

Bolerototo (pour Arnaud)

B. Scherrer

1. 2.

9 21 29 37

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

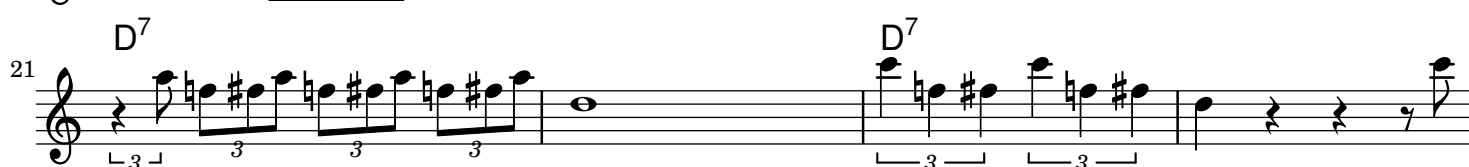
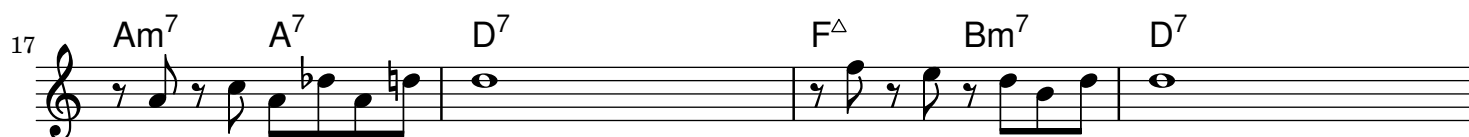
BouguyBlouz

E. Nataf

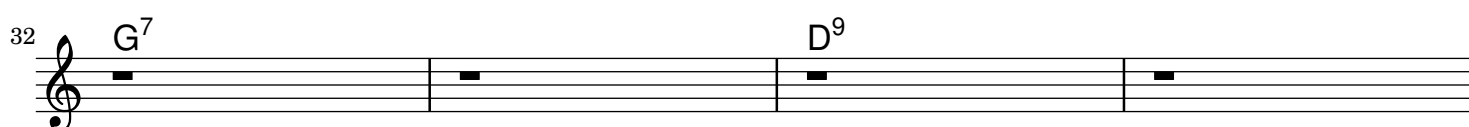
Intro



Thème



Solos



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, Eb⁶ 9, 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, featuring a complex, multi-measure rhythmic structure.

The score is divided into two main sections, A and B.

Section A: Measures 1 through 12. It begins with a key signature of three flats and a 4/4 time signature. The melody is characterized by frequent changes in the number of measures per bar, indicated by the 3/4 and 4/4 time signatures within the staff. Chords are marked 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).

Section B: Measures 17 through 24. This section continues the complex rhythmic pattern. Chords are marked: E $^{\circ}$ (measures 17-20), Fm 7 (measures 21-24), and G \flat Δ (measures 25-28).

The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and multi-measure rests. The key signature remains three flats throughout the piece.

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^bΔ B^bΔ

13 A^bΔ⁹

B E^bm⁷ D^bΔ

17 mf

21 E^bm⁷ D^bΔ

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, each containing four measures. The first staff begins with a treble clef and a key signature of one sharp (F#). The notes are: Measure 1 (G4, A4, B4), Measure 2 (C5, B4, A4), Measure 3 (G4, F#4, E4), and Measure 4 (D4, C4, B3). The second staff continues with: Measure 5 (G4, A4, B4), Measure 6 (C5, B4, A4), Measure 7 (G4, F#4, E4), and Measure 8 (D4, C4, B3). The third staff continues with: Measure 9 (G4, A4, B4), Measure 10 (C5, B4, A4), Measure 11 (G4, F#4, E4), and Measure 12 (D4, C4, B3). The fourth staff concludes with: Measure 13 (G4, A4, B4), Measure 14 (C5, B4, A4), Measure 15 (G4, F#4, E4), and Measure 16 (D4, C4, B3). The score ends with a double bar line and repeat dots. Chords are indicated above the staves: Em⁷, A⁷/C[#], C^Δ, A⁷, Em⁷, C^Δ, A⁷, F^Δ, Em⁷, A⁷/C[#], C^Δ, Am⁷, Em^Δ9, C^Δ, Am⁷, Bm⁷, and C^Δ.

