

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 bass line with many beamed eighth notes. The final system (measures 37-44) concludes the piece with a final chord.

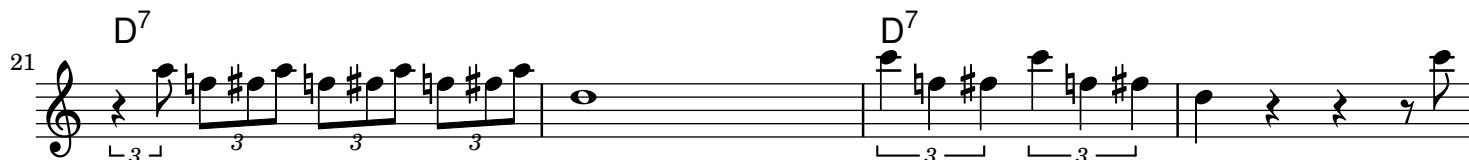
BouguyBlouz

E. Nataf

Intro



Thème



Solos



But Not For Me

G. Gershwin / I. Gershwin

Intro

Intro

Chords: Eb^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 13. It begins with a key signature change to G-flat major. The melody is characterized by frequent multi-measure rests (3, 4, and 5 measures) and a mix of eighth and quarter notes. Chord changes include E-flat major with a triangle (E \flat^{Δ}), D-flat major with a triangle (D \flat^{Δ}), F minor 7 (Fm⁷), and A-flat major with a triangle (A \flat^{Δ}). The section concludes with a repeat sign.

Section B: Measures 17 through 21. This section continues the complex rhythmic patterns. Chord changes include E⁰, F minor 7 (Fm⁷), and G-flat major with a triangle (G \flat^{Δ}).

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

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)

1 **A** C E⁷

5 Am B⁷ E⁷

9 Am E⁷/G[#] G F[#]°

13 F^Δ E⁷ Dm⁷ E⁷ Dm⁷

19 **B** E⁷ Dm⁷ E⁷

23 Am Dm⁷ E⁷ Dm⁷

27 E⁷ Dm⁷ E⁷

31 Am Dm⁷ E⁷ Dm⁷

35 **C** E⁷ Dm⁷ E⁷ Dm⁷

39 E⁷ Am Dm⁷

43 Dm⁷ Dm⁷

47 **D** E⁷ Dm⁷ G⁷

Detailed description: This is a musical score for a piece titled 'Grana Od Bora', arranged by Bojan Z. The score is written for a single melodic line in 4/4 time. It consists of 48 measures, organized into four systems of 12 measures each. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four sections labeled A, B, C, and D. Section A (measures 1-12) starts with a C chord and features a melodic line with eighth and sixteenth notes, including a triplet in measure 9. Section B (measures 13-24) continues the melodic development with various chords like E7, Dm7, and Am. Section C (measures 25-36) includes a repeat sign in measure 35. Section D (measures 37-48) concludes the piece with a final melodic phrase and a G7 chord in measure 48. The arrangement uses a variety of chords including major, minor, dominant, and diminished chords, as well as triads and dyads.

Kronembourg-Virus + Agent 000

B. Scherrer

KRO-A

Em⁷

D

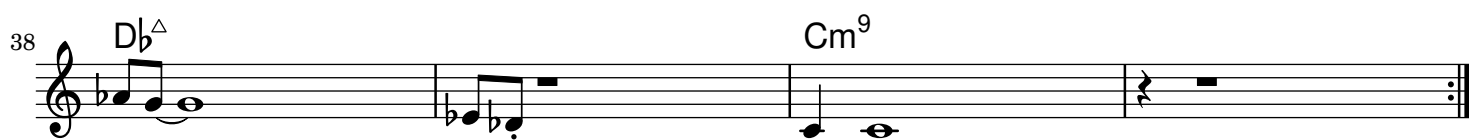
C^Δ



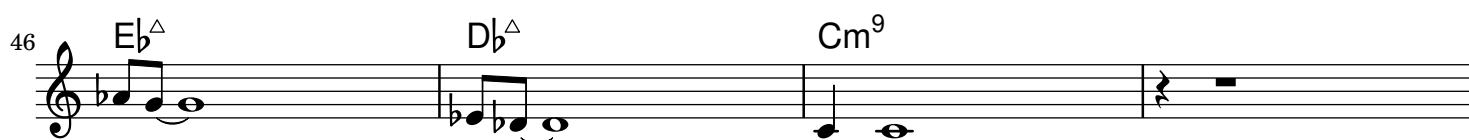
B



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 Dm⁷, G⁷, C^Δ, E⁰, A⁷, Fm, C, A^b6, B^b6, B^b7, E^bΔ, A^bΔ, D⁰, Cm⁷, C⁷, D^b7, and D^b7. The score is marked with a 4-measure rest in measure 10 and a 4-measure rest in measure 48. The score ends with a double bar line and repeat dots in measure 51.

