

Bolerototo (pour Arnaud) (si bémol)

B. Scherrer

9

21

29

37

Chords: D^7 , C^Δ , D^7 , G^Δ , D^7 , F^Δ , F^7 , B^\flat^Δ , A^\flat^Δ , E^\flat^Δ , A^\flat^Δ , B^Δ , A^Δ , A^7

BouguyBlouz (si bémol)

E. Nataf

Intro

Thème

Thème

4


Measures 4-7 of the 'Thème' section. The melody is in D major (two sharps). The notes are D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7. The chords are E7, F#7, E7, and B7.

13

E⁷


Em⁷ C#m⁷ Bm⁷ E⁷

3


17 

[illegible]

Solos

28 

32 

36 

But Not For Me (si bémol)

G. Gershwin / I. Gershwin

Intro

Intro

Chords: F^Δ, E⁷ #5, E^b9, D⁷ #5, Gm⁷, Am⁷, B^bΔ, C⁹, F⁶, Gm⁷, C⁷, F⁶9, Bm⁷, E⁷, A^Δ, G^{#7} #5, G⁹, F^{#7} #5, Bm⁷, C^{#m}7, D^Δ, E⁹, A⁶, Bm⁷, E⁷, A⁶, F^{#o}7, Gm⁷, C⁷, F⁶, Dm⁷, Gm⁷, C⁷, F⁶, Gm⁷, Gm⁷, C⁷.

Measures: 1-24.

Thème

Thème

Chords: F^Δ, Gm⁷, C⁷, F^Δ, G⁹, C^{sus4}, C⁷, F⁹, Cm⁷, F^{sus4}, B^bΔ, E^b9, F^Δ, Gm⁷, D⁷ #5, Gm⁷, C⁷, B^bΔ, E^b9, F^Δ, A⁷ #5, D⁷ #5, Gm⁹, C⁷, F^Δ, Gm⁷, C⁷.

Measures: 25-48.

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

B. Scherrer

The musical score is written for a single melodic line in 4/4 time. It consists of six staves, each containing a measure of music. The notation includes various chords and melodic lines with rests and ties.

Staff 1: Measure 1. Chord: F^{Δ} . Melody: Quarter note F, quarter rest, eighth note G, eighth note A, quarter note B. Chord: E_b^{Δ} .

Staff 2: Measure 2. Chord: F^{Δ} . Melody: Quarter note F, quarter rest, eighth note G, eighth note A, quarter note B. Chord: E_b^{Δ} .

Staff 3: Measure 3. Chord: Gm^7 . Melody: Quarter note G, quarter rest, eighth note A, eighth note B, quarter note C. Chord: B_b^{Δ} .

Staff 4: Measure 4. Chord: Gm^7 . Melody: Quarter note G, quarter rest, eighth note A, eighth note B, quarter note C. Chord: B_b^{Δ} .

Staff 5: Measure 5. Chord: $F^{\#0}$. Melody: Quarter note F, quarter rest, eighth note G, eighth note A, quarter note B. Chord: Gm^7 .

Staff 6: Measure 6. Chord: A_b^{Δ} . Melody: Quarter note A, quarter rest, eighth note B, eighth note C, quarter note D. Chord: A_b^{Δ} .

Chasse à l'homme (si bémol)

B. Scherrer

A Em^7 $F\sharp m^7/E$ G^Δ/E A^7/E

9 Em^7 $F\sharp+/E$ G^Δ/E $B\flat^\Delta\sharp^5/E$

B (Swing) Am^7 D^7 G^Δ

21 Gm^7 C^7 F^Δ

25 Fm^7 $B\flat^7$ $F\sharp m^7$ B^7

29 Fm^7 $B\flat^7$ $E\flat^\Delta$ $E^7\sharp^5$ $E\flat^\Delta$ $B^7\sharp^5$

Basse

Em^7 $F\sharp m^7/E$ G^Δ/E A^7/E

9 Em^7 $F\sharp+/E$ G^Δ/E $B\flat^\Delta\sharp^5/E$

Coucher de soleil (derrière un volet bloqué) (si bémol)

