

Bolerototo

B. Scherrer

Chords: C^7 , $B\flat^\Delta$, C^7 , F^Δ , C^7 , $E\flat^\Delta$, $E\flat^7$, $A\flat^\Delta$, $G\flat^\Delta$, $D\flat^\Delta$, $G\flat^\Delta$, A^Δ , G^Δ , G^7 .

Measure numbers: 9, 21, 29, 37.

The score is written for two staves, treble and bass clef, in 3/4 time. It consists of four systems of music. The first system (measures 1-8) features a melody in the treble staff and a bass line in the bass staff, with chords C^7 , $B\flat^\Delta$, and C^7 . The second system (measures 9-16) includes a repeat sign at measure 9 and a first/second ending bracket at measure 15, with chords F^Δ , C^7 , and $E\flat^\Delta$. The third system (measures 17-28) continues the melody and bass line, with chords $E\flat^7$ and $A\flat^\Delta$. The fourth system (measures 29-36) features a more active bass line and chords $G\flat^\Delta$, $D\flat^\Delta$, $G\flat^\Delta$, A^Δ , G^Δ , and G^7 .

BouguYBlouz


E. Nataf

Intro


[illegible]

Thème

Thème



13

17 

21

D7


3 3 3 3

D7

3 3

[illegible]

Solos

28 

32 

36 

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. The Intro consists of 24 measures. Measures 1-4 are a quarter-note scale: Eb, D, C, Bb. Measures 5-8 are a quarter-note scale: Ab, G, F, Eb. Measures 9-12 are a quarter-note scale: D, C, Bb, Ab. Measures 13-16 are a quarter-note scale: G, F, Eb, D. Measures 17-20 are a quarter-note scale: C, Bb, Ab, G. Measures 21-24 are a quarter-note scale: F, Eb, D, C.

Thème

Thème

Chords: Eb^Δ, Fm⁷, Bb⁷, Eb^Δ, F⁹, Bb^{sus4}, Bb⁷, Eb⁹, Bbm⁷, Eb^{sus4}, 1. Ab^Δ, Db⁹, Eb^Δ, Cm⁷, Fm⁷, C⁷ #5, Fm⁷, Bb⁷, 2. Ab^Δ, Db⁹, Eb^Δ, G⁷ #5, C⁷ #5, Fm⁹, Bb⁷, Eb^Δ, Fm⁷, Bb⁷.

Measures: 25-48. The Theme consists of 24 measures. Measures 25-28 are a quarter-note scale: Eb, D, C, Bb. Measures 29-32 are a quarter-note scale: Ab, G, F, Eb. Measures 33-36 are a quarter-note scale: D, C, Bb, Ab. Measures 37-40 are a quarter-note scale: G, F, Eb, D. Measures 41-44 are a quarter-note scale: C, Bb, Ab, G. Measures 45-48 are a quarter-note scale: F, Eb, D, C.

<< 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 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat).

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

Section A: Measures 1 through 13. The key signature is three flats. The melody is written in treble clef. Chords are indicated above the staff: E \flat Δ (measures 1-4), D \flat Δ (measures 5-8), Fm 7 (measures 9-12), and A \flat Δ (measures 13-16). The section ends with a repeat sign.

Section B: Measures 17 through 21. The key signature changes to two flats (B-flat, E-flat). The melody is written in treble clef. Chords are indicated above the staff: E $^{\circ}$ (measures 17-20), Fm 7 (measures 21-24), and G \flat Δ (measures 25-28). The section ends with a repeat sign.

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^bΔ B^bΔ

13 A^bΔ⁹

B E^bm⁷ D^bΔ

17 mf

21 E^bm⁷ D^bΔ

25 E^Δ B^Δ

29 A^Δ

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

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

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

The musical score is written for a single melodic line in 9/8 time. It consists of four staves, each containing four measures of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The notes are: Measure 1 (G4, A4, B4), Measure 2 (C5, B4, A4), Measure 3 (G4, F#4, E4), and Measure 4 (D4, C4, B3). The second staff continues with: Measure 5 (G4, A4, B4), Measure 6 (C5, B4, A4), Measure 7 (G4, F#4, E4), and Measure 8 (D4, C4, B3). The third staff continues with: Measure 9 (G4, A4, B4), Measure 10 (C5, B4, A4), Measure 11 (G4, F#4, E4), and Measure 12 (D4, C4, B3). The fourth staff concludes with: Measure 13 (G4, A4, B4), Measure 14 (C5, B4, A4), Measure 15 (G4, F#4, E4), and Measure 16 (D4, C4, B3). The score ends with a double bar line and repeat dots. Chords are indicated above the staves: Em⁷, A⁷/C[#], C^Δ, A⁷, Em⁷, C^Δ, A⁷, F^Δ, Em⁷, A⁷/C[#], C^Δ, Am⁷, Em^Δ⁹, C^Δ, Am⁷, Bm⁷, and C^Δ.