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. 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#⁰, 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 and accidentals (sharps and naturals) throughout the piece.

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 four-measure rest in measure 10. The final measure (51) ends with a double bar line and repeat dots.

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

63

73

81

89

101

Detailed description: This image shows a musical score for a single melodic line, likely for a vocal part. The score is written on six staves, each containing measures 55 through 101. The key signature has one flat (B-flat), and the time signature is 4/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and phrasing slurs. Measure numbers 55, 63, 73, 81, 89, and 101 are printed at the beginning of their respective staves. A large, bold 'D' is placed at the start of the first staff, indicating the beginning of a new section or part. The text '(contre-chant sur dernier thème)' is written in parentheses next to the 'D'. The music features a mix of half notes, quarter notes, and eighth notes, with some measures containing rests. There are also some accidentals, such as flats and naturals, and a triplet of eighth notes in measure 65.

La revanche du triton

B. Scherrer

Chord symbols for measures 1-4: Cm⁹, Gb^Δ, Ab^Δ, Bb^Δ

Chord symbols for measures 5-8: Cm⁹, Gb^Δ, Ab^Δ, Eb^Δ

Chord symbols for measures 9-12: Gm, Gm^Δ/Gb, Gm⁷/F, Gm⁶/E

Chord symbols for measures 13-16: Eb^Δ, Gb^Δ, Ab^Δ, Bb^Δ

La révolte

Sébastien Faure (arrangement B. Scherrer)

Chords and measures shown in the score:

- Staff 1: Fm⁹ (measures 1-2), G[°] (measure 3), A^b6 (measures 4-5), B^bm⁷ (measure 6), C⁷ (measures 7-8).
- Staff 2: D^bΔ (measures 9-10), E^b6 (measures 11-12), C⁷/E (measures 13-14), Fm⁶9 (measures 15-16).
- Staff 3: E^b7 (measures 17-18), C⁷ b⁹/E (measures 19-20), C⁷/E (measures 21-22), Fm⁷ (measures 23-24).
- Staff 4: D^bΔ (measures 25-26), C⁷ (measures 27-28), D^bΔ (measures 29-30), C⁺ (measures 31-32).
- Staff 5: F^Δ (measures 33-34), F[#]° (measures 35-36), Gm⁷ (measures 37-38), C⁷ (measures 39-40).
- Staff 6: Gm⁷ (measures 41-42), B^bΔ (measures 43-44), C⁷ (measures 45-46), C⁺ (measures 47-48).
- Staff 7: F^Δ (measures 49-50), F[#]° (measures 51-52), Gm⁷ (measures 53-54), C⁷/B^b (measures 55-56), B^b (measures 57-58).
- Staff 8: E⁷ (measures 59-60), F^Δ (measures 61-62), C⁷ (measures 63-64), F^Δ (measures 65-66).

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

5

A2

9

13

17

21

25

29

B

37

45

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

Am⁷ F^Δ Dm⁷ Am⁷ F^Δ Dm⁷

9 A^Δ Bm⁷/A C[♯]m⁷/A D^Δ/A E^{sus4} E⁷

A Am⁷ F^Δ Dm⁷

5 Am⁷ F^Δ Dm⁷

9 A^Δ Bm⁷/A C[♯]m⁷/A D^Δ/A

13 E^{sus4} E⁷ 1. 2.

18 B F^{♯7} Bm⁷ E^{sus4} E⁷ A^Δ

22 F^{♯7} Bm⁷ E^{sus4} E⁷ A^Δ

26 C^{♯7} F^{♯m7} B⁷

30 E^{sus4} E⁷

Perdre son temps

B. Scherrer

4/4

Measures 1-20 of the musical score for 'Perdre son temps' in 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of five staves of music. Chord symbols are placed 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, and 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 for 'Perdre son temps' in 7/8 time. The key signature remains three flats. The score consists of five staves of music. Chord symbols are placed 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, and 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

