

Bolerototo (pour Arnaud) (mi bémol)

B. Scherrer

9 A⁷ G^Δ A⁷

9 D^Δ A⁷ C^Δ

21 C⁷ F^Δ

29 E^{bΔ} B^{bΔ}

37 E^{bΔ} F^{#Δ} E^Δ E⁷

BouguyBlouz (mi bémol)

E. Nataf

Intro

Thème

Solos

4

8

13

17

21

25

28

32

36

Chords: $D^{\#0}$, $G^{\#0}$, Bm^7 , $C^{\#7}$, $F^{\#7}$, B^7 , $C^{\#7}$, B^7 , $F^{\#7}$, B^7 , $C^{\#7}$, $B^7 \#9$, $C^{\#7}$, $F^{\#7}$, B^7 , B^7 , Bm^7 , $G^{\#m^7}$, $F^{\#m^7}$, B^7 , $F^{\#m^7}$, $F^{\#7}$, B^7 , D^{Δ} , $G^{\#m^7}$, B^7 , B^7 , B^7 , $D^{\#0}$, $G^{\#0}$, Bm^7 , $C^{\#7}$, $F^{\#7}$, B^7 , E^7 , B^9 , $F^{\#7}$, $C^{\#7}$, $F^{\#7}$, B^7 .

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 systems of four measures each. It features a variety of chords including major, minor, dominant, and extended chords, as well as triads and dyads. The melody is written in treble clef with a 4/4 time signature. There are several triplet markings and ties throughout the section.

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 Theme section consists of four systems of four measures each. It begins with a repeat sign. The chords are primarily triads and dyads, with some extended chords. The melody is written in treble clef with a 4/4 time signature. There are several triplet markings and ties throughout the section.

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

B. Scherrer

A

1 C Δ

5 C Δ B $\flat\Delta$

9 Dm 7 F Δ

13 Dm 7 F Δ

B

17 C \sharp° Dm 7

21 E $\flat\Delta$ E $\flat\Delta$

Chasse à l'homme (mi bémol)

B. Scherrer

A

Bm⁷

C[♯]m⁷/B

D^Δ/B

E⁷/B

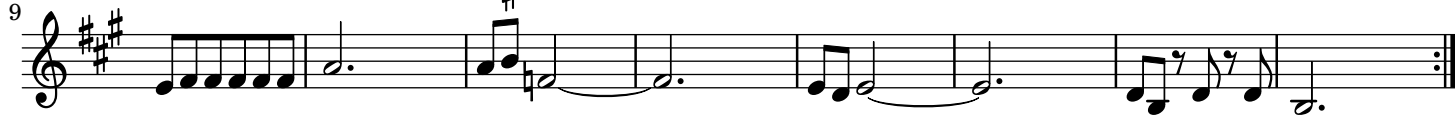


Bm⁷

C[♯]+/B

D^Δ/B

F^Δ♯5/B



B (Swing)

Em⁷

A⁷

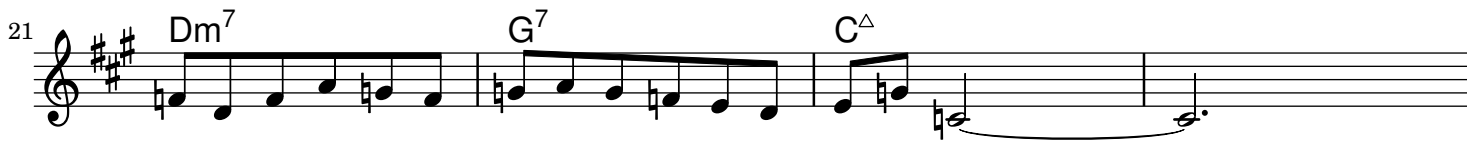
D^Δ



Dm⁷

G⁷

C^Δ



Cm⁷

F⁷

C[♯]m⁷

F[♯]7



Cm⁷

F⁷

1.

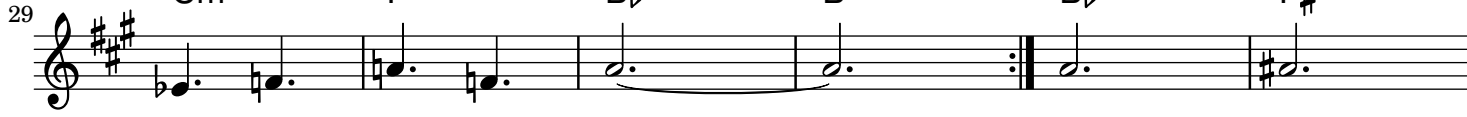
B[♭]Δ

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

13

5

9

Chords: C#m⁷, F#⁷/A#, A^Δ, F#⁷, C#m⁷, A^Δ, F#⁷, D^Δ, C#m⁷, F#⁷/A#, A^Δ, F#m⁷, C#m^Δ9, A^Δ, F#m⁷, G#m⁷, A^Δ

Grana Od Bora (mi bémol)

Traditionnel (arr. Bojan Z)

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano, featuring a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is divided into four sections: A, B, C, and D.

