

# Bolerototo

B. Scherrer

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

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.

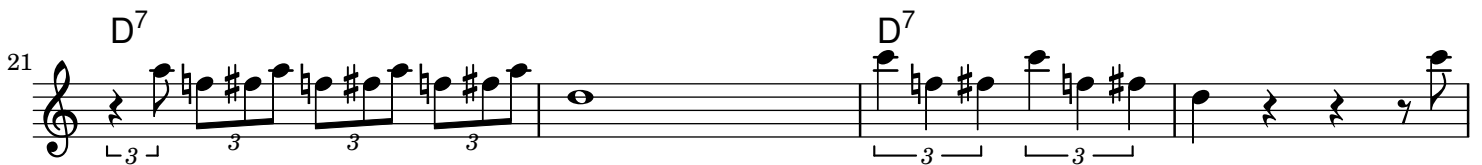
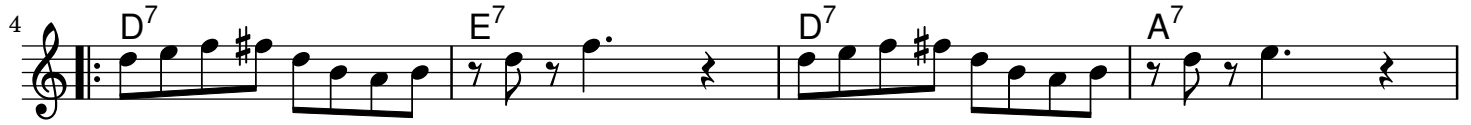
# BouguyBlouz

E. Nataf

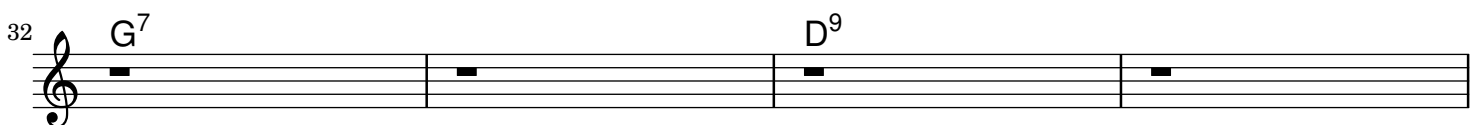
## Intro



## Thème



## Solos



# But Not For Me

G. Gershwin / I. Gershwin

## Intro

Intro

Chords: Eb<sup>Δ</sup>, D<sup>7</sup> #5, Db<sup>9</sup>, C<sup>7</sup> #5, Fm<sup>7</sup>, Gm<sup>7</sup>, Ab<sup>Δ</sup>, Bb<sup>9</sup>, Eb<sup>6</sup>, Fm<sup>7</sup>, Bb<sup>7</sup>, Eb<sup>6</sup> 9, Am<sup>7</sup>, D<sup>7</sup>, G<sup>Δ</sup>, F<sup>#7</sup> #5, F<sup>9</sup>, E<sup>7</sup> #5, Am<sup>7</sup>, Bm<sup>7</sup>, C<sup>Δ</sup>, D<sup>9</sup>, G<sup>6</sup>, Am<sup>7</sup>, D<sup>7</sup>, G<sup>6</sup>, G<sup>6</sup>, E<sup>o7</sup>, Fm<sup>7</sup>, Bb<sup>7</sup>, Eb<sup>6</sup>, Cm<sup>7</sup>, Fm<sup>7</sup>, Bb<sup>7</sup>, Eb<sup>6</sup>, Fm<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>

Measures: 1-24

## Thème

Thème

Chords: Eb<sup>Δ</sup>, Fm<sup>7</sup>, Bb<sup>7</sup>, Eb<sup>Δ</sup>, F<sup>9</sup>, Bb<sup>sus4</sup>, Bb<sup>7</sup>, Eb<sup>9</sup>, Bbm<sup>7</sup>, Eb<sup>sus4</sup>, 1. Ab<sup>Δ</sup>, Db<sup>9</sup>, Eb<sup>Δ</sup>, Cm<sup>7</sup>, Fm<sup>7</sup>, C<sup>7</sup> #5, Fm<sup>7</sup>, Bb<sup>7</sup>, 2. Ab<sup>Δ</sup>, Db<sup>9</sup>, Eb<sup>Δ</sup>, G<sup>7</sup> #5, C<sup>7</sup> #5, Fm<sup>9</sup>, Bb<sup>7</sup>, Eb<sup>Δ</sup>, Fm<sup>7</sup>, Bb<sup>7</sup>

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 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 $\flat$  $\Delta$  (measures 1-4), D $\flat$  $\Delta$  (measures 5-8), Fm $^7$  (measures 9-12), and A $\flat$  $\Delta$  (measures 13-16). The section ends with a double bar line and repeat dots.