Grana Od Bora

Traditionnel (arr. Bojan Z)

The musical score for "Grana Od Bora" is written in 4/4 time and consists of 12 staves of music. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four sections: A, B, C, and D.

Section A: Measures 1-12. Chords: C, E⁷, Am, B⁷, E⁷, Am, E⁷/G#, G, F#^o, F^Δ, E⁷, Dm⁷, E⁷, Dm⁷.

Section B: Measures 13-34. Chords: E⁷, Dm⁷, E⁷, Am, Dm⁷, E⁷, Dm⁷, E⁷, Dm⁷, E⁷, Am, Dm⁷, E⁷, Dm⁷.

Section C: Measures 35-46. Chords: E⁷, Dm⁷, E⁷, Dm⁷, E⁷, Am, Dm⁷, Dm⁷.

Section D: Measures 47-50. Chords: E⁷, Dm⁷, G⁷.

The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also triplets and a repeat sign at the end of the piece.

Kronembourg-Virus + Agent 000

B. Scherrer

KRO-A

Em⁷

D

C^Δ



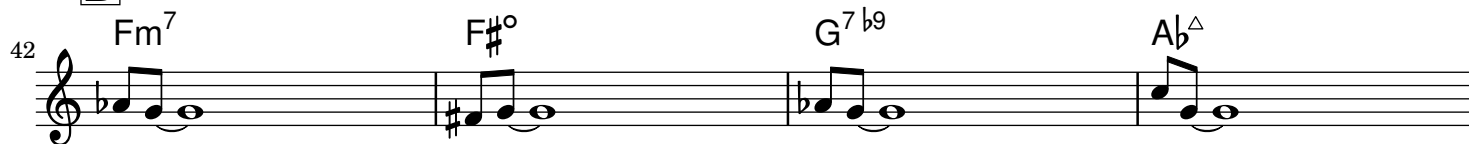
B



Agent-C



D



La demoiselle de Montréal

Bruno Scherrer

A Dm⁷ G⁷ C^Δ

5 Dm⁷ G⁷ C^Δ

9 E⁰ A⁷ Dm⁷ Fm

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

13

C Fm⁷ B^b7 E^bΔ A^bΔ

19

23 D⁰ G⁷ Cm⁷ C⁷

27 Fm⁷ B^b7 E^bΔ A^bΔ

31 D⁰ G⁷

A' Dm⁷ G⁷ C^Δ

35

39 Dm⁷ G⁷ C^Δ

43 E⁰ A⁷ Dm⁷

47 D⁰ D^b7 C^Δ C^Δ

51 D⁰ D^b7 C^Δ

The musical score is written for a single melodic line in 3/4 time. It consists of 51 measures, divided into sections A, B, C, and A'. The key signature is one flat (B-flat). The score includes various chords and articulations, such as slurs, ties, and accents. The chords are labeled with their names and superscripts (e.g., Dm⁷, G⁷, C^Δ). The sections are marked with letters in boxes: A, B, C, and A'.

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

La revanche du triton

B. Scherrer

Chord symbols for measures 1-4: Cm⁹, Gb^Δ, Ab^Δ, Bb^Δ.

Chord symbols for measures 5-8: Cm⁹, Gb^Δ, Ab^Δ, Eb^Δ.

Chord symbols for measures 9-12: Gm, Gm^Δ/Gb, Gm⁷/F, Gm⁶/E.

Chord symbols for measures 13-16: Eb^Δ, Gb^Δ, Ab^Δ, Bb^Δ.

La révolte

Sébastien Faure (arrangement B. Scherrer)

Chords and measures shown in the score:

- Staff 1: Fm⁹, G[°], A^b6, B^bm⁷, C⁷
- Staff 2 (5): D^bΔ, E^b6, C⁷/E, Fm^{6 9}
- Staff 3 (9): E^b7, C⁷ b⁹/E, C⁷/E, Fm⁷
- Staff 4 (13): D^bΔ, C⁷, D^bΔ, C+
- Staff 5 (17): F^Δ, F[#]°, Gm⁷, C⁷
- Staff 6 (21): Gm⁷, B^bΔ, C⁷, C+
- Staff 7 (25): F^Δ, F[#]°, Gm⁷, C⁷/B^b, B^b
- Staff 8 (29): E⁷, F^Δ, C⁷, F^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

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

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 Dm⁷ Em⁷ E⁰ A⁷

On est là, on est là, même si

5 Dm⁷ A⁷ Dm⁷ G⁷

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

9 F^Δ Fm⁷/A^b C/G F^{#0}

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

13 F^Δ Em⁷ Dm⁷ D^{b7}

Ma - cron n'veut pas, nous on est là

Ou-dé-a, Casse-toi-d'là !