Section A (Measures 1-12): This section begins with a treble clef and a key signature of three sharps. The melody is played in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: A (measures 1-2), C#7 (measures 3-4), F#m (measures 5-6), G#7 (measures 7-8), C#7 (measures 9-10), E (measure 11), and D# (measure 12).

Section B (Measures 13-34): This section continues the melody and bass line. Chords are indicated above the staff: D# (measure 13), C#7 (measures 14-15), Bm7 (measures 16-17), C#7 (measures 18-19), F#m (measures 20-21), Bm7 (measures 22-23), C#7 (measures 24-25), Bm7 (measures 26-27), C#7 (measures 28-29), F#m (measures 30-31), Bm7 (measures 32-33), and C#7 (measure 34).

Section C (Measures 35-42): This section begins with a double bar line and a key signature change to two sharps (F#, C#). The melody is played in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: C#7 (measures 35-36), Bm7 (measures 37-38), C#7 (measures 39-40), and Bm7 (measures 41-42).

Section D (Measures 43-47): This section continues the melody and bass line. Chords are indicated above the staff: Bm7 (measures 43-44), Bm7 (measures 45-46), and C#7 (measure 47).

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and chord symbols. The melody is written in the treble clef, and the bass line is in the bass clef. The score is divided into four sections: A, B, C, and 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 seven staves of music. Chord symbols are placed above the staves: C#m7, B, A^Δ (measures 1-3); C#m7, B, A^Δ (measures 4-6); C#m, D#[°], E^Δ, G#m (measures 7-10); A^Δ (measures 11-12); A^Δ (measures 13-17); Em, D#[°] (measures 18-21); Dm, E⁷ (measures 22-25); Am, A#^Δ (measures 26-29); E⁷ (measures 30-33). There are repeat signs with first and second endings at measures 11-12 and 30-33.

Agent-C

Measures 34-49 of the Agent-C section. The key signature has one sharp (F#) and the time signature is 5/4. The score consists of four staves of music. Chord symbols are placed above the staves: Am⁹ (measures 34-37); Bb^Δ, Am⁹ (measures 38-41); Dm⁷, D#[°], E⁷ b⁹, F^Δ (measures 42-45); C^Δ, Bb^Δ, Am⁹ (measures 46-49). There are repeat signs at measures 37-41 and 48-49.

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 measures:

- Measure 1: Dm^9
- Measure 2: E°
- Measure 3: F^6
- Measure 4: Gm^7
- Measure 5: A^7
- Measure 6: Bb^Δ
- Measure 7: C^6
- Measure 8: A^7/C^\sharp
- Measure 9: $Dm^{6\ 9}$
- Measure 10: C^7
- Measure 11: $A^7\ b^9/C^\sharp$
- Measure 12: A^7/C^\sharp
- Measure 13: Dm^7
- Measure 14: Bb^Δ
- Measure 15: A^7
- Measure 16: Bb^Δ
- Measure 17: A^+
- Measure 18: D^Δ
- Measure 19: D^\sharp°
- Measure 20: Em^7
- Measure 21: A^7
- Measure 22: Em^7
- Measure 23: G^Δ
- Measure 24: A^7
- Measure 25: A^+
- Measure 26: D^Δ
- Measure 27: D^\sharp°
- Measure 28: Em^7
- Measure 29: A^7/G
- Measure 30: G
- Measure 31: C^\sharp^7
- Measure 32: 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