**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 $\emptyset$  (measures 17-20), Fm $^7$  (measures 21-24), and G $\flat$  $\Delta$  (measures 25-28). The section ends with a double bar line.

# Chasse à l'homme

B. Scherrer

**A**  $Dm^7$   $Em^7/D$   $F^\Delta/D$   $G^7/D$

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

**B** (Swing)

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

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

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

29  $E\flat m^7$   $A\flat^7$  1.  $D\flat^\Delta$   $D^7\#5$  2.  $D\flat^\Delta$   $A^7\#5$

**Basse**

$Dm^7$   $Em^7/D$   $F^\Delta/D$   $G^7/D$

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

# Coucher de soleil (derrière un volet bloqué)

B. Scherrer

**A** Dm<sup>7</sup> C<sup>Δ</sup>

5 Dm<sup>7</sup> C<sup>Δ</sup>

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

13 A<sup>b</sup><sup>Δ</sup> 9

**B** E<sup>b</sup>m<sup>7</sup> D<sup>b</sup><sup>Δ</sup>

17 mf

21 E<sup>b</sup>m<sup>7</sup> D<sup>b</sup><sup>Δ</sup>

25 E<sup>Δ</sup> B<sup>Δ</sup>

29 A<sup>Δ</sup>

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

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

# En Chapelure

C. Cartier

Em<sup>7</sup> A<sup>7</sup>/C<sup>#</sup> C<sup>Δ</sup> A<sup>7</sup>

5 Em<sup>7</sup> C<sup>Δ</sup> A<sup>7</sup> F<sup>Δ</sup>

9 Em<sup>7</sup> A<sup>7</sup>/C<sup>#</sup> C<sup>Δ</sup> Am<sup>7</sup>

13 Em<sup>Δ</sup>9 C<sup>Δ</sup> Am<sup>7</sup> Bm<sup>7</sup> C<sup>Δ</sup>

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 Em<sup>7</sup>, A<sup>7</sup>/C<sup>#</sup>, C<sup>Δ</sup>, and A<sup>7</sup>. The second staff, starting at measure 5, contains Em<sup>7</sup>, C<sup>Δ</sup>, A<sup>7</sup>, and F<sup>Δ</sup>. The third staff, starting at measure 9, contains Em<sup>7</sup>, A<sup>7</sup>/C<sup>#</sup>, C<sup>Δ</sup>, and Am<sup>7</sup>. The fourth staff, starting at measure 13, contains Em<sup>Δ</sup>9, C<sup>Δ</sup>, Am<sup>7</sup>, Bm<sup>7</sup>, and C<sup>Δ</sup>. 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):**

- Staff 1: Measure 1 has a C chord. Measures 2-4 have an E<sup>7</sup> chord.
- Staff 2: Measure 5 has an Am chord. Measures 6-8 have a B<sup>7</sup> chord. Measures 9-12 have an E<sup>7</sup> chord.
- Staff 3: Measure 9 has an Am chord. Measures 10-11 have an E<sup>7</sup>/G# chord. Measure 12 has a G chord.
- Staff 4: Measure 13 has an F#<sup>0</sup> chord.

**Section B (Measures 13-34):**

- Staff 5: Measure 13 has an F<sup>Δ</sup> chord. Measures 14-15 have an E<sup>7</sup> chord. Measures 16-17 have a Dm<sup>7</sup> chord. Measures 18-19 have an E<sup>7</sup> chord.
- Staff 6: Measure 19 has an E<sup>7</sup> chord. Measures 20-21 have a Dm<sup>7</sup> chord. Measure 22 has an E<sup>7</sup> chord.
- Staff 7: Measure 23 has an Am chord. Measures 24-25 have a Dm<sup>7</sup> chord. Measures 26-27 have an E<sup>7</sup> chord. Measures 28-29 have a Dm<sup>7</sup> chord.
- Staff 8: Measure 27 has an E<sup>7</sup> chord. Measures 28-29 have a Dm<sup>7</sup> chord. Measure 30 has an E<sup>7</sup> chord.
- Staff 9: Measure 31 has an Am chord. Measures 32-33 have a Dm<sup>7</sup> chord. Measures 34-35 have an E<sup>7</sup> chord.

