

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. The second system (measures 9-16) includes a repeat sign and a first ending bracket. The third system (measures 21-28) continues the melody and bass line. The fourth system (measures 29-36) features a more complex melodic line in the treble staff. The fifth system (measures 37-44) concludes the piece with a final chord.

BouguyBlouz

E. Nataf

Intro



Thème

Thème (Measures 4-27): Treble clef, 4/4 time. Chords: D7 (m4), E7 (m5), D7 (m6), A7 (m7), D7 (m8), E7 (m9), D7#9 (m10), E7 (m11), A7 (m12), D7 (m13), D7 (m14), Dm7 (m15), Bm7 (m16), Am7 (m17), D7 (m18), F△ (m19), Bm7 (m20), D7 (m21), D7 (m22), D7 (m23), D7 (m24), F#° (m25), B° (m26), Dm7 (m27), E7 (m28), A7 (m29). The melody includes triplets and various note values.

Solos

Solos (Measures 28-39): Treble clef, 4/4 time. Chords: D7 (m28), G7 (m32), D9 (m33), A7 (m36), E7 (m37), A7 (m38), D7 (m39). The melody is mostly rests, indicating solo sections.

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, Eb⁶9, 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, 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

<< 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. It consists of two main sections, A and B.

Section A: Measures 1 through 12. The key signature is G-flat major. 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 24. The key signature remains G-flat major. The melody is written in treble clef. Chords are indicated above the staff: E \emptyset (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^b^Δ B^b^Δ

13 A^b^Δ⁹

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

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. The first staff contains measures 1-4 with chords Em⁷, A⁷/C[#], C^Δ, and A⁷. The second staff, starting at measure 5, contains Em⁷, C^Δ, A⁷, and F^Δ. The third staff, starting at measure 9, contains Em⁷, A⁷/C[#], C^Δ, and Am⁷. The fourth staff, starting at measure 13, contains Em^Δ9, C^Δ, Am⁷, Bm⁷, and C^Δ. The piece concludes with a double bar line and repeat dots at the end of the fourth staff.

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 indicated by a '3' over a group of notes. The key signature is one sharp (F#), and the time signature is 4/4.

Kronembourg-Virus + Agent 000

B. Scherrer

KRO-A

Em⁷

D

C^Δ



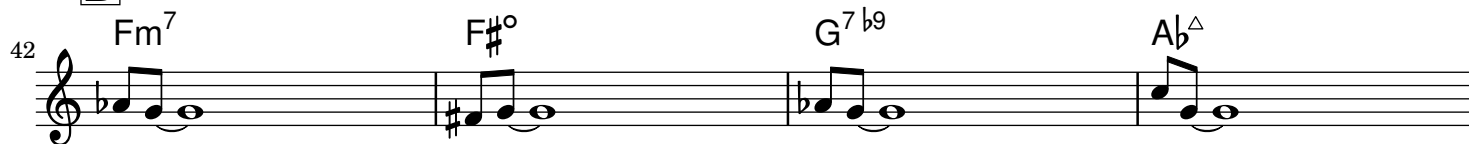
B



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 a triplet in measure 27. The final measure (51) ends with a double bar line and repeat dots.

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

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 .

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 (measures 5-8): D^bΔ, E^b6, C⁷/E, Fm^{6 9}
- Staff 3 (measures 9-12): E^b7, C⁷ b⁹/E, C⁷/E, Fm⁷
- Staff 4 (measures 13-16): D^bΔ, C⁷, D^bΔ, C⁺
- Staff 5 (measures 17-20): F^Δ, F[#]°, Gm⁷, C⁷
- Staff 6 (measures 21-24): Gm⁷, B^bΔ, C⁷, C⁺
- Staff 7 (measures 25-28): F^Δ, F[#]°, Gm⁷, C⁷/B^b, B^b
- Staff 8 (measures 29-32): 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^b^Δ E^b^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^b^Δ E^b^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