B. Scherrer

1 **A** Em^7 D^Δ *p*

5 Em^7 D^Δ

9 F^Δ C^Δ

13 $Bb^\Delta 9$

17 **B** Fm^7 Eb^Δ *mf*

21 Fm^7 Eb^Δ

25 F^Δ C^Δ

29 B^Δ

A: II / I / II / I // IV / I // IV

B: II / I / II / I // IV / I // IV

En Chapelure (si bémol)

C. Cartier

5

9

13

Chord symbols: $F\sharp m^7$, $B^7/D\sharp$, D^Δ , B^7 , $F\sharp m^7$, D^Δ , B^7 , G^Δ , $F\sharp m^7$, $B^7/D\sharp$, D^Δ , Bm^7 , $F\sharp m^{\Delta 9}$, D^Δ , Bm^7 , $C\sharp m^7$, D^Δ .

Kronembourg-Virus + Agent 000 (si bémol)

B. Scherrer

KRO-A

Measures 1-33 of the musical score for KRO-A. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in treble clef. Chord symbols are placed above the staff: F#m7 (measures 1-2), E (measures 3-4), DΔ (measures 5-6), F#m7 (measures 7-8), E (measures 9-10), DΔ (measures 11-12), F#m (measures 13-14), G#° (measures 15-16), AΔ (measures 17-18), C#m (measures 19-20), DΔ (measures 21-22), Gm (measures 23-24), A7 (measures 25-26), Dm (measures 27-28), D#Δ (measures 29-30), A7 (measures 31-32), and Dm9 (measures 33-34). The score includes a repeat sign with first and second endings at measures 13-14.

Agent-C

Measures 34-49 of the musical score for Agent-C. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in treble clef. Chord symbols are placed above the staff: Dm9 (measures 34-35), EbΔ (measures 36-37), Dm9 (measures 38-39), Gm7 (measures 40-41), G#° (measures 42-43), A7b9 (measures 44-45), BbΔ (measures 46-47), FΔ (measures 48-49), EbΔ (measures 50-51), and Dm9 (measures 52-53). The score includes a repeat sign at measures 34-35.

La demoiselle de Montréal (si bémol)

Bruno Scherrer

The musical score is written for a single melodic line in 3/4 time, key of D major (two sharps). The piece consists of 51 measures, organized into systems of two staves each. The notation includes various chords and articulations:

- Measures 1-4:** Chords Em⁷, A⁷, D^Δ. Measure 4 has a fermata.
- Measures 5-8:** Chords Em⁷, A⁷, D^Δ. Measure 8 has a fermata.
- Measures 9-12:** Chords F[#]°, B⁷, Em⁷, Gm. Measure 12 has a fermata.
- Measures 13-16:** Chords D, B^b6, C⁶, D, B^b6, C⁶. Measure 16 has a fermata.
- Measures 17-20:** Chords Gm⁷, C⁷, F^Δ, B^bΔ. Measure 20 has a fermata.
- Measures 21-24:** Chords E[°], A⁷, Dm⁷, D⁷. Measure 24 has a fermata.
- Measures 25-28:** Chords Gm⁷, C⁷, F^Δ, B^bΔ. Measure 28 has a fermata.
- Measures 29-32:** Chords E[°], A⁷. Measure 32 has a sharp sign at the end.
- Measures 33-36:** Chords Em⁷, A⁷, D^Δ. Measure 36 has a fermata.
- Measures 37-40:** Chords Em⁷, A⁷, D^Δ. Measure 40 has a fermata.
- Measures 41-44:** Chords F[#]°, B⁷, Em⁷. Measure 44 has a fermata.
- Measures 45-48:** Chords E[°], E^b7, D^Δ, D^Δ. Measure 48 has a fermata.
- Measures 49-52:** Chords E[°], E^b7, D^Δ. Measure 52 has a fermata.