The image displays a musical score for the song "The Rose Tree". It consists of six staves of music, each beginning with a measure number (63, 73, 81, 89, 101) and a treble clef. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (flats). The melody is characterized by a mix of eighth and quarter notes, often beamed together. The score is presented in a clean, black-and-white format, typical of a printed musical manuscript.

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: Measures 1-4. Chords: Fm^9 , G° , $A\flat^6$, $B\flat m^7$, 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^Δ , F^\sharp° , 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^Δ , F^\sharp° , 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^Δ , C^7 , F^Δ . 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 Fm⁹ A \flat ^{6 10} B \flat ⁹ E \flat ⁷

5 Fm⁹ A \flat ^{6 10} B \flat ⁹ D \flat ^{Δ}

9 Fm⁹ A \flat ^{6 10} B \flat ⁹ E \flat ⁷ 3

13 Fm⁹ A \flat ^{6 10} B \flat ⁹ D \flat ^{Δ}

B E \flat B \flat /D B \flat m/D \flat C⁷

17 B \flat m⁷ A \flat ^{6 10} C⁷/G C⁷

21 D \flat C⁷^{#5} B^o C⁷

25 B \flat m⁷ A \flat ^{6 10} C⁷/G F \sharp ^{Δ \flat 5}

29

C (contre-chant)

35 Fm⁹ A \flat ^{6 10} B \flat ⁹ E \flat ⁷

39 Fm⁹ A \flat ^{6 10} B \flat ⁹ D \flat ^{Δ}

Oblivion

A. Piazzola, arr. B. Scherrer

A1

Gm Gm^Δ Gm⁷ Gm^Δ

A2

5 Gm Gm^Δ Gm⁷ Gm⁶

9 Cm⁷ F⁷ B[♭]^Δ E[♭]^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[♭]^Δ E[♭]^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

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

Chords: 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.

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^{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.

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° $B\flat^6$ $B^{\circ7}$

69 Cm^7 $D\flat^{\Delta}$ $A\flat^{\Delta}$ $G^7\flat^9$

Planète Ça tourne

B. Scherrer

A

1 Dm⁹ F^Δ G⁷ Dm⁹ F^Δ G⁷

7 Dm⁹ F^Δ G⁷ Dm⁹ F^Δ G⁷

B

13 D^Δ Bm⁷ A⁷ D^Δ Bm⁷ A⁷

19 D^Δ Bm⁷ A⁷ D^Δ D^Δ

C

24 G^{bΔ} E^bm⁷ D^{b7} G^{bΔ} E^bm⁷ D^{b7}

30 G^{bΔ} E^bm⁷ D^{b7} G^{bΔ} G^{bΔ}

Prog-to-log 2000

B. Scherrer

Chord symbols: Cm, Bb/C, Ab/C, Cm, Bb/C, Ab/C, Gm/C, Eb, Db/Eb, Ab/Eb, Eb, Db/Eb, Ab/Eb, Bb/Eb, Cm, Bb/C.

Measure numbers: 3, 5, 7, 9.

Time signature: 14/8.

Key signature: B-flat major (three flats).

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 melody in G minor (B-flat major) with a 7/4 time signature. The music 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.

Section C (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^{Δ} (F major triad).
- Measure 2: Chord Gm^7 (G minor 7).
- Measure 3: Chord Am^7 (A minor 7).
- Measure 4: Chord Bb^{Δ} (B-flat major triad).
- Measure 5: Chord G^7/B (G 7 with B in the bass).
- Measure 6: Chord C^7 (C 7).
- Measure 7: Chord $C^{\#o7}$ (C# diminished 7).
- Measure 8: Chord Dm^7 (D minor 7).
- Measure 9: Chord Eb^{Δ} (E-flat major triad).
- Measure 10: Chord Bb^{Δ} (B-flat major triad).
- Measure 11: Chord C^{sus4} (C suspended 4).
- Measure 12: Chord C^7 (C 7).

Section B (Measures 13-33):

- Measure 13: Chord Cm^7 (C minor 7).
- Measure 14: Chord G/B (G major triad with B in the bass).
- Measure 15: Chord Bbm^7 (B-flat minor 7).
- Measure 16: Chord F/A (F major triad with A in the bass).
- Measure 17: Chord Ab^6 (A-flat 6).
- Measure 18: Chord Cm/G (C minor 7 with G in the bass).
- Measure 19: Chord $F^{\#o7}$ (F# diminished 7).
- Measure 20: Chord G^7 (G 7).
- Measure 21: Chord Ab^6 (A-flat 6).
- Measure 22: Chord Cm/G (C minor 7 with G in the bass).
- Measure 23: Chord D° (D diminished).
- Measure 24: Chord $D^{\flat 7}$ (D-flat 7).
- Measure 25: Chord C^7 (C 7).
- Measure 26: Chord F^{Δ} (F major triad).
- Measure 27: Chord Gm^7 (G minor 7).
- Measure 28: Chord Am^7 (A minor 7).
- Measure 29: Chord Bb^{Δ} (B-flat major triad).
- Measure 30: Chord G^7/B (G 7 with B in the bass).
- Measure 31: Chord C^7 (C 7).
- Measure 32: Chord $C^{\#o7}$ (C# diminished 7).
- Measure 33: Chord Dm^7 (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.