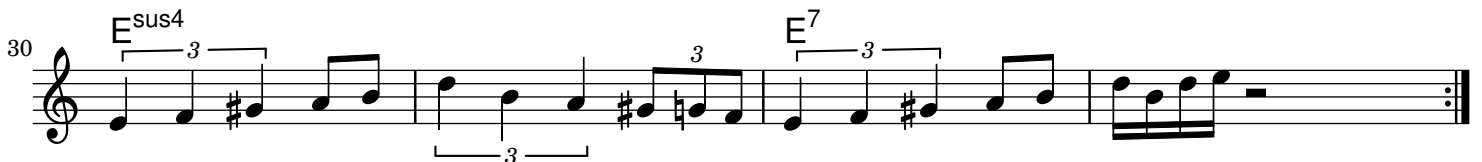
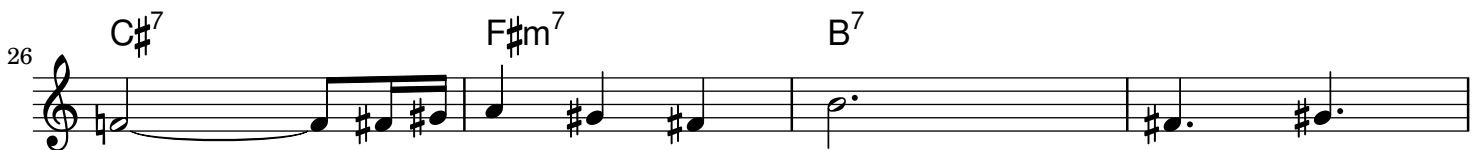
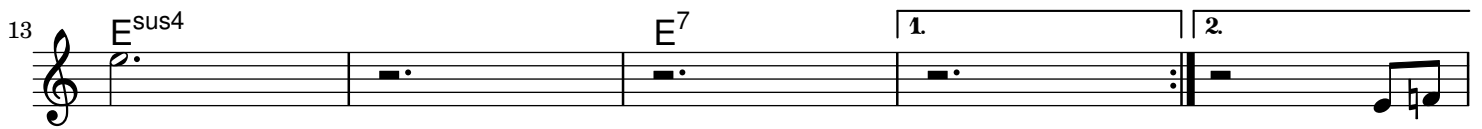
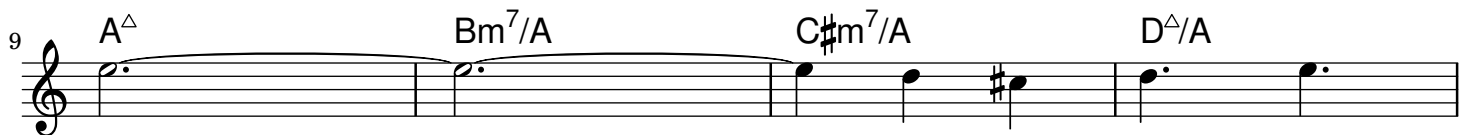
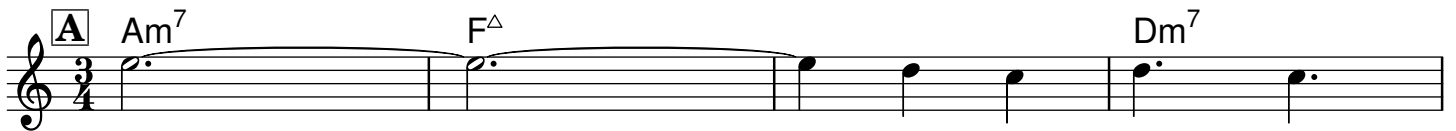
13 F^Δ Em⁷ Dm⁷ D^{b7}

Ma - cron n'veut pas, nous on est là

Ou-dé-a, Casse-toi-d'là !

B. Scherrer

Basse sur A



Perdre son temps

B. Scherrer

4/4

Measures 1-20 of the musical score in 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of five staves. Chord changes are indicated above the staves: 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. The piece ends with a double bar line and repeat dots in measure 20.

