triangle (D \flat^{Δ}), and F minor 7 (Fm⁷). The section concludes with a repeat sign.

Section B: Measures 14 through 21. This section continues the melodic and harmonic themes. It features chords such as E⁰, F minor 7 (Fm⁷), and G-flat major with a triangle (G \flat^{Δ}). The rhythmic pattern remains consistent with the previous section.

Chasse à l'homme

B. Scherrer

A Dm^7 Em^7/D F^Δ/D G^7/D

9 Dm^7 $E+/D$ F^Δ/D $A\flat^\Delta\#5/D$

B (Swing)

17 Gm^7 C^7 F^Δ

21 Fm^7 $B\flat^7$ $E\flat^\Delta$

25 $E\flat m^7$ $A\flat^7$ Em^7 A^7

29 $E\flat m^7$ $A\flat^7$ $D\flat^\Delta$ $D^7\#5$ $D\flat^\Delta$ $A^7\#5$

Basse

Dm^7 Em^7/D F^Δ/D G^7/D

9 Dm^7 $E+/D$ F^Δ/D $A\flat^\Delta\#5/D$

Coucher de soleil (derrière un volet bloqué)

B. Scherrer

A Dm⁷ C^Δ

5 Dm⁷ C^Δ

9 E^b^Δ B^b^Δ

13 A^b^Δ 9

B E^bm⁷ D^b^Δ

17 mf

21 E^bm⁷ D^b^Δ

25 E^Δ B^Δ

29 A^Δ

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

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

Danse de (la fin de) l'abondance

B. Scherrer

A

1 $E\flat^\Delta$ D^7 $D\flat^\Delta$ C^7

5 $E\flat^\Delta$ D^7 $D\flat^\Delta$ C^7

9 $E\flat^\Delta$ D^7 $D\flat^\Delta$ C^7

13 $E\flat^\Delta$ D^7 $D\flat^\Delta$ C^7

B

17 $G\flat^\Delta$ $A\flat^6$ A° $B\flat m$

21 $G\flat^\Delta$ $A\flat^6$ A° $B\flat m$

25 $G\flat^\Delta$ $A\flat^6$ A° $B\flat m$

29 1 B^7 sus2

33 2 B^7 sus2

En Chapelure

C. Cartier

Em⁷ A⁷/C[#] C^Δ A⁷

5 Em⁷ C^Δ A⁷ F^Δ

9 Em⁷ A⁷/C[#] C^Δ Am⁷

13 Em^Δ⁹ C^Δ Am⁷ Bm⁷ C^Δ

Kronembourg-Virus + Agent 000

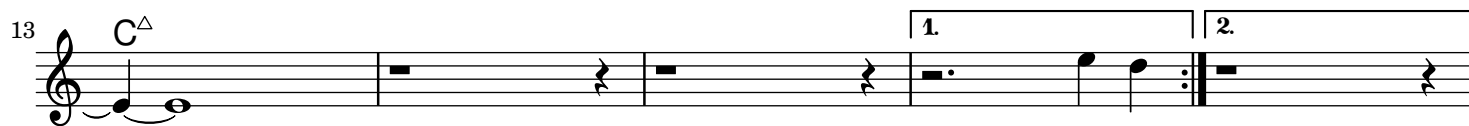
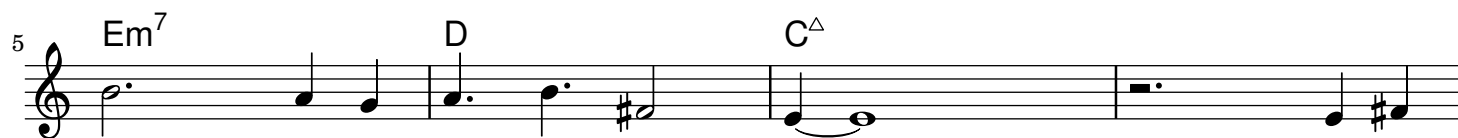
B. Scherrer