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}
- Measure 2: Chord Gm^7
- Measure 3: Chord Am^7
- Measure 4: Chord Bb^{Δ}
- Measure 5: Chord G^7/B
- Measure 6: Chord C^7
- Measure 7: Chord $C^{\#o7}$
- Measure 8: Chord Dm^7

Section B (Measures 9-12):

- Measure 9: Chord Eb^{Δ}
- Measure 10: Chord Bb^{Δ}
- Measure 11: Chord C^{sus4}
- Measure 12: Chord C^7

Section B (Measures 13-16):

- Measure 13: Chord Cm^7
- Measure 14: Chord G/B
- Measure 15: Chord Bbm^7
- Measure 16: Chord F/A

Section B (Measures 17-20):

- Measure 17: Chord Ab^6
- Measure 18: Chord Cm/G
- Measure 19: Chord $F^{\#o7}$
- Measure 20: Chord G^7

Section B (Measures 21-24):

- Measure 21: Chord Ab^6
- Measure 22: Chord Cm/G
- Measure 23: Chord D°
- Measure 24: Chord $D^{\flat7}$
- Measure 25: Chord C^7

Section A' (Measures 25-32):

- Measure 25: Chord F^{Δ}
- Measure 26: Chord Gm^7
- Measure 27: Chord Am^7
- Measure 28: Chord Bb^{Δ}
- Measure 29: Chord G^7/B
- Measure 30: Chord C^7
- Measure 31: Chord $C^{\#o7}$
- Measure 32: Chord Dm^7

Section A' (Measures 33-36):

- Measure 33: Chord Eb^{Δ}
- Measure 34: Chord Bb^{Δ}
- Measure 35: Chord C^{sus4}
- Measure 36: Chord C^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

Dm⁷ Dm⁷ Em⁷/A Dm⁷ Em⁷/A Dm⁷

B^b^Δ F^Δ Am⁷ Dm⁷ B^b^Δ 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^b^Δ Am⁷

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

B^b^Δ B^b^Δ/A Gm⁷ F Am/E Dm⁷ A⁷/C[#] A⁷ A⁷/C[#]

Dm⁷ Dm⁷ F Am/E Dm F Am/E Dm

B^b^Δ B⁰ C B⁰ B^b^Δ B⁰ C B⁰

B^b^Δ Am⁷ Gm⁷ Am⁷ B^b^Δ Am⁷ Gm⁷ F Am/E Dm⁷

Rêverie

B. Scherrer

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of two staves: a guitar staff (top) and a vocal staff (bottom). The key signature is one flat (B-flat major/E-flat minor), and the time signature is 4/4. The guitar staff includes chord diagrams and fret numbers (5, 10, 14, 18, 22, 26, 30). The vocal staff features a melody with lyrics written below the notes. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests. The guitar part includes various chord voicings and melodic lines, while the vocal part features a prominent melody with lyrics.

Guitar Staff (Top):

- Measures 1-4: G⁷, E^bΔ, G⁷, E^bΔ
- Measures 5-8: G⁷, E^bΔ, G⁷, E^bΔ
- Measures 9-12: A^bΔ, Am⁷, A^bΔ, Am⁷
- Measures 13-16: B^b6, B^b6, B^b6, B^b6
- Measures 17-20: E^bΔ, Em⁷, E^bΔ, Em⁷
- Measures 21-24: F⁶, F⁶, F⁶, F⁶
- Measures 25-28: G⁷, E^bΔ, G⁷, E^bΔ
- Measures 29-32: G⁷, E^bΔ, G⁷, E^bΔ

