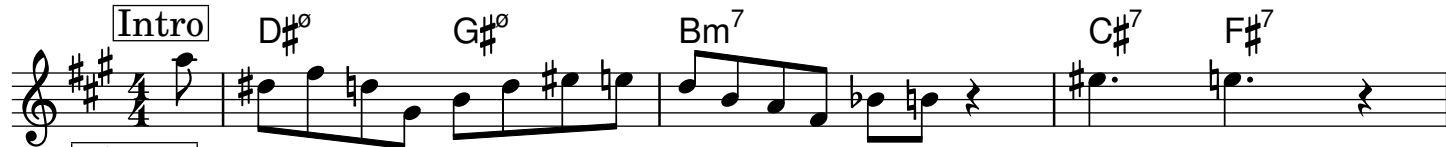


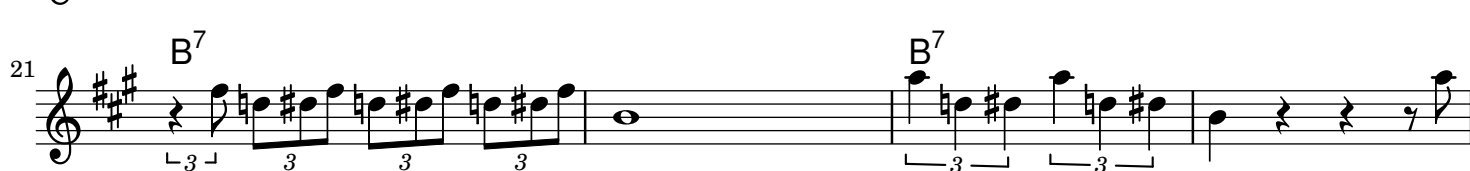
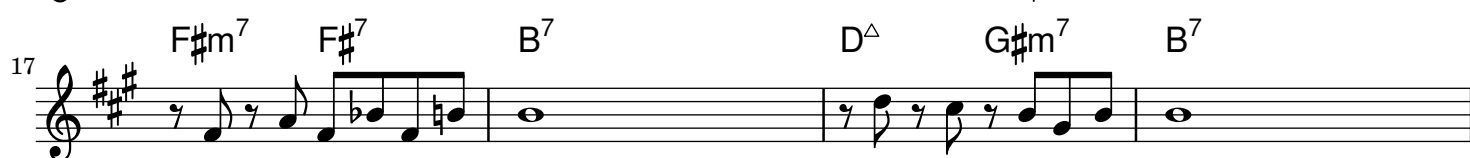
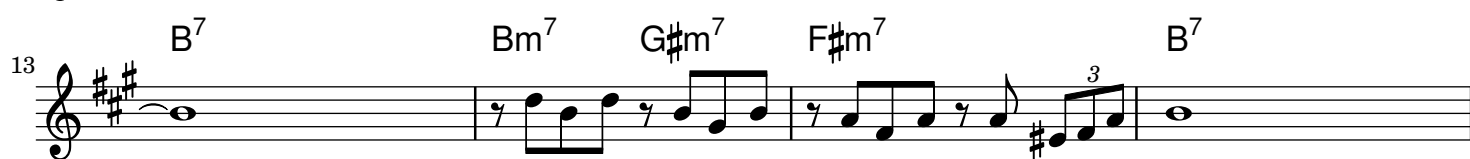
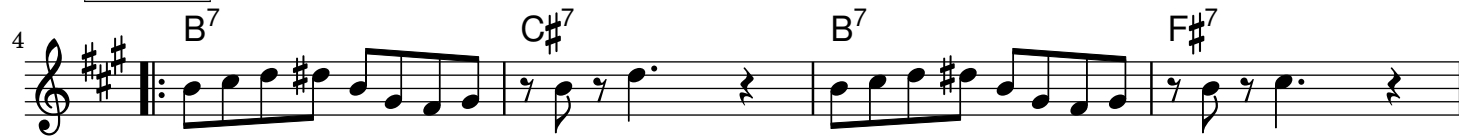
BouguyBlouz (mi bémol)