**Section C (Measures 35-46):**

- Staff 10: Measure 35 has an E<sup>7</sup> chord. Measures 36-37 have a Dm<sup>7</sup> chord. Measures 38-39 have an E<sup>7</sup> chord. Measures 40-41 have a Dm<sup>7</sup> chord.
- Staff 11: Measure 39 has an E<sup>7</sup> chord. Measures 40-41 have an Am chord. Measures 42-43 have a Dm<sup>7</sup> chord.
- Staff 12: Measure 43 has a Dm<sup>7</sup> chord. Measures 44-45 have a Dm<sup>7</sup> chord. Measures 46-47 have a Dm<sup>7</sup> chord.

**Section D (Measures 47-50):**

- Staff 13: Measure 47 has an E<sup>7</sup> chord. Measures 48-49 have a Dm<sup>7</sup> chord. Measure 50 has a G<sup>7</sup> chord.



# Kronembourg-Virus + Agent 000

B. Scherrer

## KRO-A

Em<sup>7</sup>

D

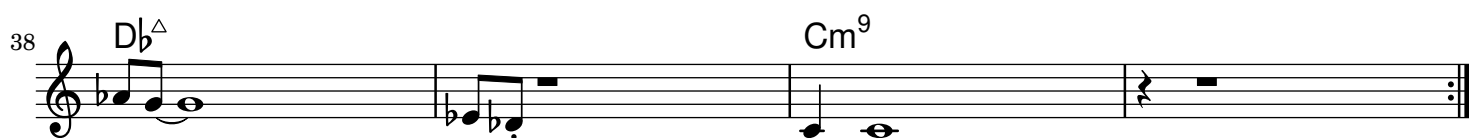
C<sup>Δ</sup>



## B



## Agent-C



## D



# La demoiselle de Montréal

Bruno Scherrer

**A** Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup>

5 Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup>

9 E<sup>0</sup> A<sup>7</sup> Dm<sup>7</sup> Fm

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

13

**C** Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>Δ A<sup>b</sup>Δ

19

23 D<sup>0</sup> G<sup>7</sup> Cm<sup>7</sup> C<sup>7</sup>

27 Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>Δ A<sup>b</sup>Δ

31 D<sup>0</sup> G<sup>7</sup>

**A'** Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup>

35

39 Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup>

43 E<sup>0</sup> A<sup>7</sup> Dm<sup>7</sup>

47 D<sup>0</sup> D<sup>b</sup>7 C<sup>Δ</sup> C<sup>Δ</sup>

51 D<sup>0</sup> D<sup>b</sup>7 C<sup>Δ</sup>

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 Dm<sup>7</sup>, G<sup>7</sup>, C<sup>Δ</sup>, E<sup>0</sup>, A<sup>7</sup>, Fm, C, A<sup>b</sup>6, B<sup>b</sup>6, B<sup>b</sup>7, E<sup>b</sup>Δ, A<sup>b</sup>Δ, D<sup>0</sup>, Cm<sup>7</sup>, C<sup>7</sup>, and D<sup>b</sup>7. The score is marked with measure numbers 5, 9, 13, 19, 23, 27, 31, 35, 39, 43, 47, and 51. The first section (A) spans measures 1-4, the second (B) spans measures 5-12, the third (C) spans measures 13-20, and the fourth (A') spans measures 35-40. The score ends with a double bar line and repeat dots at measure 51.

The image displays a musical score for the song "The Rose Tree". The score is written for a single melodic line in treble clef, with a key signature of one flat (B-flat) and a common time signature (C). The melody is presented in six staves, each containing eight measures. The first staff begins with a treble clef and a common time signature. The second staff is marked with a measure number of 63. The third staff is marked with a measure number of 73. The fourth staff is marked with a measure number of 81. The fifth staff is marked with a measure number of 89. The sixth staff is marked with a measure number of 101. The melody features various rhythmic values, including quarter notes, eighth notes, and sixteenth notes, as well as rests. A triplet of eighth notes is indicated in the second staff. The score concludes with a double bar line at the end of the sixth staff.