9 F#m⁷ D^Δ Bm⁷ F#m⁷ D^Δ Bm⁷

9 F#^Δ G#m⁷/F# A#m⁷/F# B^Δ/F# C#^{sus4} C#⁷

A F#m⁷ D^Δ Bm⁷

5 F#m⁷ D^Δ Bm⁷

9 F#^Δ G#m⁷/F# A#m⁷/F# B^Δ/F#

13 C#^{sus4} C#⁷ 1. 2.

18 **B** D#⁷ G#m⁷ C#^{sus4} C#⁷ F#^Δ

22 D#⁷ G#m⁷ C#^{sus4} C#⁷ F#^Δ

26 A#⁷ D#m⁷ G#⁷

30 C#^{sus4} C#⁷

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}

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

B. Scherrer

The musical score is written for a single melodic line in 4/4 time, key of D major (two sharps). 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: D^{Δ}
- Measure 2: Em^7
- Measure 3: $F\sharp m^7$
- Measure 4: G^{Δ}
- Measure 5: $E^7/G\sharp$
- Measure 6: A^7
- Measure 7: $A\sharp^{\circ 7}$
- Measure 8: Bm^7

Section A' (Measures 9-12):

- Measure 9: C^{Δ}
- Measure 10: G^{Δ}
- Measure 11: A^{sus4}
- Measure 12: A^7

Section B (Measures 13-20):

- Measure 13: Am^7
- Measure 14: $E/G\sharp$
- Measure 15: Gm^7
- Measure 16: $D/F\sharp$
- Measure 17: F^6 (First ending)
- Measure 18: Am/E
- Measure 19: $D\sharp^{\circ 7}$
- Measure 20: E^7

Section B' (Measures 21-24):

- Measure 21: F^6 (Second ending)
- Measure 22: Am/E
- Measure 23: B°
- Measure 24: Bb^7
- Measure 25: A^7

Section A' (Measures 25-32):

- Measure 25: D^{Δ}
- Measure 26: Em^7
- Measure 27: $F\sharp m^7$
- Measure 28: G^{Δ}
- Measure 29: $E^7/G\sharp$
- Measure 30: A^7
- Measure 31: $A\sharp^{\circ 7}$
- Measure 32: Bm^7

Section A' (Measures 33-36):

- Measure 33: C^{Δ}
- Measure 34: G^{Δ}
- Measure 35: A^{sus4}
- Measure 36: A^7

Risas de Bolivia (mi bémol)

Trad. Bolivie, Arr. B. Scherrer

A

Bm⁷ C#m⁷/F# D^Δ/B C#m⁷/F# Bm⁷ C#m⁷/F#

1. D^Δ C#m⁷/F# 2. Bm⁷ C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷

9 G A⁷ D^Δ Em⁷ F#m⁷

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

16 G^Δ D^Δ F#m⁷ Bm⁷ G^Δ D^Δ 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^Δ/B C#m⁷/F#

B

29 Bm⁷ Bm Bm^Δ/A# Bm⁷/A Bm⁶/G# G^Δ F#m⁷

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

36 Bm G^Δ G^Δ/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^Δ G#⁰ A G#⁰ G^Δ 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, followed by a double bar line.

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

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

Repeat sign at the end of measure 32.

Saint Thomas 5/8 (mi bémol)

Sonny Rollins, Arr. BS

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1000

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 Em⁷ F[♯]m⁷

5 Em⁷ F[♯]m⁷

9 F^Δ E[♭]Δ

13 D^Δ9 D^Δ9

B C[♯]m⁷ Bm⁷

17 C[♯]m⁷ Bm⁷

21 C^Δ B[♭]Δ

25 F^Δ9 F^Δ9

29 F^Δ9 F^Δ9

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)

The musical score is written in 4/4 time and consists of 8 staves. The key signature is one flat (B-flat). The score is divided into three sections: A, B, and C.

Section A: Measures 1-16. Chords: Am⁹, Dm⁹, Am⁹, C^Δ, F^Δ, G⁷, C, G/B, Am, G.

Section B: Measures 17-48. Chords: F^Δ, G⁷, E⁷, 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 49-72. Chords: Dm⁷, C⁷, F^Δ, Bb^Δ, Gm⁷, C⁷, F^Δ.

The score ends with a double bar line and repeat dots at the end of the final staff.

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

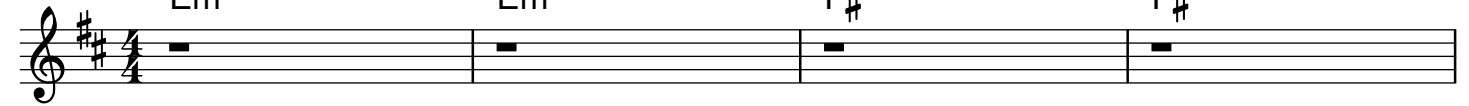
Intro (basse/batterie)

$\text{♩} = 104$
 Em^7

Em^7

$\text{F}\sharp^7$

$\text{F}\sharp^7$



Ligne de basse de base