KRO-A

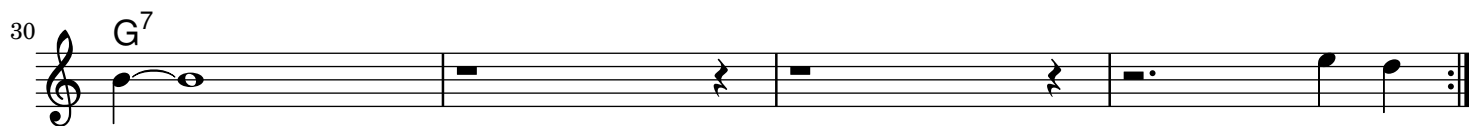
Em⁷

D

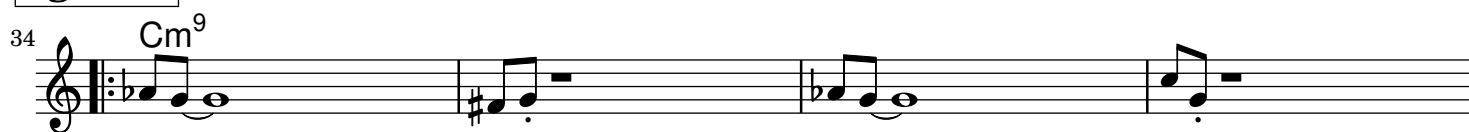
C^Δ



B



Agent-C



D



La demoiselle de Montréal

Bruno Scherrer

A Dm⁷ G⁷ C^Δ

5 Dm⁷ G⁷ C^Δ

9 E[∅] A⁷ Dm⁷ Fm

B C A^b6 B^b6 C A^b6 B^b6

13

C Fm⁷ B^b7 E^bΔ A^bΔ

19 D[∅] G⁷ Cm⁷ C⁷

23 Fm⁷ B^b7 E^bΔ A^bΔ

27 D[∅] G⁷

31

A' Dm⁷ G⁷ C^Δ

35 Dm⁷ G⁷ C^Δ

39 E[∅] A⁷ Dm⁷

43 D[∅] D^b7 C^Δ C^Δ

47 D[∅] D^b7 C^Δ

51

La revanche du triton

B. Scherrer

5

9

13

Chord symbols: Cm^9 , Gb^{Δ} , Ab^{Δ} , Bb^{Δ} , Eb^{Δ} , Gm , Gm^{Δ}/Gb , Gm^7/F , Gm^6/E .

Le meilleur est à venir

B. Scherrer

A Fm⁹ A^b6 10 B^b9 E^b7

5 Fm⁹ A^b6 10 B^b9 D^bΔ

9 Fm⁹ A^b6 10 B^b9 E^b7 3

13 Fm⁹ A^b6 10 B^b9 D^bΔ

B E^b B^b/D B^bm/D^b C⁷

17 B^bm⁷ A^b6 10 C⁷/G C⁷

21 D^b C⁷ #5 B^o C⁷

25 B^bm⁷ A^b6 10 C⁷/G F[#]Δ b5

29

C (contre-chant) Fm⁹ A^b6 10 B^b9 E^b7

35 Fm⁹ A^b6 10 B^b9 D^bΔ

39

Nouveau Morceau

B. Scherrer

5

9

13

17

21

25

Chord symbols: A⁷, B^bΔ, Am, E/B, C, D⁷, Gm⁷, D⁷, C[#]Δ, B^bΔ, Gm⁷, A⁷, Gm⁷, Am⁷, A^bΔ, F[#]Δ, E^Δ, A^bΔ.

