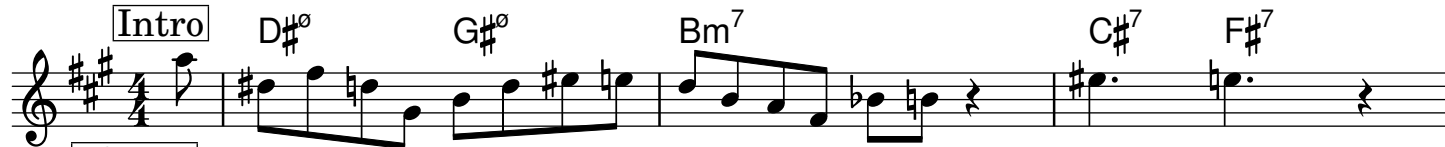


BouguyBlouz (mi bémol)

E. Nataf

Intro



Thème

Measures 4-25 of the Theme section. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notes are: Measure 4: F#4, A4, B4, G#4; Measure 5: F#4, E4, D#4, C#4; Measure 6: B4, A4, G#4, F#4; Measure 7: E4, D#4, C#4, B4; Measure 8: F#4, A4, B4, G#4; Measure 9: F#4, E4, D#4, C#4; Measure 10: B4, A4, G#4, F#4; Measure 11: E4, D#4, C#4, B4; Measure 12: F#4, A4, B4, G#4; Measure 13: F#4, E4, D#4, C#4; Measure 14: B4, A4, G#4, F#4; Measure 15: E4, D#4, C#4, B4; Measure 16: F#4, A4, B4, G#4; Measure 17: F#4, E4, D#4, C#4; Measure 18: B4, A4, G#4, F#4; Measure 19: E4, D#4, C#4, B4; Measure 20: F#4, A4, B4, G#4; Measure 21: F#4, E4, D#4, C#4; Measure 22: B4, A4, G#4, F#4; Measure 23: E4, D#4, C#4, B4; Measure 24: F#4, A4, B4, G#4; Measure 25: F#4, E4, D#4, C#4. Chords indicated above the staff are B7 (measure 4), C#7 (measure 5), B7 (measure 6), F#7 (measure 7), B7 (measure 8), C#7 (measure 9), B7#9 (measure 10), C#7 (measure 11), F#7 (measure 12), B7 (measure 13), B7 (measure 14), Bm7 (measure 15), G#m7 (measure 16), F#m7 (measure 17), B7 (measure 18), F#m7 (measure 19), F#7 (measure 20), B7 (measure 21), D△ (measure 22), G#m7 (measure 23), B7 (measure 24), B7 (measure 25). Trills are marked with '3' and a bracket in measures 13, 17, 21, and 25.

Solos

Measures 28-36 of the Solos section. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notes are: Measure 28: F#4, A4, B4, G#4; Measure 29: F#4, E4, D#4, C#4; Measure 30: B4, A4, G#4, F#4; Measure 31: E4, D#4, C#4, B4; Measure 32: F#4, A4, B4, G#4; Measure 33: F#4, E4, D#4, C#4; Measure 34: B4, A4, G#4, F#4; Measure 35: E4, D#4, C#4, B4; Measure 36: F#4, A4, B4, G#4. Chords indicated above the staff are B7 (measure 28), E7 (measure 32), E#° (measure 33), F#7 (measure 36), C#7 (measure 37), F#7 (measure 38), and B7 (measure 39).