# La revanche du triton

B. Scherrer

5

9

13

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

# La révolte

Sébastien Faure (arrangement B. Scherrer)

Chords and measures shown in the score:

- Staff 1: Measures 1-4. Chords:  $Fm^9$ ,  $G^\circ$ ,  $A\flat^6$ ,  $B\flat m^7$ ,  $C^7$ .
- Staff 2: Measures 5-8. Chords:  $D\flat^\Delta$ ,  $E\flat^6$ ,  $C^7/E$ ,  $Fm^{6\ 9}$ .
- Staff 3: Measures 9-12. Chords:  $E\flat^7$ ,  $C^7\ b^9/E$ ,  $C^7/E$ ,  $Fm^7$ .
- Staff 4: Measures 13-16. Chords:  $D\flat^\Delta$ ,  $C^7$ ,  $D\flat^\Delta$ ,  $C^+$ .
- Staff 5: Measures 17-20. Chords:  $F^\Delta$ ,  $F^\sharp^\circ$ ,  $Gm^7$ ,  $C^7$ . Includes triplets in measures 17, 18, and 19.
- Staff 6: Measures 21-24. Chords:  $Gm^7$ ,  $B\flat^\Delta$ ,  $C^7$ ,  $C^+$ . Includes a triplet in measure 22.
- Staff 7: Measures 25-28. Chords:  $F^\Delta$ ,  $F^\sharp^\circ$ ,  $Gm^7$ ,  $C^7/B\flat$ ,  $B\flat$ . Includes triplets in measures 25, 26, and 27.
- Staff 8: Measures 29-32. Chords:  $E^7$ ,  $F^\Delta$ ,  $C^7$ ,  $F^\Delta$ . Includes a triplet in measure 29.

## 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** Fm<sup>9</sup> A<sup>b</sup>6 10 B<sup>b</sup>9 E<sup>b</sup>7

5 Fm<sup>9</sup> A<sup>b</sup>6 10 B<sup>b</sup>9 D<sup>b</sup>Δ

9 Fm<sup>9</sup> A<sup>b</sup>6 10 B<sup>b</sup>9 E<sup>b</sup>7 3

13 Fm<sup>9</sup> A<sup>b</sup>6 10 B<sup>b</sup>9 D<sup>b</sup>Δ

**B** E<sup>b</sup> B<sup>b</sup>/D B<sup>b</sup>m/D<sup>b</sup> C<sup>7</sup>

17 B<sup>b</sup>m<sup>7</sup> A<sup>b</sup>6 10 C<sup>7</sup>/G C<sup>7</sup>

21 D<sup>b</sup> C<sup>7</sup> #5 B<sup>o</sup> C<sup>7</sup>

25 B<sup>b</sup>m<sup>7</sup> A<sup>b</sup>6 10 C<sup>7</sup>/G F<sup>#</sup>Δ b5

29

**C** (contre-chant) Fm<sup>9</sup> A<sup>b</sup>6 10 B<sup>b</sup>9 E<sup>b</sup>7

35 Fm<sup>9</sup> A<sup>b</sup>6 10 B<sup>b</sup>9 D<sup>b</sup>Δ

39

# Oblivion

A. Piazzola, arr. B. Scherrer

**A1**

Gm Gm<sup>Δ</sup> Gm<sup>7</sup> Gm<sup>Δ</sup>

**A2**

5 Gm Gm<sup>Δ</sup> Gm<sup>7</sup> Gm<sup>6</sup>

9 Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sup>Δ</sup> E<sup>b</sup><sup>Δ</sup> A<sup>∅</sup> D<sup>7</sup>

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

17 D<sup>∅</sup> G<sup>7</sup> Cm<sup>7</sup>

21 A<sup>∅</sup> D<sup>7</sup> Gm Gm/F

25 A<sup>7</sup>/E D<sup>7</sup> Gm

**B**

29 Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sup>Δ</sup> E<sup>b</sup><sup>Δ</sup>

37 1. A<sup>∅</sup> D<sup>7</sup> Gm Gm<sup>Δ</sup> G<sup>7</sup>

45 2. A<sup>7</sup> D<sup>7</sup> Gm Gm<sup>Δ</sup> Gm<sup>7</sup> Gm<sup>Δ</sup>