Oblivion

A. Piazzola, arr. B. Scherrer

A1

Gm Gm^Δ Gm⁷ Gm^Δ

A2

5 Gm Gm^Δ Gm⁷ Gm⁶

9 Cm⁷ F⁷ B[♭]^Δ E[♭]^Δ A[∅] D⁷

13 Gm Gm^Δ Gm⁷ Gm⁶

17 D[∅] G⁷ Cm⁷

21 A[∅] D⁷ Gm Gm/F

25 A⁷/E D⁷ Gm

B

29 Cm⁷ F⁷ B[♭]^Δ E[♭]^Δ

37 1. A[∅] D⁷ Gm Gm^Δ G⁷

45 2. A⁷ D⁷ Gm Gm^Δ Gm⁷ Gm^Δ

On est là (même si Macron ne veut pas)

Trad. stade de foot manif / Arr. B Scherrer

N.C. C Δ Dm 7 Em 7 E $^{\emptyset}$ A 7

On est là, on est là, même si

5 Dm 7 A 7 Dm 7 G 7 F Δ Fm 7 /A \flat

Macron ne veut pas, nous on est là, pour l'honneur des travailleurs et pour

11 C/G F \sharp^{\emptyset} F Δ Em 7 Dm 7 D \flat^7

un monde meilleur, même si Ma-cron n'veut pas, nous on est là

Perdre son temps

B. Scherrer

4/4

Chords: C^{sus4}, D^bΔ, E^b6, D^bΔ, C^{sus4}, D^bΔ, E^b6, Fm7, Gm7, A^bΔ, B^b, B^o7, C^{sus4}, D^bΔ, E^b6, D^bΔ, A^bΔ, A^o, B^b6, B^o7, Cm7, D^bΔ, A^bΔ, G7^b9.

Measures 1-20 are in 4/4 time. The melody consists of eighth and quarter notes, often beamed in pairs. Measure 20 ends with a double bar line and a repeat sign.

7/8

Chords: C^{sus4}, D^bΔ, E^b6, D^bΔ, C^{sus4}, D^bΔ, E^b6, Fm7, Gm7, A^bΔ, B^b, B^o7, C^{sus4}, D^bΔ, E^b6, D^bΔ, A^bΔ, A^o, B^b6, B^o7, Cm7, D^bΔ, A^bΔ, G7^b9.

Measures 21-48 are in 7/8 time. The melody continues with eighth and quarter notes. Measure 48 ends with a double bar line and a repeat sign.

3/4

49 C^{sus4} $D\flat^{\Delta}$ $E\flat^6$ $D\flat^{\Delta}$

53 C^{sus4} $D\flat^{\Delta}$ $E\flat^6$ Fm^7

57 Gm^7 $A\flat^{\Delta}$ $B\flat$ $B^{\circ7}$

61 C^{sus4} $D\flat^{\Delta}$ $E\flat^6$ $D\flat^{\Delta}$

65 $A\flat^{\Delta}$ A° $B\flat^6$ $B^{\circ7}$

69 Cm^7 $D\flat^{\Delta}$ $A\flat^{\Delta}$ $G^7\flat^9$

Planète Ça tourne

B. Scherrer

A

1 2 3 4 5 6 7 8 9 10 11 12

Dm⁹ F^Δ G⁷ Dm⁹ F^Δ G⁷

7 8 9 10 11 12

Dm⁹ F^Δ G⁷ Dm⁹ F^Δ G⁷

B

13 14 15 16 17 18 19 20 21 22 23 24

D^Δ Bm⁷ A⁷ D^Δ Bm⁷ A⁷

19 20 21 22 23 24

D^Δ Bm⁷ A⁷ D^Δ D^Δ

C

24 25 26 27 28 29 30 31 32 33 34 35 36

G^bΔ E^bm⁷ D^b7 G^bΔ E^bm⁷ D^b7

30 31 32 33 34 35 36

G^bΔ E^bm⁷ D^b7 G^bΔ G^bΔ

Rencontre du 3ème type (pour Bertrand)

B. Scherrer

The musical score is written for a single melodic line in 4/4 time, key of B-flat major. It consists of 33 measures, divided into two main sections: A and B.