E. Nataf

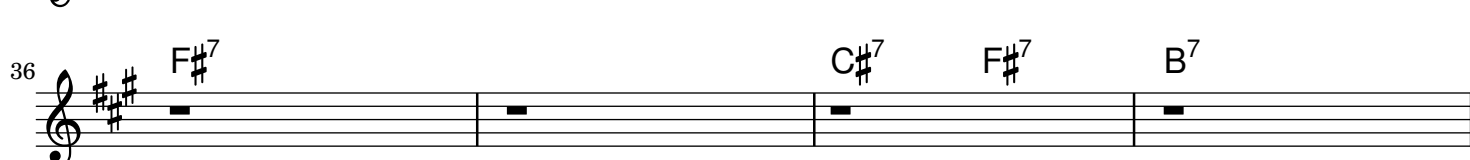
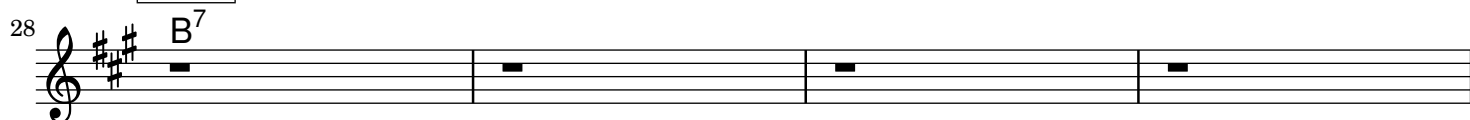
Intro



Thème



Solos



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

Thème

Thème

Chords: C^Δ, Dm⁷, G⁷, C^Δ, D⁹, G^{sus4}, G⁷, C⁹, Gm⁷, C^{sus4}, F^Δ, B^b9, C^Δ, Dm⁷, A⁷ #5, Dm⁷, G⁷, F^Δ, B^b9, C^Δ, E⁷ #5, A⁷ #5, Dm⁹, G⁷, C^Δ, Dm⁷, G⁷

Measures: 25-48

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

B. Scherrer

A

1 C Δ

5 C Δ

9 Dm 7 F Δ

13 Dm 7 F Δ

B

17 C \sharp^0 Dm 7

21 E \flat Δ E \flat Δ

Chasse à l'homme (mi bémol)

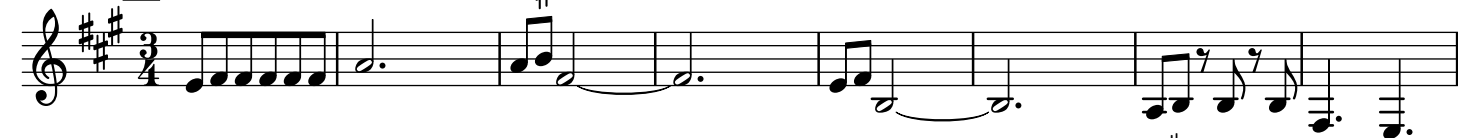
B. Scherrer

A Bm⁷

C[♯]m⁷/B

D^Δ/B

E⁷/B

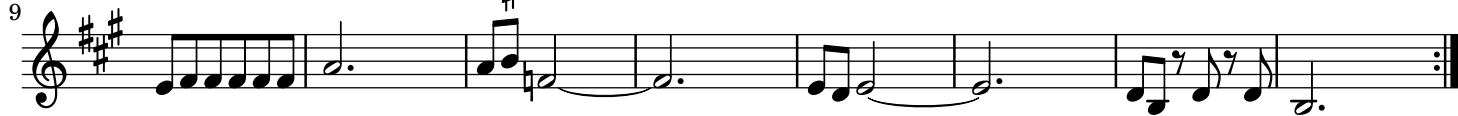


Bm⁷

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.