B. Scherrer

Basse sur A

Am⁷ F^Δ Dm⁷ Am⁷ F^Δ Dm⁷

9 A^Δ Bm⁷/A C#m⁷/A D^Δ/A E^{sus4} E⁷

A Am⁷ F^Δ Dm⁷

5 Am⁷ F^Δ Dm⁷

9 A^Δ Bm⁷/A C#m⁷/A D^Δ/A

13 E^{sus4} E⁷ 1. 2.

18 B F#⁷ Bm⁷ E^{sus4} E⁷ A^Δ

22 F#⁷ Bm⁷ E^{sus4} E⁷ A^Δ

26 C#⁷ F#m⁷ B⁷

30 E^{sus4} E⁷

Perdre son temps

B. Scherrer

4/4

Measures 1-20 of the musical score for 'Perdre son temps' in 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of five staves, each containing four measures. The chords are: C^{sus4}, D^bΔ, E^b6, D^bΔ (measures 1-4); C^{sus4}, D^bΔ, E^b6, Fm⁷ (measures 5-8); Gm⁷, A^bΔ, B^b, B^{o7} (measures 9-12); C^{sus4}, D^bΔ, E^b6, D^bΔ (measures 13-16); A^bΔ, A^o, B^b6, B^{o7} (measures 17-20). The piece ends with a double bar line and repeat dots at the end of measure 20.

7/8

Measures 21-48 of the musical score for 'Perdre son temps' in 7/8 time. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of five staves, each containing four measures. The chords are: Cm⁷, D^bΔ, A^bΔ, G⁷ b⁹ (measures 21-24); C^{sus4}, D^bΔ, E^b6, D^bΔ (measures 25-28); C^{sus4}, D^bΔ, E^b6, Fm⁷ (measures 29-32); Gm⁷, A^bΔ, B^b, B^{o7} (measures 33-36); C^{sus4}, D^bΔ, E^b6, D^bΔ (measures 37-40); A^bΔ, A^o, B^b6, B^{o7} (measures 41-44); Cm⁷, D^bΔ, A^bΔ, G⁷ b⁹ (measures 45-48). The piece ends with a double bar line and repeat dots at the end of measure 48.

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

Prog-to-log 2000

B. Scherrer

14/8 Cm Bb/C

3 A/C Cm Bb/C A/C Gm/C

5 Eb Db/Eb

7 A/C Eb Db/Eb A/C Bb/Eb

9 Cm Bb/C

14/8 12/8 14/8 12/8 20/8 12/8 20/8 12/8 20/8

A \flat /C

Gm/C



Remous

B. Scherrer

Sheet music for the piece "Remous" by B. Scherrer, written in 7/4 time and B-flat major.

The score is divided into two main sections, A and B, and concludes with a final measure.

Section A (Measures 1-8):

- Measure 1: **A** (Section marker), Gm^7 chord.
- Measure 2: A° chord.
- Measure 3: Bb^{Δ} chord.
- Measure 4: Cm^7 chord.
- Measure 5: $D^7\#5$ chord.
- Measure 6: Eb^{Δ} chord.
- Measure 7: E° chord.
- Measure 8: F^7 chord, $D^7\#5/F\#$ chord.

Section B (Measures 9-16):

- Measure 9: **B** (Section marker), Gm^7 chord.
- Measure 10: A° chord.
- Measure 11: Bb^{Δ} chord.
- Measure 12: Cm^7 chord.
- Measure 13: $D^7\#5$ chord.
- Measure 14: Eb^{Δ} chord.
- Measure 15: E° chord.
- Measure 16: F^7 chord, $D^7\#5/F\#$ chord.

Fin (Measure 17):

- Measure 17: **Fin** (Section marker), Gm^7 chord.

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, with various chord progressions and melodic lines.