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

Trad. stade de foot manif / Arr. B Scherrer

N.C. C<sup>Δ</sup> Dm<sup>7</sup> Em<sup>7</sup> E<sup>0</sup> A<sup>7</sup>

On est là, on est là, même si

5 Dm<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

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

9 F<sup>Δ</sup> Fm<sup>7</sup>/A<sup>b</sup> C/G F<sup>#0</sup>

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

13 F<sup>Δ</sup> Em<sup>7</sup> Dm<sup>7</sup> D<sup>b7</sup>

Ma - cron n'veut pas, nous on est là

# Ou-dé-a, Casse-toi-d'là !

B. Scherrer

Basse sur A

Am<sup>7</sup> F<sup>Δ</sup> Dm<sup>7</sup> Am<sup>7</sup> F<sup>Δ</sup> Dm<sup>7</sup>

9 A<sup>Δ</sup> Bm<sup>7</sup>/A C<sup>♯</sup>m<sup>7</sup>/A D<sup>Δ</sup>/A E<sup>sus4</sup> E<sup>7</sup>

A Am<sup>7</sup> F<sup>Δ</sup> Dm<sup>7</sup>

5 Am<sup>7</sup> F<sup>Δ</sup> Dm<sup>7</sup>

9 A<sup>Δ</sup> Bm<sup>7</sup>/A C<sup>♯</sup>m<sup>7</sup>/A D<sup>Δ</sup>/A

13 E<sup>sus4</sup> E<sup>7</sup> 1. 2.

18 B F<sup>♯7</sup> Bm<sup>7</sup> E<sup>sus4</sup> E<sup>7</sup> A<sup>Δ</sup>

22 F<sup>♯7</sup> Bm<sup>7</sup> E<sup>sus4</sup> E<sup>7</sup> A<sup>Δ</sup>

26 C<sup>♯7</sup> F<sup>♯m7</sup> B<sup>7</sup>

30 E<sup>sus4</sup> E<sup>7</sup>

# Perdre son temps

B. Scherrer

4/4

Chords: C<sup>sus4</sup>, D<sup>b</sup>Δ, E<sup>b</sup>6, D<sup>b</sup>Δ, C<sup>sus4</sup>, D<sup>b</sup>Δ, E<sup>b</sup>6, Fm7, Gm7, A<sup>b</sup>Δ, B<sup>b</sup>, B<sup>o</sup>7, C<sup>sus4</sup>, D<sup>b</sup>Δ, E<sup>b</sup>6, D<sup>b</sup>Δ, A<sup>b</sup>Δ, A<sup>o</sup>, B<sup>b</sup>6, B<sup>o</sup>7, Cm7, D<sup>b</sup>Δ, A<sup>b</sup>Δ, G7<sup>b</sup>9.

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<sup>sus4</sup>, D<sup>b</sup>Δ, E<sup>b</sup>6, D<sup>b</sup>Δ, C<sup>sus4</sup>, D<sup>b</sup>Δ, E<sup>b</sup>6, Fm7, Gm7, A<sup>b</sup>Δ, B<sup>b</sup>, B<sup>o</sup>7, C<sup>sus4</sup>, D<sup>b</sup>Δ, E<sup>b</sup>6, D<sup>b</sup>Δ, A<sup>b</sup>Δ, A<sup>o</sup>, B<sup>b</sup>6, B<sup>o</sup>7, Cm7, D<sup>b</sup>Δ, A<sup>b</sup>Δ, G7<sup>b</sup>9.

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  $A\flat^{\Delta}$   $A^{\circ}$   $B\flat^6$   $B^{\circ7}$

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

Dm<sup>9</sup> F<sup>Δ</sup> G<sup>7</sup> Dm<sup>9</sup> F<sup>Δ</sup> G<sup>7</sup>

7 8 9 10 11 12

Dm<sup>9</sup> F<sup>Δ</sup> G<sup>7</sup> Dm<sup>9</sup> F<sup>Δ</sup> G<sup>7</sup>

**B**

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

D<sup>Δ</sup> Bm<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup> Bm<sup>7</sup> A<sup>7</sup>

19 20 21 22 23 24

D<sup>Δ</sup> Bm<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup> D<sup>Δ</sup>

**C**

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

G<sup>b</sup>Δ E<sup>b</sup>m<sup>7</sup> D<sup>b</sup>7 G<sup>b</sup>Δ E<sup>b</sup>m<sup>7</sup> D<sup>b</sup>7

30 31 32 33 34 35 36

G<sup>b</sup>Δ E<sup>b</sup>m<sup>7</sup> D<sup>b</sup>7 G<sup>b</sup>Δ G<sup>b</sup>Δ