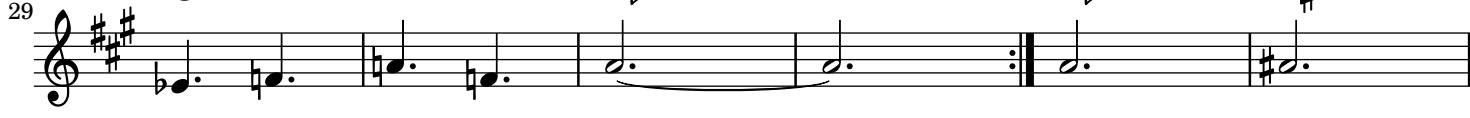
B[♭]Δ

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^Δ 9

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

Danse de (la fin de) l'abondance (mi bémol)

B. Scherrer

A

1. C^Δ B⁷ B^{bΔ} A⁷

5. C^Δ B⁷ B^{bΔ} A⁷

9. C^Δ B⁷ B^{bΔ} A⁷

13. C^Δ B⁷ B^{bΔ} A⁷

B

17. E^{bΔ} F⁶ F^{#o} Gm

21. E^{bΔ} F⁶ F^{#o} Gm

25. E^{bΔ} F⁶ F^{#o} Gm

29. 1. G^{#7} sus2

33. 2. G^{#7} sus2

En Chapelure (mi bémol)

C. Cartier

1 C#m⁷ F#⁷/A# A^Δ F#⁷

5 C#m⁷ A^Δ F#⁷ D^Δ

9 C#m⁷ F#⁷/A# A^Δ F#m⁷

13 C#m^Δ9 A^Δ F#m⁷ G#m⁷ A^Δ

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 six staves of music. Chord symbols are placed above the staves: C#m7, B, AΔ, C#m7, B, AΔ, C#m, D#°, EΔ, G#m, AΔ, B, Em, D#°, Dm, E7, Am, A#Δ, E7. The piece ends with a double bar line and repeat dots at measure 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, BbΔ, Am9, Dm7, D#°, E7b9, FΔ, CΔ, BbΔ, Am9. The piece ends with a double bar line and repeat dots at measure 49.

La demoiselle de Montréal (mi bémol)

Bruno Scherrer

1 A Bm⁷ E⁷ A^Δ

5 Bm⁷ E⁷ A^Δ

9 C^{#0} F^{#7} Bm⁷ Dm

13 B A F⁶ G⁶ A F⁶ G⁶

19 C Dm⁷ G⁷ C^Δ F^Δ

23 B⁰ E⁷ Am⁷ A⁷

27 Dm⁷ G⁷ C^Δ F^Δ

31 B⁰ E⁷

35 A' Bm⁷ E⁷ A^Δ

39 Bm⁷ E⁷ A^Δ

43 C^{#0} F^{#7} Bm⁷

47 B⁰ B^{b7} A^Δ A^Δ

51 B⁰ B^{b7} A^Δ

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

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

Nouveau Morceau (mi bémol)

B. Scherrer

5

9

13

17

21

25

Chords and musical notations include: $F\#^7$, G^Δ , $F\#m$, $C\#/G\#$, A , B^7 , Em^7 , B^7 , $F\#^7$, Bm^7 , C^Δ , $A\#^{o7}$, G^Δ , Em^7 , $F\#^7$, Em^7 , $F\#m^7$, F^Δ , $D\#^\Delta$, $C\#^\Delta$, and F^Δ .

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 Bm 7 C \sharp m 7 C \sharp $^{\circ}$ F \sharp 7

On est là, on est là, même si

5 Bm 7 F \sharp 7 Bm 7 E 7 D Δ Dm 7 /F

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

A/E D \sharp $^{\circ}$ D Δ C \sharp m 7 Bm 7 B \flat 7

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

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 $G^{\sharp o7}$

61 A^{sus4} $B\flat^{\Delta}$ C^6 $B\flat^{\Delta}$

65 F^{Δ} $F^{\sharp o}$ G^6 $G^{\sharp o7}$

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^b^Δ Cm⁷ B^b⁷ E^b^Δ Cm⁷ B^b⁷