La revanche du triton (si bémol)

B. Scherrer

1 Dm⁹ A^bΔ B^bΔ C^Δ

5 Dm⁹ A^bΔ B^bΔ F^Δ

9 Am Am^Δ/A^b Am⁷/G Am⁶/F[#]

13 F^Δ A^bΔ B^bΔ C^Δ

La révolte (si bémol)

Sébastien Faure (arrangement B. Scherrer)

Chord progression and measure markers:

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

Measure markers: 5, 9, 13, 17, 21, 25, 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 (si bémol)

B. Scherrer

A Gm⁹ B \flat ^{6 10} C⁹ F⁷

5 Gm⁹ B \flat ^{6 10} C⁹ E \flat ^{Δ}

9 Gm⁹ B \flat ^{6 10} C⁹ F⁷ 3

13 Gm⁹ B \flat ^{6 10} C⁹ E \flat ^{Δ}

B F C/E Cm/E \flat D⁷

17

21 Cm⁷ B \flat ^{6 10} D⁷/A D⁷

25 E \flat D⁷ #5 C \sharp ^o D⁷

29 Cm⁷ B \flat ^{6 10} D⁷/A G \sharp ^{Δ b5}

C (contre-chant)

35 Gm⁹ B \flat ^{6 10} C⁹ F⁷

39 Gm⁹ B \flat ^{6 10} C⁹ E \flat ^{Δ}

Oblivion (si bémol)

A. Piazzola, arr. B. Scherrer

A1 Am Am^Δ Am⁷ Am^Δ

A2 Am Am^Δ Am⁷ Am⁶

9 Dm⁷ G⁷ C^Δ F^Δ B^ø E⁷

13 Am Am^Δ Am⁷ Am⁶

17 E^ø A⁷ Dm⁷

21 B^ø E⁷ Am Am/G

25 B⁷/F[♯] E⁷ Am

B 29 Dm⁷ G⁷ C^Δ F^Δ

37 ¹ B^ø E⁷ Am Am^Δ A⁷

45 ² B⁷ E⁷ Am Am^Δ Am⁷ Am^Δ

On est là (même si Macron ne veut pas) (si bémol)

Trad. stade de foot manif / Arr. B Scherrer

N.C. D[△] Em⁷ F[♯]m⁷ F[♯]⁰ B⁷

On est là, on est là, même si

5 Em⁷ B⁷ Em⁷ A⁷ G[△] Gm⁷/B[♭]

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

11 D/A G[♯]⁰ G[△] F[♯]m⁷ Em⁷ E[♭]⁷

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

The musical score is written for a single melodic line in treble clef, 4/4 time, with a key signature of one sharp (F#). It consists of three staves. The first staff contains measures 1-4, the second staff measures 5-8, and the third staff measures 9-12. Chord symbols are placed above the staff, and lyrics are placed below. Triplet markings (a bracket with a '3') are present under the lyrics 'On est là' in measures 1, 2, 5, and 6, and under 'nous on est là' in measures 10, 11, and 12. The score ends with a double bar line and repeat dots in measure 12.

Ou-dé-a, Casse-toi-d'là ! (si bémol)

B. Scherrer

Basse sur A

The musical score is written for bass and treble staves in 3/4 time. The key signature is one flat (B-flat). The score is divided into two systems, A and B.

System A:

- Measures 1-8: Bass line with chords Bm⁷, G^Δ, Em⁷, Bm⁷, G^Δ, Em⁷. Treble line with notes G, A, B, A, G, F, E, D.
- Measures 9-12: Bass line with chords B^Δ, C#m⁷/B, D#m⁷/B, E^Δ/B, F#^{sus4}, F#⁷. Treble line with notes G, A, B, A, G, F, E, D.
- Measures 13-16: Bass line with chords Bm⁷, G^Δ, Em⁷. Treble line with notes G, A, B, A, G, F, E, D.
- Measures 17-20: Bass line with chords B^Δ, C#m⁷/B, D#m⁷/B, E^Δ/B. Treble line with notes G, A, B, A, G, F, E, D.
- Measures 21-24: Bass line with chords F#^{sus4}, F#⁷. Treble line with notes G, A, B, A, G, F, E, D.