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

B. Scherrer

A

1 4/4 C Δ 2 4/4 3 3/4 4 4/4 B \flat Δ 5 4/4 B \flat Δ 6 4/4 7 3/4 8 4/4 9 3/4 10 4/4 11 3/4 12 4/4

13 4/4 Dm⁷ 14 4/4 F Δ 15 3/4 16 4/4 17 3/4 18 4/4 19 3/4 20 4/4 21 3/4 22 4/4 23 3/4 24 4/4

B

17 4/4 C \sharp Δ 18 4/4 Dm⁷ 19 3/4 20 4/4 21 3/4 22 4/4 23 3/4 24 4/4 E \flat Δ 25 4/4 E \flat Δ 26 3/4 27 4/4 28 3/4 29 4/4 30 3/4 31 4/4

Chasse à l'homme (mi bémol)

B. Scherrer

A

Bm⁷

C[♯]m⁷/B

D^Δ/B

E⁷/B

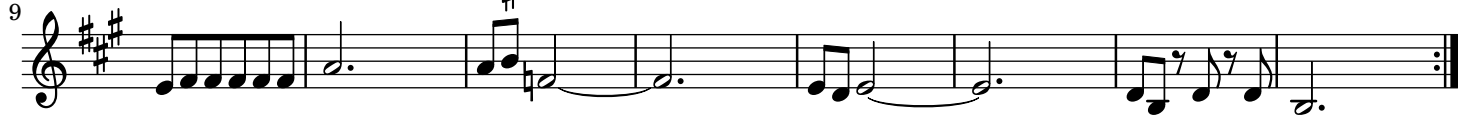


Bm⁷

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

5 Bm⁷ A^Δ

9 C^Δ G^Δ

13 F^Δ 9

B Cm⁷ B^bΔ

17 mf Cm⁷ B^bΔ

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

13

5

9

Chords: $C\#m^7$, $F\#^7/A\#$, A^Δ , $F\#^7$, $C\#m^7$, A^Δ , $F\#^7$, D^Δ , $C\#m^7$, $F\#^7/A\#$, A^Δ , $F\#m^7$, $C\#m^{\Delta 9}$, A^Δ , $F\#m^7$, $G\#m^7$, 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 seven 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 section ends with a double bar line and repeat signs.

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#°, E7 b9, FΔ, CΔ, BbΔ, Am9. The section ends with a double bar line and repeat signs.

La demoiselle de Montréal (mi bémol)

Bruno Scherrer

The musical score is written for a single melodic line in 3/4 time, key of D major (three sharps). The piece consists of 51 measures, organized into systems of two staves each. The score includes various chords and articulations, with some measures containing multiple chords or complex figures.

Measures and Chords:

- 1-4: **A** Bm⁷ E⁷ A^Δ
- 5-8: Bm⁷ E⁷ A^Δ
- 9-12: C[#]^o F[#]⁷ Bm⁷ Dm
- 13-16: **B** A F⁶ G⁶ A F⁶ G⁶
- 17-20: **C** Dm⁷ G⁷ C^Δ F^Δ
- 21-24: B^o E⁷ Am⁷ A⁷
- 25-28: Dm⁷ G⁷ C^Δ F^Δ
- 29-32: B^o E⁷
- 33-36: **A'** Bm⁷ E⁷ A^Δ
- 37-40: Bm⁷ E⁷ A^Δ
- 41-44: C[#]^o F[#]⁷ Bm⁷
- 45-48: B^o B^b⁷ A^Δ A^Δ
- 49-51: B^o B^b⁷ A^Δ

The score includes various articulations such as slurs, ties, and accents. The key signature is D major (three sharps). The time signature is 3/4.

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: $F\sharp^7$, G^Δ , $F\sharp m$, $C\sharp/G\sharp$, A , B^7 , Em^7 , B^7 , Em^7 , $F\sharp^7$, Bm^7 , C^Δ , $A\sharp^{o7}$, G^Δ , Em^7 , $F\sharp^7$, Em^7 , $F\sharp m^7$, F^Δ , $D\sharp^\Delta$, $C\sharp^\Delta$, 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[△] Bm⁷ C[♯]m⁷ C[♯][∅] F[♯]⁷

On est là, on est là, même si

5 Bm⁷ F[♯]⁷ Bm⁷ E⁷ D[△] Dm⁷/F

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

A/E D[♯][∅] D[△] C[♯]m⁷ Bm⁷ B[♭]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^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[△]/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 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

26

30

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

13

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994

997

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

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