Vocal Staff (Bottom):

- Measures 1-4: "Hello, hello, good morning to you"
- Measures 5-8: "I've been here, I've been here, I've been here"
- Measures 9-12: "I've been here, I've been here, I've been here"
- Measures 13-16: "I've been here, I've been here, I've been here"
- Measures 17-20: "I've been here, I've been here, I've been here"
- Measures 21-24: "I've been here, I've been here, I've been here"
- Measures 25-28: "I've been here, I've been here, I've been here"
- Measures 29-32: "I've been here, I've been here, I've been here"

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 C⁶ chords indicated above the first two measures of each system. The third system (measures 9-12) introduces more complex chords: Em⁷ and A⁷ in the treble, while the bass continues with eighth notes. The final system (measures 13-16) features a more active piano accompaniment with chords Dm⁷, G⁷, C⁶, C⁷/E, F⁶, F^{#0}, and G⁷ indicated above the treble staff. The piece concludes with a double bar line and repeat dots.

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Chords: C⁶, C⁶, C⁶, C⁶, C⁶, C⁶, C⁶, C⁶, Em⁷, A⁷, Dm⁷, G⁷, C⁶, C⁷/E, F⁶, F^{#0}, G⁷

Samba Calor-é-a

B. Scherrer

1 Cm⁷ F⁷ Cm⁷ F⁷

3 Cm⁷ F⁷ Cm⁷ F⁷

5 Em⁷ A⁷ Em⁷ A⁷

7 Em⁷ A⁷ Ab^Δ

9 C^Δ F^Δ C^Δ F^Δ

11 C^Δ F^Δ 1. Ab^Δ 9 2. Ab^Δ 9

B^b/C A^b/C

3 Gm⁷/C Cm⁷

Samba Lek'

B. Scherrer

The musical score for "Samba Lek'" is written in 4/4 time and consists of seven staves of music. The key signature has one flat (B-flat). The score is divided into two sections, A and B.

Section A: Measures 1 through 12. The melody is primarily in the treble clef. Chords are indicated above the staff: Gm⁷ (measures 1-4), Am⁷ (measures 5-8), and F^Δ9 (measures 9-12). A repeat sign is present at the end of measure 12.

Section B: Measures 13 through 32. The melody continues in the treble clef. Chords are indicated above the staff: Em⁷ (measures 13-16), Dm⁷ (measures 17-20), Eb^Δ (measures 21-24), Db^Δ (measures 25-28), Ab^Δ9 (measures 29-32), and Ab^Δ9 (measures 33-36). A repeat sign is present at the end of measure 36.

Chord Progression Summary:

- Measures 1-4: Gm⁷
- Measures 5-8: Am⁷
- Measures 9-12: F^Δ9
- Measures 13-16: Em⁷
- Measures 17-20: Dm⁷
- Measures 21-24: Eb^Δ
- Measures 25-28: Db^Δ
- Measures 29-32: Ab^Δ9
- Measures 33-36: Ab^Δ9

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)

Sheet music for "Le compte à rebours final" (Europe, arr. BS). The music is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat).

The score is divided into three sections: A, B, and C.

Section A: Measures 1-24. Chords: Cm⁹, Fm⁹, Cm⁹, Eb^Δ, Ab^Δ, Bb⁷, Eb, Bb/D, Cm, Bb, Ab^Δ, Bb⁷, G⁷.

Section B: Measures 25-64. Chords: Cm⁹, Ab^Δ, Fm⁷, Bb, B[°], Cm⁹, Ab^Δ, Fm⁷, Bb, B[°], Cm, Bb/D, Eb, Ab^Δ, Cm, Bb/D, Eb, Ab^Δ, Cm, Bb/D, Eb, Ab^Δ, G⁷.

Section C: Measures 65-78. Chords: Fm⁷, Eb⁷, Ab^Δ, Db^Δ, 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