# 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

20/8

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 (Bb and Eb). 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, featuring a single melodic line in G minor (one flat) and 7/4 time. The piece 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:  $A^\circ$  chord.
- Measure 3:  $Bb^\Delta$  chord.
- Measure 4:  $Cm^7$  chord.
- Measure 5:  $D^7\#5$  chord.
- Measure 6:  $Eb^\Delta$  chord.
- Measure 7:  $E^\circ$  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:  $A^\circ$  chord.
- Measure 11:  $Bb^\Delta$  chord.
- Measure 12:  $Cm^7$  chord.
- Measure 13:  $D^7\#5$  chord.
- Measure 14:  $Eb^\Delta$  chord.
- Measure 15:  $E^\circ$  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 1-12):**

- Measure 1: Chord F<sup>Δ</sup> (F major triad).
- Measure 2: Chord Gm<sup>7</sup> (G minor 7).
- Measure 3: Chord Am<sup>7</sup> (A minor 7).
- Measure 4: Chord B<sup>Δ</sup> (B-flat major triad).
- Measure 5: Chord G<sup>7</sup>/B (G dominant 7 over B).
- Measure 6: Chord C<sup>7</sup> (C dominant 7).
- Measure 7: Chord C<sup>♯</sup>°<sup>7</sup> (C-sharp diminished 7).
- Measure 8: Chord Dm<sup>7</sup> (D minor 7).
- Measure 9: Chord E<sup>Δ</sup> (E major triad).
- Measure 10: Chord B<sup>Δ</sup> (B-flat major triad).
- Measure 11: Chord C<sup>sus4</sup> (C suspended 4).
- Measure 12: Chord C<sup>7</sup> (C dominant 7).

**Section B (Measures 13-33):**

- Measure 13: Chord Cm<sup>7</sup> (C minor 7).
- Measure 14: Chord G/B (G major over B).
- Measure 15: Chord B<sup>Δ</sup>m<sup>7</sup> (B-flat minor 7).
- Measure 16: Chord F/A (F major over A).
- Measure 17: Chord 1. A<sup>Δ</sup>°<sup>6</sup> (A-flat diminished 6).
- Measure 18: Chord Cm/G (C minor over G).
- Measure 19: Chord F<sup>♯</sup>°<sup>7</sup> (F-sharp diminished 7).
- Measure 20: Chord G<sup>7</sup> (G dominant 7).
- Measure 21: Chord 2. A<sup>Δ</sup>°<sup>6</sup> (A-flat diminished 6).
- Measure 22: Chord Cm/G (C minor over G).
- Measure 23: Chord D<sup>°</sup> (D diminished).
- Measure 24: Chord D<sup>Δ</sup>°<sup>7</sup> (D-flat diminished 7).
- Measure 25: Chord C<sup>7</sup> (C dominant 7).
- Measure 26: Chord F<sup>Δ</sup> (F major triad).
- Measure 27: Chord Gm<sup>7</sup> (G minor 7).
- Measure 28: Chord Am<sup>7</sup> (A minor 7).
- Measure 29: Chord B<sup>Δ</sup> (B-flat major triad).
- Measure 30: Chord G<sup>7</sup>/B (G dominant 7 over B).
- Measure 31: Chord C<sup>7</sup> (C dominant 7).
- Measure 32: Chord C<sup>♯</sup>°<sup>7</sup> (C-sharp diminished 7).
- Measure 33: Chord Dm<sup>7</sup> (D minor 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.

Dm<sup>7</sup> Em<sup>7</sup>/A F<sup>Δ</sup>/D Em<sup>7</sup>/A Dm<sup>7</sup> Em<sup>7</sup>/A

F<sup>Δ</sup> Em<sup>7</sup>/A Dm<sup>7</sup> Em<sup>7</sup>/A Dm<sup>7</sup> Em<sup>7</sup>/A

Dm<sup>7</sup> B<sup>b</sup> C<sup>7</sup> F<sup>Δ</sup> Gm<sup>7</sup> Am<sup>7</sup>

Dm<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup>/A Dm<sup>7</sup> Em<sup>7</sup>/A Dm<sup>7</sup>

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

Am<sup>7</sup> Dm<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Dm<sup>7</sup>

Dm<sup>9</sup> Am Dm<sup>9</sup> Am Dm<sup>7</sup> Em<sup>7</sup>/A F<sup>Δ</sup>/D Em<sup>7</sup>/A

