

Bolerototo (mi bémol)

B. Scherrer

9

21

29

37

Chords: A^7 , G^Δ , A^7 , D^Δ , A^7 , C^Δ , C^7 , F^Δ , E_b^Δ , B_b^Δ , E_b^Δ , F^\sharp^Δ , E^Δ , E^7

BouguyBlouz (mi bémol)

E. Nataf

Intro

Thème

Solos

The musical score is written for a single melodic line in 4/4 time. The key signature is three sharps (F#, C#, G#). The score is divided into three main sections: Intro, Theme, and Solos.

Intro (Measures 1-4): The Intro begins with a treble clef and a key signature of three sharps. The first measure contains a quarter note G#4. The second measure contains a quarter note F#4. The third measure contains a quarter note E4. The fourth measure contains a quarter note D#4.

Theme (Measures 5-25): The Theme section begins with a repeat sign. The first measure contains a quarter note G#4. The second measure contains a quarter note F#4. The third measure contains a quarter note E4. The fourth measure contains a quarter note D#4. The fifth measure contains a quarter note C#4. The sixth measure contains a quarter note B3. The seventh measure contains a quarter note A3. The eighth measure contains a quarter note G#3. The ninth measure contains a quarter note F#3. The tenth measure contains a quarter note E3. The eleventh measure contains a quarter note D#3. The twelfth measure contains a quarter note C#3. The thirteenth measure contains a quarter note B2. The fourteenth measure contains a quarter note A2. The fifteenth measure contains a quarter note G#2. The sixteenth measure contains a quarter note F#2. The seventeenth measure contains a quarter note E2. The eighteenth measure contains a quarter note D#2. The nineteenth measure contains a quarter note C#2. The twentieth measure contains a quarter note B1. The twenty-first measure contains a quarter note A1. The twenty-second measure contains a quarter note G#1. The twenty-third measure contains a quarter note F#1. The twenty-fourth measure contains a quarter note E1. The twenty-fifth measure contains a quarter note D#1.

Solos (Measures 26-37): The Solos section begins with a treble clef and a key signature of three sharps. The first measure contains a quarter note G#4. The second measure contains a quarter note F#4. The third measure contains a quarter note E4. The fourth measure contains a quarter note D#4. The fifth measure contains a quarter note C#4. The sixth measure contains a quarter note B3. The seventh measure contains a quarter note A3. The eighth measure contains a quarter note G#3. The ninth measure contains a quarter note F#3. The tenth measure contains a quarter note E3. The eleventh measure contains a quarter note D#3. The twelfth measure contains a quarter note C#3. The thirteenth measure contains a quarter note B2. The fourteenth measure contains a quarter note A2. The fifteenth measure contains a quarter note G#2. The sixteenth measure contains a quarter note F#2. The seventeenth measure contains a quarter note E2. The eighteenth measure contains a quarter note D#2. The nineteenth measure contains a quarter note C#2. The twentieth measure contains a quarter note B1. The twenty-first measure contains a quarter note A1. The twenty-second measure contains a quarter note G#1. The twenty-third measure contains a quarter note F#1. The twenty-fourth measure contains a quarter note E1. The twenty-fifth measure contains a quarter note D#1.

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. The Intro consists of four systems of four measures each. It features a variety of chords including major, minor, and dominant chords, as well as triads and extended chords. The melody is written in treble clef with a 4/4 time signature. There are several triplet markings and ties throughout the section.

Thème

Thème

Chords: C^Δ, Dm⁷, G⁷, C^Δ, D⁹, G^{sus4}, G⁷, C⁹, Gm⁷, C^{sus4}, F^Δ, B^b9, C^Δ, Am⁷, Dm⁷, A⁷ #5, Dm⁷, G⁷, F^Δ, B^b9, C^Δ, E⁷ #5, A⁷ #5, Dm⁹, G⁷, C^Δ, Dm⁷, G⁷.

Measures: 25-48. The Theme consists of four systems of four measures each. It begins with a repeat sign. The chords are primarily major and minor triads, with some extended chords and a few dominant chords. The melody is written in treble clef with a 4/4 time signature. There are several ties and a double bar line with repeat dots at the end of the section.

<< 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° 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

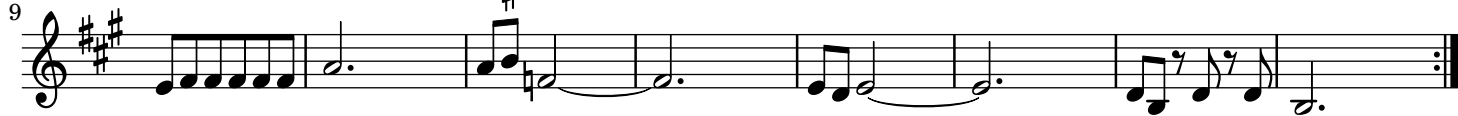


Bm⁷

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.