System B:

- Measures 25-28: Bass line with chords G#⁷, C#m⁷, F#^{sus4}, F#⁷, B^Δ. Treble line with notes G, A, B, A, G, F, E, D.
- Measures 29-32: Bass line with chords G#⁷, C#m⁷, F#^{sus4}, F#⁷, B^Δ. Treble line with notes G, A, B, A, G, F, E, D.
- Measures 33-36: Bass line with chords D#⁷, G#m⁷, C#⁷. Treble line with notes G, A, B, A, G, F, E, D.
- Measures 37-40: Bass line with chords F#^{sus4}, F#⁷. Treble line with notes G, A, B, A, G, F, E, D.

Perdre son temps (si bémol)

B. Scherrer

4/4

1 5 9 13 17 21 25 29 33 37 41 45

D^{sus4} E \flat^{Δ} F⁶ E \flat^{Δ}

D^{sus4} E \flat^{Δ} F⁶ Gm⁷

Am⁷ B \flat^{Δ} C C $\sharp^{\circ 7}$

D^{sus4} E \flat^{Δ} F⁶ E \flat^{Δ}

B \flat^{Δ} B^ø C⁶ C $\sharp^{\circ 7}$

Dm⁷ E \flat^{Δ} B \flat^{Δ} A⁷ b⁹

7/8

D^{sus4} E \flat^{Δ} F⁶ E \flat^{Δ}

D^{sus4} E \flat^{Δ} F⁶ Gm⁷

Am⁷ B \flat^{Δ} C C $\sharp^{\circ 7}$

D^{sus4} E \flat^{Δ} F⁶ E \flat^{Δ}

B \flat^{Δ} B^ø C⁶ C $\sharp^{\circ 7}$

Dm⁷ E \flat^{Δ} B \flat^{Δ} A⁷ b⁹

49 **3/4** D^{sus4} E \flat Δ F⁶ E \flat Δ

53 D^{sus4} E \flat Δ F⁶ Gm⁷

57 Am⁷ B \flat Δ C C \sharp ^{o7}

61 D^{sus4} E \flat Δ F⁶₃ E \flat Δ

65 B \flat Δ B \emptyset C⁶ C \sharp ^{o7}

69 Dm⁷ E \flat Δ B \flat Δ A⁷ \flat 9

The musical score is written for guitar in 3/4 time. It consists of five systems of staves, each containing four measures. The key signature has two flats (B-flat and E-flat). The score includes various chords and melodic lines with triplets. The chords are: D^{sus4}, E \flat Δ , F⁶, Gm⁷, Am⁷, B \flat Δ , C, C \sharp ^{o7}, B \flat Δ , B \emptyset , C⁶, C \sharp ^{o7}, Dm⁷, E \flat Δ , B \flat Δ , and A⁷ \flat 9. The melodic lines often feature triplets of eighth or sixteenth notes. The score ends with a double bar line and repeat dots in the final measure of the fifth system.

Planète Ça tourne (si bémol)

B. Scherrer

Sheet music for "Planète Ça tourne (si bémol)" by B. Scherrer, featuring chord progressions and melodic lines across five systems.

System 1 (Measures 1-6): Chords: Em^9 , G^Δ , A^7 , Em^9 , G^Δ , A^7 . Section marker **A** is present at the beginning.

System 2 (Measures 7-12): Chords: Em^9 , G^Δ , A^7 , Em^9 , G^Δ , A^7 . Section marker **B** is present at the beginning of the system.

System 3 (Measures 13-18): Chords: E^Δ , $\text{C}\sharp\text{m}^7$, B^7 , E^Δ , $\text{C}\sharp\text{m}^7$, B^7 .