**B** Dm<sup>7</sup> Dm Dm<sup>Δ</sup>/C<sup>#</sup> Dm<sup>7</sup>/C Dm<sup>6</sup>/B B<sup>b</sup>Δ Am<sup>7</sup>

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

B<sup>b</sup>Δ B<sup>b</sup>Δ/A Gm<sup>7</sup> F Am/E Dm<sup>7</sup> A<sup>7</sup>/C<sup>#</sup> A<sup>7</sup> A<sup>7</sup>/C<sup>#</sup>

Dm<sup>7</sup> Dm<sup>7</sup> F Am/E Dm F Am/E Dm

B<sup>b</sup>Δ B<sup>0</sup> C B<sup>0</sup> B<sup>b</sup>Δ B<sup>0</sup> C B<sup>0</sup>

B<sup>b</sup>Δ Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>Δ Am<sup>7</sup> Gm<sup>7</sup> F Am/E Dm<sup>7</sup>

# 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 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  $C^6$  chord indicated above the treble staff. The third system (measures 9-12) introduces more complex chords:  $C^6$  for measures 9 and 10,  $Em^7$  for measure 11, and  $A^7$  for measure 12. The final system (measures 13-16) features a series of chords:  $Dm^7$  for measure 13,  $G^7$  for measure 14,  $C^6$  for measure 15, and a sequence of  $C^7/E$ ,  $F^6$ ,  $F^\sharp^0$ , and  $G^7$  for measure 16. The melody in the treble staff is mostly composed of eighth notes, with some rests and a final phrase in measure 16.

1  $C^6$   $C^6$   $C^6$   $C^6$

5  $C^6$   $C^6$   $C^6$   $C^6$

9  $C^6$   $C^6$   $Em^7$   $A^7$

13  $Dm^7$   $G^7$   $C^6$   $C^7/E$   $F^6$   $F^\sharp^0$   $G^7$

# Samba Calor-é-a

B. Scherrer

1 Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

3 Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

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

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

9 C<sup>Δ</sup> F<sup>Δ</sup> C<sup>Δ</sup> F<sup>Δ</sup>

11 C<sup>Δ</sup> F<sup>Δ</sup> 1. A<sup>b</sup>Δ<sup>9</sup> 2. A<sup>b</sup>Δ<sup>9</sup>

12 B<sup>b</sup>/C A<sup>b</sup>/C

13 Gm<sup>7</sup>/C Cm<sup>7</sup>

# Samba Lek'

B. Scherrer

Sheet music for Samba Lek' in 4/4 time, featuring a melody line with various chords and a repeat sign.

The music is organized into systems, each starting with a measure number and a key signature change:

- System 1 (Measures 1-4):** Key signature: C major. Chords:  $Gm^7$  (Measures 1-2),  $Am^7$  (Measures 3-4). A repeat sign is present at the start of the first measure.
- System 2 (Measures 5-8):** Key signature: C major. Chords:  $Gm^7$  (Measures 5-6),  $Am^7$  (Measures 7-8).
- System 3 (Measures 9-12):** Key signature: B-flat major. Chords:  $A\flat^\Delta$  (Measures 9-10),  $G\flat^\Delta$  (Measures 11-12).
- System 4 (Measures 13-16):** Key signature: B-flat major. Chords:  $F^\Delta 9$  (Measures 13-14),  $F^\Delta 9$  (Measures 15-16). A repeat sign is present at the end of the system.
- System 5 (Measures 17-20):** Key signature: B-flat major. Chords:  $Em^7$  (Measures 17-18),  $Dm^7$  (Measures 19-20).
- System 6 (Measures 21-24):** Key signature: B-flat major. Chords:  $Em^7$  (Measures 21-22),  $Dm^7$  (Measures 23-24).
- System 7 (Measures 25-28):** Key signature: B-flat major. Chords:  $E\flat^\Delta$  (Measures 25-26),  $D\flat^\Delta$  (Measures 27-28).
- System 8 (Measures 29-32):** Key signature: B-flat major. Chords:  $A\flat^\Delta 9$  (Measures 29-30),  $A\flat^\Delta 9$  (Measures 31-32). A repeat sign is present at the end of the system.