Section A (Measures 1-8):

- Measure 1: **A** (Section marker), F^{Δ}
- Measure 2: Gm^7
- Measure 3: Am^7
- Measure 4: Bb^{Δ}
- Measure 5: G^7/B
- Measure 6: C^7
- Measure 7: $C^{\#o7}$
- Measure 8: Dm^7

Section B (Measures 9-12):

- Measure 9: Eb^{Δ}
- Measure 10: Bb^{Δ}
- Measure 11: C^{sus4}
- Measure 12: C^7

Section B (Measures 13-16):

- Measure 13: **B** (Section marker), Cm^7
- Measure 14: G/B
- Measure 15: Bbm^7
- Measure 16: F/A

Section B (Measures 17-20):

- Measure 17: **1.** Ab^6
- Measure 18: Cm/G
- Measure 19: $F^{\#o7}$
- Measure 20: G^7

Section B (Measures 21-24):

- Measure 21: **2.** Ab^6
- Measure 22: Cm/G
- Measure 23: D°
- Measure 24: $D^{\flat7}$
- Measure 25: C^7

Section A' (Measures 25-32):

- Measure 25: **A'** (Section marker), F^{Δ}
- Measure 26: Gm^7
- Measure 27: Am^7
- Measure 28: Bb^{Δ}
- Measure 29: G^7/B
- Measure 30: C^7
- Measure 31: $C^{\#o7}$
- Measure 32: Dm^7

Section A' (Measures 33-36):

- Measure 33: Eb^{Δ}
- Measure 34: Bb^{Δ}
- Measure 35: C^{sus4}
- Measure 36: C^7

Risas de Bolivia

Trad. Bolivie, Arr. B. Scherrer

A

1. 2.

5. 8. 12. 16. 20.

Solos

25. 29. 33. 37. 40. 44. 48.

Dm⁷ Em⁷/A F^Δ/D Em⁷/A Dm⁷ Em⁷/A

F^Δ Em⁷/A Dm⁷ Em⁷/A Dm⁷ Em⁷/A

Dm⁷ B^b C⁷ F^Δ Gm⁷ Am⁷

Dm⁷ Dm⁷ Em⁷/A Dm⁷ Em⁷/A Dm⁷

B^bΔ F^Δ Am⁷ Dm⁷ B^bΔ F^Δ Am⁷ Dm⁷

Am⁷ Dm⁷ Am⁷ Dm⁷ Am⁷ Dm⁷ Am⁷ Dm⁷ Dm⁷

Dm⁹ Am Dm⁹ Am Dm⁷ Em⁷/A F^Δ/D Em⁷/A

B Dm⁷ Dm Dm^Δ/C[#] Dm⁷/C Dm⁶/B B^bΔ Am⁷

Gm F Am/E Gm F Am/E Dm F Am/E Dm

B^bΔ B^bΔ/A Gm⁷ F Am/E Dm⁷ A⁷/C[#] A⁷ A⁷/C[#]

Dm⁷ Dm⁷ F Am/E Dm F Am/E Dm

B^bΔ B⁰ C B⁰ B^bΔ B⁰ C B⁰

B^bΔ Am⁷ Gm⁷ Am⁷ B^bΔ Am⁷ Gm⁷ F Am/E Dm⁷

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: $\text{||: } \dots \text{:||}$

First ending: 1.

Second ending: 2.

Trill: 3.

Saint Thomas 5/8

Sonny Rollins, Arr. BS

5/8

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

Chords: C⁶, C⁶, C⁶, C⁶, C⁶, C⁶, C⁶, C⁶, C⁶, C⁶, Em⁷, A⁷, 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^Δ9 2. Ab^Δ9

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.

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: $A\flat^\Delta 9$

Le compte à rebours final

Europe (arr. BS)

Sheet music for "Le compte à rebours final" (Europe, arr. BS). The music is written in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat).

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

Section A: Measures 1-24. Chords: Cm⁹, Fm⁹, Cm⁹, Eb^Δ, Ab^Δ, Bb⁷, Eb, Bb/D, Cm, Bb.

Section B: Measures 25-64. Chords: Ab^Δ, Bb⁷, G⁷, Cm⁹, Ab^Δ, Fm⁷, Bb, B[°], Cm⁹, Ab^Δ, Fm⁷, Bb, B[°], Cm, Bb/D, Eb, Ab^Δ, Cm, Bb/D, Eb, Ab^Δ, Cm, Bb/D, Eb, Ab^Δ, G⁷.

Section C: Measures 65-78. Chords: Fm⁷, Eb⁷, Ab^Δ, Db^Δ, Bbm⁷, Eb⁷, Ab^Δ.

Time After Time

J. Styne

Intro

Intro

Chords: F^{Δ} , G^9 , Em^7 , Am^7 , E_b^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

Measures 1-16

Thème

Thème

Chords: C^{Δ} , Dm^7 , G^{sus4} , C^{Δ} , Dm^7 , G^{sus4} , G^9 , C^{Δ} , 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 , $G^{7\flat 9}$, C^6

Measures 17-48

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