System 4 (Measures 19-23): Chords: E^Δ , $\text{C}\sharp\text{m}^7$, B^7 , E^Δ , E^Δ .

System 5 (Measures 24-29): Chords: $\text{A}\flat^\Delta$, Fm^7 , $\text{E}\flat^7$, $\text{A}\flat^\Delta$, Fm^7 , $\text{E}\flat^7$. Section marker **C** is present at the beginning of the system.

System 6 (Measures 30-34): Chords: $\text{A}\flat^\Delta$, Fm^7 , $\text{E}\flat^7$, $\text{A}\flat^\Delta$, $\text{A}\flat^\Delta$.

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

B. Scherrer

A G^{Δ} $A m^7$ $B m^7$ C^{Δ}

5 $A^7/C^{\#}$ D^7 $D^{\# o 7}$ $E m^7$

9 F^{Δ} C^{Δ} D^{sus4} D^7

13 **B** $D m^7$ $A/C^{\#}$ $C m^7$ G/B

17 1. $B b^6$ $D m/A$ $G^{\# o 7}$ A^7

21 2. $B b^6$ $D m/A$ E° $E b^7$ D^7

A'

25 G^{Δ} $A m^7$ $B m^7$ C^{Δ}

29 $A^7/C^{\#}$ D^7 $D^{\# o 7}$ $E m^7$

33 F^{Δ} C^{Δ} D^{sus4} D^7

Risas de Bolivia (si bémol)

Trad. Bolivie, Arr. B. Scherrer

A

Em⁷ F#m⁷/B G^Δ/E F#m⁷/B Em⁷ F#m⁷/B

1. G^Δ F#m⁷/B 2. Em⁷ F#m⁷/B Em⁷ F#m⁷/B

Em⁷ C D⁷ G^Δ Am⁷ Bm⁷

1. Em⁷ 2. Em⁷ F#m⁷/B Em⁷ F#m⁷/B Em⁷

C^Δ G^Δ Bm⁷ Em⁷ C^Δ G^Δ Bm⁷ Em⁷

Bm⁷ Em⁷ Bm⁷ Em⁷ Bm⁷ Em⁷ Bm⁷ Em⁷ Em⁷

Solos

Em⁹ Bm Em⁹ Bm Em⁷ F#m⁷/B G^Δ/E F#m⁷/B

B Em⁷ Em Em^Δ/D# Em⁷/D Em⁶/C# C^Δ Bm⁷

1. Am G Bm/F# Am 2. Am G Bm/F# Em G Bm/F#

Em C^Δ C^Δ/B Am⁷ G Bm/F# Em⁷ B⁷/D# B⁷ B⁷/D#

1. Em⁷ 2. Em⁷ G Bm/F# Em G Bm/F# Em

C^Δ C#⁰ D C#⁰ C^Δ C#⁰ D C#⁰

C^Δ Bm⁷ Am⁷ Bm⁷ C^Δ Bm⁷ Am⁷ G Bm/F# Em⁷

Rêverie (si bémol)

B. Scherrer

5

10

14

18

22

26

30

Chords: A⁷, F^Δ, B^bΔ, Bm⁷, C⁶, F^Δ, F[#]m⁷, G⁶.

Articulations: 3, 1., 2.

Saint Thomas 5/8 (si bémol)

Sonny Rollins, Arr. BS

The score is written for piano in 5/8 time. It consists of four systems of music. The first three systems are in D major, and the fourth system introduces E minor and A major chords. The bass line features a steady eighth-note pattern, while the treble line has more complex rhythmic patterns, including rests and eighth-note runs.

System 1 (Measures 1-4): Treble clef has a whole rest in measure 1, followed by eighth-note runs in measures 2-4. Bass clef has a steady eighth-note pattern. Chords: D⁶ (measures 1-2), D⁶ (measures 3-4).

System 2 (Measures 5-8): Treble clef has a whole rest in measure 5, followed by eighth-note runs in measures 6-8. Bass clef has a steady eighth-note pattern. Chords: D⁶ (measures 5-6), D⁶ (measures 7-8).