30 E^b^Δ Cm⁷ B^b⁷ E^b^Δ E^b^Δ

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

B. Scherrer

A D Δ Em 7 F \sharp m 7 G Δ

5 E 7 /G \sharp A 7 A \sharp $^{\circ 7}$ Bm 7

9 C Δ G Δ A $^{\text{sus}4}$ A 7

13 **B** Am 7 E/G \sharp Gm 7 D/F \sharp

17 1. F 6 Am/E D \sharp $^{\circ 7}$ E 7

21 2. F 6 Am/E B $^{\circ}$ B \flat 7 A 7

A' D Δ Em 7 F \sharp m 7 G Δ

29 E 7 /G \sharp A 7 A \sharp $^{\circ 7}$ Bm 7

33 C Δ G Δ A $^{\text{sus}4}$ A 7

Risas de Bolivia (mi bémol)

Trad. Bolivie, Arr. B. Scherrer

A

Bm⁷ C#m⁷/F# D[△]/B C#m⁷/F# Bm⁷ C#m⁷/F#

1. D[△] C#m⁷/F# 2. Bm⁷ C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷

9 G A⁷ D[△] Em⁷ F#m⁷

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

16 G[△] D[△] F#m⁷ Bm⁷ G[△] D[△] 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[△]/B C#m⁷/F#

B

29 Bm⁷ Bm Bm[△]/A# Bm⁷/A Bm⁶/G# G[△] F#m⁷

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

36 Bm G[△] G[△]/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[△] G#⁰ A G#⁰ G[△] G#⁰ A G#⁰

48

The musical notation is for a guitar solo in A major, spanning measures 48 to 54. The key signature has two sharps (F# and C#). The notation 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 solo ends with a final chord of Bm⁷ in measure 57.

G[△] F#m⁷ Em⁷ F#m⁷ G[△] F#m⁷ Em⁷ D F#m/C# Bm⁷

Rêverie (mi bémol)

B. Scherrer

5

10

14

18

22

26

30

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

Saint Thomas 5/8 (mi bémol)

Sonny Rollins, Arr. BS

The musical score is written for piano in 5/8 time. It consists of 16 measures, organized into four systems of four measures each. The key signature is one flat (B-flat). The score includes piano accompaniment with chords and melodic lines in both hands.

System 1 (Measures 1-4): Chords are A⁶ in all measures. The right hand has rests in measures 1 and 2, and a melodic line in measures 3 and 4. The left hand has a consistent eighth-note bass line.

System 2 (Measures 5-8): Chords are A⁶ in all measures. The right hand has rests in measures 5 and 6, and a melodic line in measures 7 and 8. The left hand continues the eighth-note bass line.

System 3 (Measures 9-12): Chords are A⁶ in measures 9 and 10, C[♯]m⁷ in measure 11, and F[♯]7 in measure 12. The right hand has rests in measures 9 and 10, and a melodic line in measures 11 and 12. The left hand continues the eighth-note bass line.

System 4 (Measures 13-16): Chords are Bm⁷ in measure 13, E⁷ in measure 14, A⁶ in measure 15, and A⁷/C[♯] D⁶ D[♯]° E⁷ in measure 16. The right hand has chords in measures 13 and 14, and a melodic line in measures 15 and 16. The left hand continues the eighth-note bass line.

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 $E m^7$ $F\# m^7$

5 $E m^7$ $F\# m^7$

9 F^Δ $E b^\Delta$

13 $D^\Delta 9$ $D^\Delta 9$

B $C\# m^7$ $B m^7$

17 $C\# m^7$ $B m^7$

21 $C\# m^7$ $B m^7$

25 C^Δ $B b^\Delta$

29 $F^\Delta 9$ $F^\Delta 9$

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, F[♯]m⁷/A, 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, E⁷ b⁹, A⁶.

Togo (Eb)

Henri Texier

Intro (basse/batterie)

♩ = 100

F#m⁷ G#⁷ F#m⁷ G#⁷ Thème

5 F#m⁷ G#⁷ F#m⁷ G#⁷

9 F#m⁷ G#⁷ F#m⁷ G#⁷