# Sur un air de jazz

B. Scherrer

5

9

13

Chords:  $Gm^9$ ,  $E_b^\Delta$ ,  $A_b^7$ ,  $Cm^9$ ,  $Gm^9$ ,  $E_b^\Delta$ ,  $A_b^7$ ,  $E_b^\Delta$ ,  $G^7$ ,  $A_b^\Delta$ ,  $A^7$ ,  $D^7 \#5$ ,  $E_b^\Delta$ ,  $A_b^\Delta$ ,  $Dm^7$ ,  $E_b^\Delta$

# Le compte à rebours final

Europe (arr. BS)

**A** Cm<sup>9</sup> Fm<sup>9</sup>

9 Cm<sup>9</sup> Eb<sup>Δ</sup>

17 Ab<sup>Δ</sup> Bb<sup>7</sup> Eb Bb/D Cm Bb

25 Ab<sup>Δ</sup> Bb<sup>7</sup> G<sup>7</sup>

**B** 33 Cm<sup>9</sup> Ab<sup>Δ</sup> Fm<sup>7</sup> Bb B°

41 Cm<sup>9</sup> Ab<sup>Δ</sup> Fm<sup>7</sup> Bb B°

49 Cm Bb/D Eb Ab<sup>Δ</sup> Cm Bb/D Eb Ab<sup>Δ</sup>

57 Cm Bb/D Eb Ab<sup>Δ</sup> G<sup>7</sup>

65 **C** Fm<sup>7</sup> Eb<sup>7</sup> Ab<sup>Δ</sup> Db<sup>Δ</sup>

73 Bbm<sup>7</sup> Eb<sup>7</sup> Ab<sup>Δ</sup>



# Time After Time

J. Styne

## Intro

Musical notation for the Intro section (measures 1-12). The key signature is one flat (Bb) and the time signature is 4/4. The notes are: 1. F4 (quarter), 2. G4 (quarter), 3. A4 (quarter), 4. Bb4 (quarter), 5. C5 (quarter), 6. Bb4 (quarter), 7. A4 (quarter), 8. G4 (quarter), 9. F4 (quarter), 10. E4 (quarter), 11. D4 (quarter), 12. C4 (half). Chords: 1. FΔ, 5. Dm7, 9. Am, 13. Am7.

## Thème

Musical notation for the Thème section (measures 13-45). The key signature is one flat (Bb) and the time signature is 4/4. The notes are: 13. C4 (half), 14. D4 (quarter), 15. E4 (quarter), 16. F4 (quarter), 17. G4 (quarter), 18. A4 (quarter), 19. Bb4 (quarter), 20. C5 (quarter), 21. Bb4 (quarter), 22. A4 (quarter), 23. G4 (quarter), 24. F4 (quarter), 25. E4 (quarter), 26. D4 (quarter), 27. C4 (half), 28. Bb4 (quarter), 29. A4 (quarter), 30. G4 (quarter), 31. F4 (quarter), 32. E4 (quarter), 33. D4 (quarter), 34. C4 (half), 35. Bb4 (quarter), 36. A4 (quarter), 37. G4 (quarter), 38. F4 (quarter), 39. E4 (quarter), 40. D4 (quarter), 41. C4 (half), 42. Bb4 (quarter), 43. A4 (quarter), 44. G4 (quarter), 45. F4 (quarter), 46. E4 (quarter), 47. D4 (quarter), 48. C4 (half). Chords: 13. Am7, 17. CΔ, 21. CΔ, 25. Am, 29. Dm7, 33. CΔ, 37. CΔ, 41. C6/G, 45. C6/G.

# Togo (C)

Henri Texier

Intro (basse/batterie)

$\text{♩} = 104$

Gm<sup>7</sup> Gm<sup>7</sup> A<sup>7</sup> A<sup>7</sup>

5 Gm<sup>7</sup> Gm<sup>7</sup> A<sup>7</sup> A<sup>7</sup> Thème

9 Gm<sup>7</sup> Gm<sup>7</sup> A<sup>7</sup> A<sup>7</sup>

13 Gm<sup>7</sup> Gm<sup>7</sup> A<sup>7</sup> A<sup>7</sup>

17 Gm<sup>7</sup> Gm<sup>7</sup> A<sup>7</sup> A<sup>7</sup>

21 Gm<sup>7</sup> Gm<sup>7</sup> A<sup>7</sup> A<sup>7</sup>

Ligne de basse de base

Gm<sup>7</sup> Gm<sup>7</sup> A<sup>7</sup> A<sup>7</sup>