Section A (Measures 1-12):

- Measure 1: Chord F^{Δ} (F major triad).
- Measure 2: Chord Gm^7 (G minor 7).
- Measure 3: Chord Am^7 (A minor 7).
- Measure 4: Chord Bb^{Δ} (B-flat major triad).
- Measure 5: Chord G^7/B (G 7 with B in the bass).
- Measure 6: Chord C^7 (C 7).
- Measure 7: Chord $C^{\#o7}$ (C# diminished 7).
- Measure 8: Chord Dm^7 (D minor 7).
- Measure 9: Chord Eb^{Δ} (E-flat major triad).
- Measure 10: Chord Bb^{Δ} (B-flat major triad).
- Measure 11: Chord C^{sus4} (C suspended 4).
- Measure 12: Chord C^7 (C 7).

Section B (Measures 13-33):

- Measure 13: Chord Cm^7 (C minor 7).
- Measure 14: Chord G/B (G with B in the bass).
- Measure 15: Chord Bbm^7 (B-flat minor 7).
- Measure 16: Chord F/A (F major triad with A in the bass).
- Measure 17: Chord Ab^6 (A-flat 6).
- Measure 18: Chord Cm/G (C minor 7 with G in the bass).
- Measure 19: Chord $F^{\#o7}$ (F# diminished 7).
- Measure 20: Chord G^7 (G 7).
- Measure 21: Chord Ab^6 (A-flat 6).
- Measure 22: Chord Cm/G (C minor 7 with G in the bass).
- Measure 23: Chord D° (D diminished).
- Measure 24: Chord Db^7 (D-flat 7).
- Measure 25: Chord C^7 (C 7).
- Measure 26: Chord F^{Δ} (F major triad).
- Measure 27: Chord Gm^7 (G minor 7).
- Measure 28: Chord Am^7 (A minor 7).
- Measure 29: Chord Bb^{Δ} (B-flat major triad).
- Measure 30: Chord G^7/B (G 7 with B in the bass).
- Measure 31: Chord C^7 (C 7).
- Measure 32: Chord $C^{\#o7}$ (C# diminished 7).
- Measure 33: Chord Dm^7 (D minor 7).

Risas de Bolivia

Trad. Bolivie, Arr. B. Scherrer

A

1. 2.

Solos

B

1. 2.

Rêverie

B. Scherrer

5

10

14

18

22

26

30

Chords: G^7 , $E\flat^\Delta$, $A\flat^\Delta$, Am^7 , $B\flat^6$, Em^7 , F^6 , G^7 , $E\flat^\Delta$

Repeat sign: 1. 2.

Detailed description: This is a musical score for a piece titled 'Rêverie' by B. Scherrer. The score is written for a single melodic line in 4/4 time. It consists of seven staves of music. The first staff begins with a repeat sign and a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, with some measures containing triplets. Chords are indicated above the staff: G^7 (measures 1-2), $E\flat^\Delta$ (measures 3-4), G^7 (measures 5-6), and $E\flat^\Delta$ (measures 7-8). The second staff continues the melody, with a key signature change to two flats (B-flat and E-flat) at measure 5. Chords include G^7 (measures 9-10), $E\flat^\Delta$ (measures 11-12), and G^7 (measures 13-14). A first and second ending bracket spans measures 15-16, with a repeat sign at the end. The third staff has a key signature of two flats and features $A\flat^\Delta$ (measures 17-18) and Am^7 (measures 19-20). The fourth staff continues with $B\flat^6$ (measures 21-22) and $B\flat^6$ (measures 23-24). The fifth staff has $E\flat^\Delta$ (measures 25-26) and Em^7 (measures 27-28). The sixth staff features F^6 (measures 29-30) and F^6 (measures 31-32). The seventh staff concludes the piece with G^7 (measures 33-34), $E\flat^\Delta$ (measures 35-36), G^7 (measures 37-38), and $E\flat^\Delta$ (measures 39-40), ending with a final double bar line.