7/8

Measures 21-48 of the musical score in 7/8 time. The key signature remains three flats. The score consists of five staves. Chord changes are indicated above the staves: 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. The piece ends with a double bar line and repeat dots in 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 B \flat /C

3

A \flat /C Cm B \flat /C A \flat /C Gm/C

5

E \flat D \flat /E \flat

7

A \flat /E \flat E \flat D \flat /E \flat A \flat /E \flat B \flat /E \flat

9

Cm B \flat /C

20

11

A \flat /C

Gm/C

The image shows a musical score for two staves, measures 11 and 12. The key signature has two flats (B-flat and E-flat). Measure 11 is marked with the chord A \flat /C. Measure 12 is marked with the chord Gm/C. The melody in the treble clef consists of eighth and quarter notes, while the bass line in the bass clef features a steady eighth-note accompaniment. Both staves end with a double bar line and repeat dots.

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.

Section A (Measures 1-8):

- Measure 1: Chord F^Δ (F major triad).
- Measure 2: Chord Gm⁷ (G minor 7).
- Measure 3: Chord Am⁷ (A minor 7).
- Measure 4: Chord B^Δ (B-flat major triad).
- Measure 5: Chord G⁷/B (G dominant 7 with B in the bass).
- Measure 6: Chord C⁷ (C dominant 7).
- Measure 7: Chord C[♯]o⁷ (C major 7 with a sharp sign).
- Measure 8: Chord Dm⁷ (D minor 7).

Section B (Measures 9-12):

- Measure 9: Chord E^Δ (E major triad).
- Measure 10: Chord B^Δ (B-flat major triad).
- Measure 11: Chord C^{sus4} (C suspended 4).
- Measure 12: Chord C⁷ (C dominant 7).

Section B (Measures 13-16):

- Measure 13: Chord Cm⁷ (C minor 7).
- Measure 14: Chord G/B (G major triad with B in the bass).
- Measure 15: Chord B^Δm⁷ (B-flat minor 7).
- Measure 16: Chord F/A (F major triad with A in the bass).

Section B (Measures 17-20):

- Measure 17: Chord A^Δ6 (A major 6).
- Measure 18: Chord Cm/G (C minor 7 with G in the bass).
- Measure 19: Chord F[♯]o⁷ (F major 7 with a sharp sign).
- Measure 20: Chord G⁷ (G dominant 7).

Section B (Measures 21-24):

- Measure 21: Chord A^Δ6 (A major 6).
- Measure 22: Chord Cm/G (C minor 7 with G in the bass).
- Measure 23: Chord D^ø (D diminished triad).
- Measure 24: Chord D^Δ7 (D-flat major 7).
- Measure 25: Chord C⁷ (C dominant 7).

Section A' (Measures 25-32):

- Measure 25: Chord F^Δ (F major triad).
- Measure 26: Chord Gm⁷ (G minor 7).
- Measure 27: Chord Am⁷ (A minor 7).
- Measure 28: Chord B^Δ (B-flat major triad).
- Measure 29: Chord G⁷/B (G dominant 7 with B in the bass).
- Measure 30: Chord C⁷ (C dominant 7).
- Measure 31: Chord C[♯]o⁷ (C major 7 with a sharp sign).
- Measure 32: Chord Dm⁷ (D minor 7).

Section A' (Measures 33-36):

- Measure 33: Chord E^Δ (E major triad).
- Measure 34: Chord B^Δ (B-flat major triad).
- Measure 35: Chord C^{sus4} (C suspended 4).
- Measure 36: Chord C⁷ (C dominant 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

1. 2. 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

1. 2. 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[#]

1. 2. 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 section (measures 26-30):

1. 2.

Saint Thomas 5/8

Sonny Rollins, Arr. BS

This musical score is for the piece "Saint Thomas" in 5/8 time, arranged by BS for Sonny Rollins. The score is written for piano and consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 5/8. The score includes various chords and melodic lines, with some measures featuring rests in the treble staff and active lines in the bass staff, and vice versa. The chords are labeled above the staff: C⁶, Em⁷, A⁷, Dm⁷, G⁷, C⁶, C⁷/E, F⁶, F^{#0}, and G⁷. The piece concludes with a double bar line and repeat dots.