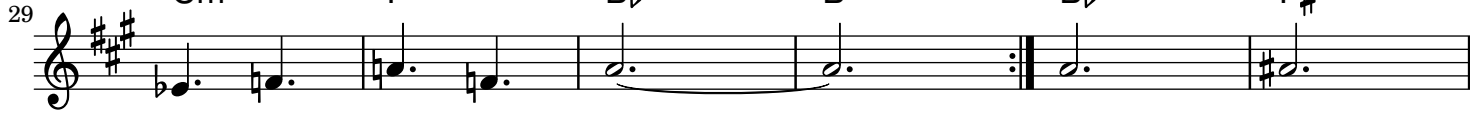
B[♭]Δ

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^Δ9

B Cm⁷ B^bΔ

mf

17 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

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

Grana Od Bora (mi bémol)

Traditionnel (arr. Bojan Z)

A

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

B

C

D

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 (measures 1-2), B (measures 3-4), A^Δ (measures 5-6), C#m7 (measures 7-8), B (measures 9-10), A^Δ (measures 11-12), C#m (measures 13-14), D#[°] (measures 15-16), E^Δ (measures 17-18), G#m (measures 19-20), A^Δ (measures 21-22), Em (measures 23-24), D#[°] (measures 25-26), Dm (measures 27-28), E⁷ (measures 29-30), Am (measures 31-32), A#^Δ (measures 33-34). Measures 21-22 and 29-30 include first and second endings.

Agent-C

Measures 34-47 of the Agent-C section. The key signature has one flat (Bb) and the time signature is 5/4. The score consists of four staves of music. Chord symbols are placed above the staves: Am⁹ (measures 34-35), Bb^Δ (measures 36-37), Am⁹ (measures 38-39), Dm⁷ (measures 40-41), D#[°] (measures 42-43), E⁷ b9 (measures 44-45), F^Δ (measures 46-47), C^Δ (measures 48-49), Bb^Δ (measures 50-51), Am⁹ (measures 52-53).

La demoiselle de Montréal (mi bémol)

Bruno Scherrer

A Bm⁷ E⁷ A^Δ

5 Bm⁷ E⁷ A^Δ

9 C^{#0} F^{#7} Bm⁷ Dm

B A F⁶ G⁶ A F⁶ G⁶

C Dm⁷ G⁷ C^Δ F^Δ

13

19 B⁰ E⁷ Am⁷ A⁷

23 Dm⁷ G⁷ C^Δ F^Δ

27

31 B⁰ E⁷

A' Bm⁷ E⁷ A^Δ

35 Bm⁷ E⁷ A^Δ

39 C^{#0} F^{#7} Bm⁷

43 B⁰ B^{b7} A^Δ A^Δ

47 B⁰ B^{b7} A^Δ

51

D (contre-chant sur dernier thème)

55

63

73

81

89

101

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

La révolte (mi bémol)

Sébastien Faure (arrangement B. Scherrer)

Chords and measures:

- Measure 1: Dm^9
- Measure 2: E°
- Measure 3: F^6
- Measure 4: Gm^7
- Measure 5: A^7
- Measure 6: Bb^Δ
- Measure 7: C^6
- Measure 8: A^7/C^\sharp
- Measure 9: $Dm^{6\ 9}$
- Measure 10: C^7
- Measure 11: $A^7\ b^9/C^\sharp$
- Measure 12: A^7/C^\sharp
- Measure 13: Dm^7
- Measure 14: Bb^Δ
- Measure 15: A^7
- Measure 16: Bb^Δ
- Measure 17: A^+
- Measure 18: D^Δ
- Measure 19: D^\sharp°
- Measure 20: Em^7
- Measure 21: A^7
- Measure 22: Em^7
- Measure 23: G^Δ
- Measure 24: A^7
- Measure 25: A^+
- Measure 26: D^Δ
- Measure 27: D^\sharp°
- Measure 28: Em^7
- Measure 29: A^7/G
- Measure 30: G
- Measure 31: C^\sharp^7
- Measure 32: D^Δ

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 (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

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 Bm⁷ C#m⁷ C#^ø F#⁷

On est là, on est là, même si

5 Bm⁷ F#⁷ Bm⁷ E⁷

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

9 D^Δ Dm⁷/F A/E D#^ø

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

D^Δ C#m⁷ Bm⁷ Bb⁷

13 Ma - cron n'veut pas, nous on est là

Ou-dé-a, Casse-toi-d'là ! (mi bémol)

B. Scherrer

Basse sur A

1 F#m7 DΔ Bm7 F#m7 DΔ Bm7

9 F#Δ G#m7/F# A#m7/F# BΔ/F# C#sus4 C#7

A F#m7 DΔ Bm7

5 F#m7 DΔ Bm7

9 F#Δ G#m7/F# A#m7/F# BΔ/F#

13 C#sus4 C#7 1. 2.

18 **B** D#7 G#m7 C#sus4 C#7 F#Δ

22 D#7 G#m7 C#sus4 C#7 F#Δ

26 A#7 D#m7 G#7

30 C#sus4 C#7

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 $G\sharp^{\circ 7}$

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

65 F^{Δ} $F\sharp^{\circ}$ G^6 $G\sharp^{\circ 7}$

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

Prog-to-log 2000 (mi bémol)