System 3 (Measures 9-12): Treble clef has a whole rest in measure 9, followed by eighth-note runs in measures 10-12. Bass clef has a steady eighth-note pattern. Chords: D⁶ (measures 9-10), D⁶ (measures 11-12).

System 4 (Measures 13-16): Treble clef has a whole rest in measure 13, followed by eighth-note runs in measures 14-16. Bass clef has a steady eighth-note pattern. Chords: Em⁷ (measures 13-14), A⁷ (measures 15-16).

System 5 (Measures 17-20): Treble clef has a whole rest in measure 17, followed by eighth-note runs in measures 18-20. Bass clef has a steady eighth-note pattern. Chords: D⁶ (measures 17-18), D⁷/F[#] (measures 19-20).

System 6 (Measures 21-24): Treble clef has a whole rest in measure 21, followed by eighth-note runs in measures 22-24. Bass clef has a steady eighth-note pattern. Chords: G⁶ (measures 21-22), G^{#0} (measures 23-24).

System 7 (Measures 25-28): Treble clef has a whole rest in measure 25, followed by eighth-note runs in measures 26-28. Bass clef has a steady eighth-note pattern. Chords: A⁷ (measures 25-26), A⁷ (measures 27-28).

Samba Calor-é-a (si bémol)

B. Scherrer

1 Dm⁷ G⁷ Dm⁷ G⁷

3 Dm⁷ G⁷ Dm⁷ G⁷

5 F#m⁷ B⁷ F#m⁷ B⁷

7 F#m⁷ B⁷ B^bΔ

9 D^Δ G^Δ D^Δ G^Δ

11 D^Δ G^Δ 1. B^bΔ⁹ 2. B^bΔ⁹

C/D B^b/D

3 Am⁷/D Dm⁷

Samba Lek' (si bémol)

B. Scherrer

A Am⁷ Bm⁷

5 Am⁷ Bm⁷

9 B^bΔ A^bΔ

13 G^Δ9 G^Δ9

B F#m⁷ Em⁷

17 F#m⁷ Em⁷

21 F^Δ E^bΔ

25 B^bΔ⁹ B^bΔ⁹

29

Time After Time (si bémol)

J. Styne

Intro

1 G Δ A⁹ F \sharp m⁷ Bm⁷ F⁹

5 Em⁷ A⁷ \flat 9 D Δ D⁶

9 Bm Bm⁷/A G \sharp ø Gm⁶ F \sharp m⁷ D/F \sharp

13 Bm⁷ E⁹ A^{sus4} A⁹

Thème

17 D Δ Em⁷ A^{sus4} D Δ Em⁷ A^{sus4} A⁹

21 D Δ Bm⁷/D C \sharp ø F \sharp ⁷ \flat 9

25 Bm Bm/A G \sharp ø C \sharp ⁷ \flat 9 F \sharp m⁷ B⁷ \flat 9

29 Em⁷ F \sharp ø B⁷ \sharp 5 E⁹ A^{sus4} A⁷ \flat 9

33 D Δ Em⁷ A^{sus4} D Δ Em⁷ A^{sus4} A⁹

37 D Δ Am⁷ D⁷ G Δ Gm⁷ Gm⁶

41 D⁶/A G \sharp ø Gm⁷ F \sharp m⁷ E^{sus4} E⁷

45 D⁶/A Em⁷ A⁷ \flat 9 D⁶

Togo (Bb)

Henri Texier

Intro (basse/batterie)

$\text{♩} = 104$

Am⁷ Am⁷ B⁷ B⁷

5 Am⁷ Am⁷ B⁷ B⁷ Thème

9 Am⁷ Am⁷ B⁷ B⁷

13 Am⁷ Am⁷ B⁷ B⁷

17 Am⁷ Am⁷ B⁷ B⁷

21 Am⁷ Am⁷ B⁷ B⁷

Ligne de basse de base

Am⁷ Am⁷ B⁷ B⁷