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

Chord symbols and measures:

- Measure 1: Cm⁷
- Measure 2: F⁷
- Measure 3: Cm⁷
- Measure 4: F⁷
- Measure 5: Em⁷
- Measure 6: A⁷
- Measure 7: Em⁷
- Measure 8: A⁷
- Measure 9: Em⁷
- Measure 10: A⁷
- Measure 11: A^bΔ
- Measure 12: C^Δ
- Measure 13: F^Δ
- Measure 14: C^Δ
- Measure 15: F^Δ
- Measure 16: C^Δ
- Measure 17: F^Δ
- Measure 18: 1. A^bΔ⁹
- Measure 19: 2. A^bΔ⁹
- Measure 20: B^b/C
- Measure 21: A^b/C
- Measure 22: Gm⁷/C
- Measure 23: Cm⁷

Samba Lek'

B. Scherrer

Sheet music for Samba Lek' in 4/4 time, featuring a melody line with chords and measure numbers.

Section A (Measures 1-8):

- Measure 1: Gm^7
- Measure 2: Am^7
- Measure 3: Gm^7
- Measure 4: Am^7
- Measure 5: Gm^7
- Measure 6: Am^7
- Measure 7: Gm^7
- Measure 8: Am^7

Section B (Measures 9-32):

- Measure 9: $A\flat^\Delta$
- Measure 10: $G\flat^\Delta$
- Measure 11: $F^\Delta 9$
- Measure 12: $F^\Delta 9$
- Measure 13: $F^\Delta 9$
- Measure 14: $F^\Delta 9$
- Measure 15: $F^\Delta 9$
- Measure 16: $F^\Delta 9$
- Measure 17: Em^7
- Measure 18: Dm^7
- Measure 19: Em^7
- Measure 20: Dm^7
- Measure 21: Em^7
- Measure 22: Dm^7
- Measure 23: Em^7
- Measure 24: Dm^7
- Measure 25: $E\flat^\Delta$
- Measure 26: $D\flat^\Delta$
- Measure 27: $E\flat^\Delta$
- Measure 28: $D\flat^\Delta$
- Measure 29: $A\flat^\Delta 9$
- Measure 30: $A\flat^\Delta 9$
- Measure 31: $A\flat^\Delta 9$
- Measure 32: $A\flat^\Delta 9$

Sur un air de jazz

B. Scherrer

13

9

5

Chord symbols: Gm^9 , E_b^Δ , A_b^7 , Cm^9 , Gm^9 , E_b^Δ , A_b^7 , E_b^Δ , G^7 , A_b^Δ , A^7 , $D^7 \#5$, E_b^Δ , A_b^Δ , Dm^7 , E_b^Δ

Le compte à rebours final

Europe (arr. BS)

A Cm⁹ Fm⁹

9 Cm⁹ Eb^Δ

17 Ab^Δ Bb⁷ Eb Bb/D Cm Bb

25 Ab^Δ Bb⁷ G⁷

B 33 Cm⁹ Ab^Δ Fm⁷ Bb B°

41 Cm⁹ Ab^Δ Fm⁷ Bb B°

49 Cm Bb/D Eb Ab^Δ Cm Bb/D Eb Ab^Δ

57 Cm Bb/D Eb Ab^Δ G⁷

65 **C** Fm⁷ Eb⁷ Ab^Δ Db^Δ

73 Bbm⁷ Eb⁷ Ab^Δ

Time After Time

J. Styne

Intro

Intro

Chords: F^Δ, G⁹, Em⁷, Am⁷, E^b⁹, Dm⁷, G⁷ ^b9, C^Δ, C⁶, Am, Am⁷/G, F[#]⁰, Fm⁶, Em⁷, C/E, Am⁷, D⁹, G^{sus}4, G⁹

Measures: 1-16

Thème

Thème

Chords: C^Δ, Dm⁷, G^{sus}4, C^Δ, Dm⁷, G^{sus}4, G⁹, C^Δ, B⁰, E⁷ ^b9, Am, Am/G, F[#]⁰, B⁷ ^b9, Em⁷, A⁷ ^b9, Dm⁷, E⁰, A⁷ [#]5, D⁹, G^{sus}4, G⁷ ^b9, C^Δ, Dm⁷, G^{sus}4, C^Δ, Dm⁷, G^{sus}4, G⁹, C^Δ, Gm⁷, C⁷, F^Δ, Fm⁷, Fm⁶, C⁶/G, F[#]⁰, Fm⁷, Em⁷, D^{sus}4, D⁷, C⁶/G, Dm⁷/G, G⁷ ^b9, C⁶

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