Chords: Dm⁷, Em⁷/A, F^Δ/D, Em⁷/A, Dm⁷, Em⁷/A, F^Δ, B^b, C⁷, Gm⁷, Am⁷, B^b^Δ, F^Δ, Am⁷, Dm⁷, Am⁷, Dm⁷, Am⁷, Dm⁷, Am⁷, Dm⁷, Am⁷, Dm⁷, Dm⁹, Am, Dm⁹, Am, Dm⁷, Em⁷/A, F^Δ/D, Em⁷/A, 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, 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

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 sign: 1. 2.

Detailed description: The musical score is written for a single melodic line in 4/4 time. It begins with a key signature of one flat (B-flat) and a common time signature of 4/4. The first staff (measures 1-4) contains a melodic line starting with a quarter note G4, followed by a quarter rest, then a half note G4, and a quarter note F#4. Above the staff are the chords G^7 and $E\flat^\Delta$. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. The second staff (measures 5-8) continues the melody with a quarter note G4, a quarter note F#4, a half note E4, and a quarter note D4. Above the staff are the chords G^7 and $E\flat^\Delta$. A repeat sign with first and second endings is shown above the staff. The third staff (measures 9-12) contains a melodic line starting with a quarter note D4, followed by a quarter note C4, a half note B3, and a quarter note A3. Above the staff are the chords $A\flat^\Delta$ and Am^7 . The fourth staff (measures 13-16) continues the melody with a quarter note G3, a quarter note F3, a half note E3, and a quarter note D3. Above the staff are the chords $B\flat^6$ and $B\flat^6$. The fifth staff (measures 17-20) contains a melodic line starting with a quarter note D3, followed by a quarter note C3, a half note B2, and a quarter note A2. Above the staff are the chords $E\flat^\Delta$ and Em^7 . The sixth staff (measures 21-24) continues the melody with a quarter note G2, a quarter note F2, a half note E2, and a quarter note D2. Above the staff are the chords F^6 and F^6 . The seventh staff (measures 25-28) contains a melodic line starting with a quarter note G2, followed by a quarter note F2, a half note E2, and a quarter note D2. Above the staff are the chords G^7 and $E\flat^\Delta$. The eighth staff (measures 29-32) continues the melody with a quarter note G2, a quarter note F2, a half note E2, and a quarter note D2. Above the staff are the chords G^7 and $E\flat^\Delta$. The piece ends with a double bar line and repeat dots.

Saint Thomas 5/8

Sonny Rollins, Arr. BS

This piano score for "Saint Thomas" is in 5/8 time. It consists of four systems of music, each with a treble and bass staff. The melody is primarily in the treble staff, often using eighth and sixteenth notes, with some rests. The piano accompaniment in the bass staff provides a steady rhythmic foundation with eighth notes and chords. Chord symbols are placed above the staff to indicate the harmonic structure.

System 1 (Measures 1-4): Treble staff has a whole rest in the first two measures, followed by eighth notes in the last two. Bass staff has a continuous eighth-note line. Chords: C⁶.

System 2 (Measures 5-8): Similar to System 1, with a whole rest in the first two measures. Chords: C⁶.

System 3 (Measures 9-12): Treble staff has a whole rest in the first two measures, then a half note in the third, and a quarter note in the fourth. Bass staff continues the eighth-note line. Chords: C⁶, Em⁷, A⁷.

System 4 (Measures 13-16): Treble staff has a half note in the first measure, then a quarter note in the second, and a half note in the third, ending with a quarter rest. Bass staff continues the eighth-note line. Chords: 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 A^bΔ

9 C^Δ F^Δ C^Δ F^Δ

11 C^Δ F^Δ 1. A^bΔ⁹ 2. A^bΔ⁹

12 B^b/C A^b/C

13 Gm⁷/C 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):

- Measures 1-4: Gm^7
- Measures 5-8: Am^7

Section B (Measures 9-32):

- Measures 9-12: $A\flat^\Delta$
- Measures 13-16: $F^\Delta 9$
- Measures 17-20: Em^7
- Measures 21-24: Dm^7
- Measures 25-28: $E\flat^\Delta$
- Measures 29-32: $A\flat^\Delta 9$

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

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