B. Scherrer

Am G/A

3 F/A Am G/A F/A Em/A

5 C B \flat /C

7 F/C C B \flat /C F/C G/C

9 Am G/A

11

2
11

F/A Em/A

The musical score for 'The Rose Tree' is presented in a two-staff format. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two measures by a bar line. The first measure contains the notes G4, A4, Bb4, A4, G4, F4, E4, D4 in the treble staff, and F3, E3, D3, C3, Bb2, A2, G2, F2 in the bass staff. The second measure contains the notes G4, A4, Bb4, A4, G4, F4, E4, D4 in the treble staff, and F3, E3, D3, C3, Bb2, A2, G2, F2 in the bass staff. The score ends with a double bar line and repeat dots. The chord F/A is indicated above the first measure, and the chord Em/A is indicated above the second measure.

Remous (mi bémol)

B. Scherrer

A Em⁷ F[#]⁰

3 G^Δ Am⁷

5 B⁷ #5 C^Δ

7 C[#]⁰ D⁷ B⁷ #5/D[#]

9 **B** Em⁷ F[#]⁰

11 G^Δ Am⁷

13 B⁷ #5 C^Δ

15 C[#]⁰ D⁷ B⁷ #5/D[#]

Fin

17 Em⁷

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

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

29 C Δ G Δ A $^{\text{sus}4}$ A 7

33

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 E major (two sharps). It consists of six measures. The first measure contains a G4 note with a triangle symbol above it. The second measure contains an F#4 note with a triangle symbol above it. The third measure contains an E4 note with a triangle symbol above it. The fourth measure contains an F#4 note with a triangle symbol above it. The fifth measure contains a G4 note with a triangle symbol above it. The sixth measure contains an F#4 note with a triangle symbol above it. The notes are connected by a slur, indicating a continuous melodic line. The notes are: G4 (quarter), F#4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), F#4 (quarter). The key signature is E major (two sharps). The time signature is not explicitly shown but is implied to be 4/4 based on the context of the page number 48.

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^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

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724

727

730

733

736

739

742

745

748

751

754

757

760

763

766

769

772

775

778

781

784

787

790

793

796

799

802

805

808

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985

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991

994

997

1000

Samba Calor-é-a (mi bémol)

B. Scherrer

The musical score is written for a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The piece is in 4/4 time.

Vocal Line:

- Measures 1-2: $A\text{m}^7$ D^7
- Measures 3-4: $A\text{m}^7$ D^7
- Measures 5-6: $C\sharp\text{m}^7$ $F\sharp^7$
- Measures 7-8: $C\sharp\text{m}^7$ $F\sharp^7$
- Measures 9-10: A^Δ D^Δ
- Measures 11-12: A^Δ D^Δ
- Measures 13-14: $F^\Delta 9$ (first ending) $F^\Delta 9$ (second ending)

Piano Accompaniment:

- Measures 1-2: G/A
- Measures 3-4: F/A
- Measures 5-6: $E\text{m}^7/A$
- Measures 7-8: $A\text{m}^7$

The score includes a first ending and a second ending for measures 13 and 14, which lead to the final cadence.

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

Sur un air de jazz (mi bémol)

B. Scherrer

Em⁹ C^Δ F⁷ Am⁹

5 Em⁹ C^Δ F⁷ C^Δ

9 E⁷ F^Δ F^{#7} B⁷ #5

13 C^Δ F^Δ Bm⁷ C^Δ

Le compte à rebours final (mi bémol)

Europe (arr. BS)

Sheet music for "Le compte à rebours final (mi bémol)" by Europe (arr. BS). The music is in 4/4 time and features a key signature of one flat (B-flat).

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

Section A: Measures 1-16. Chords: Am⁹, Dm⁹, Am⁹, C^Δ, F^Δ, G⁷, C, G/B, Am, G.

Section B: Measures 17-48. Chords: F^Δ, G⁷, E⁷, Am⁹, F^Δ, Dm⁷, G, G#[°], Am⁹, F^Δ, Dm⁷, G, G#[°], Am, G/B, C, F^Δ, Am, G/B, C, F^Δ, Am, G/B, C, F^Δ, E⁷.

Section C: Measures 49-76. Chords: Dm⁷, C⁷, F^Δ, Bb^Δ, Gm⁷, C⁷, F^Δ.

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, 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/E, E⁷ b⁹, A⁶.

Togo (Eb)

Henri Texier

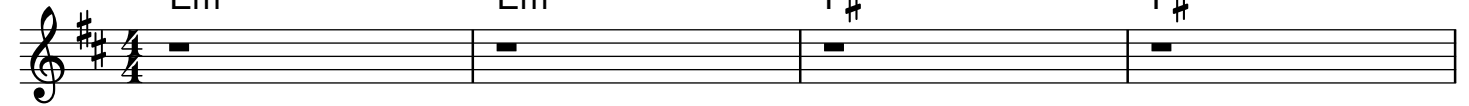
Intro (basse/batterie)

$\text{♩} = 104$
 Em^7

Em^7

$\text{F}\sharp^7$

$\text{F}\sharp^7$



Ligne de basse de base