Saint Thomas 5/8

Sonny Rollins, Arr. BS

This piano score for "Saint Thomas" is in 5/8 time and consists of 16 measures. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The score is divided into four systems of four measures each. The first two systems (measures 1-8) feature a simple piano accompaniment of eighth notes in the bass and rests in the treble, with a C⁶ chord indicated above each measure. The third system (measures 9-12) introduces more complex chords: Em⁷ and A⁷ in the treble, while the bass continues with eighth notes. The final system (measures 13-16) features a variety of chords: Dm⁷, G⁷, C⁶, C⁷/E, F⁶, F^{#0}, and G⁷. The melody in the final system includes a trill and a grace note. The piece concludes with a double bar line.

1 C⁶ C⁶ C⁶ C⁶

5 C⁶ C⁶ C⁶ C⁶

9 C⁶ C⁶ Em⁷ A⁷

13 Dm⁷ G⁷ C⁶ C⁷/E F⁶ F^{#0} G⁷

Samba Calor-é-a

B. Scherrer

1 Cm⁷ F⁷ Cm⁷ F⁷

3 Cm⁷ F⁷ Cm⁷ F⁷

5 Em⁷ A⁷ Em⁷ A⁷

7 Em⁷ A⁷ Ab^Δ

9 C^Δ F^Δ C^Δ F^Δ

11 C^Δ F^Δ 1. Ab^Δ 9 2. Ab^Δ 9

Bb/C Ab/C

3 Gm⁷/C Cm⁷

Samba Lek'

B. Scherrer

Sheet music for "Samba Lek'" by B. Scherrer, featuring chord progressions and melodic lines in 4/4 time.

Section A (Measures 1-8):

- Measures 1-4: Gm^7
- Measures 5-8: Am^7

Section B (Measures 9-32):

- Measures 9-12: $A\flat^\Delta$
- Measures 13-16: $F^\Delta 9$
- Measures 17-20: Em^7
- Measures 21-24: Dm^7
- Measures 25-28: $E\flat^\Delta$
- Measures 29-32: $A\flat^\Delta 9$

Time After Time

J. Styne

Intro

Intro

Chords: F^{Δ} , G^9 , Em^7 , Am^7 , $E\flat^9$, Dm^7 , $G^7\flat^9$, C^{Δ} , C^6 , Am , Am^7/G , $F^{\sharp\emptyset}$, Fm^6 , Em^7 , C/E , Am^7 , D^9 , G^{sus4} , G^9

Thème

Thème

Chords: C^{Δ} , Dm^7 , G^{sus4} , C^{Δ} , Dm^7 , G^{sus4} , G^9 , C^{Δ} , Am^7/C , B^{\emptyset} , $E^7\flat^9$, Am , Am/G , $F^{\sharp\emptyset}$, $B^7\flat^9$, Em^7 , $A^7\flat^9$, Dm^7 , E^{\emptyset} , $A^7\sharp^5$, D^9 , G^{sus4} , $G^7\flat^9$, C^{Δ} , Dm^7 , G^{sus4} , C^{Δ} , Dm^7 , G^{sus4} , G^9 , C^{Δ} , Gm^7 , C^7 , F^{Δ} , Fm^7 , Fm^6 , C^6/G , $F^{\sharp\emptyset}$, Fm^7 , Em^7 , D^{sus4} , D^7 , C^6/G , Dm^7 , $G^7\flat^9$, C^6

Togo (C)

Henri Texier

Intro (basse/batterie)

$\text{♩} = 104$

Gm⁷ Gm⁷ A⁷ A⁷

5 Gm⁷ Gm⁷ A⁷ A⁷ Thème

9 Gm⁷ Gm⁷ A⁷ A⁷

13 Gm⁷ Gm⁷ A⁷ A⁷

17 Gm⁷ Gm⁷ A⁷ A⁷

21 Gm⁷ Gm⁷ A⁷ A⁷

Ligne de basse de base

Gm⁷ Gm⁷ A⁷ A⁷