

Bolerototo

B. Scherrer

Chord symbols: 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 in 3/4 time. It features a variety of musical notations including eighth notes, quarter notes, half notes, and rests. Chord symbols are placed above the staves to indicate the harmonic structure. The piece is divided into measures, with measure numbers 9, 21, 29, and 37 marked at the beginning of their respective systems. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (accents, slurs). The piece concludes with a double bar line and repeat dots.

BouguyBlouz

E. Nataf

Intro

The musical notation shows the introduction of the song in G major, 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note F#, followed by eighth notes G, A, B, C, D, E, F#, and G. The chord progression is indicated above the staff: F#° (first measure), B° (second measure), Dm7 (third measure), E7 (fourth measure), and A7 (fifth measure). The notation includes various accidentals and rests to represent the specific notes and timing.

Thème

[illegible]

8

13 

21

D7

D7


3 3 3 3

3 3

25

Solos

28 

32 

36 

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 $E\flat^{\Delta}$ (measures 1-4), $D\flat^{\Delta}$ (measures 5-8), Fm^7 (measures 9-12), and $A\flat^{\Delta}$ (measures 13-16). The section concludes with a repeat sign at measure 13.

Section B: Measures 17 through 21. This section continues the melodic and harmonic style. Chord changes include E^{\emptyset} (measures 17-20), Fm^7 (measures 21-24), and $G\flat^{\Delta}$ (measures 25-28). The piece ends with a final 4-measure rest in measure 28.

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)

1 **A** C E⁷

5 Am B⁷ E⁷

9 Am E⁷/G[#] G F[#]^o

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

The musical score is written for a single melodic line in 4/4 time. It consists of 48 measures, divided into four systems of 12 measures each. The key signature has one sharp (F#). The score includes various chords: C, E⁷, Am, B⁷, E⁷/G[#], G, F[#]^o, F^Δ, Dm⁷, and G⁷. There are two main sections, A and B, marked with repeat signs. Section A covers measures 1-12, and Section B covers measures 19-32. Section C covers measures 35-48, and Section D covers measures 47-48. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as triplets and accidentals.

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)

La revanche du triton

B. Scherrer

Chord symbols for measures 1-16:

- Measures 1-4: Cm⁹, Gb^Δ, Ab^Δ, Bb^Δ
- Measures 5-8: Cm⁹, Gb^Δ, Ab^Δ, Eb^Δ
- Measures 9-12: Gm, Gm^Δ/Gb, Gm⁷/F, Gm⁶/E
- Measures 13-16: Eb^Δ, Gb^Δ, Ab^Δ, Bb^Δ

La révolte

Sébastien Faure (arrangement B. Scherrer)

1 Fm⁹ G[°] A^b6 B^bm⁷ C⁷

5 D^bΔ E^b6 C⁷/E Fm⁶9

9 E^b7 C⁷ b⁹/E C⁷/E Fm⁷

13 D^bΔ C⁷ D^bΔ C+

17 F^Δ F[#]° Gm⁷ C⁷

21 Gm⁷ B^bΔ C⁷ C+

25 F^Δ F[#]° Gm⁷ C⁷/B^b B^b

29 E⁷ F^Δ C⁷ F^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

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

Chords: Gm, Gm^Δ, Gm⁷, Gm⁶, Cm⁷, F⁷, B^b^Δ, E^b^Δ, A⁰, D⁷, D⁰, G⁷, Cm⁷, A⁰, D⁷, Gm, Gm/F, A⁷/E, D⁷, Gm, Cm⁷, F⁷, B^b^Δ, E^b^Δ, A⁰, D⁷, Gm, Gm^Δ, G⁷, 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 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

Prog-to-log 2000

B. Scherrer

14/8

Cm B \flat /C

3

A \flat /C Cm B \flat /C A \flat /C Gm/C

5

E \flat D \flat /E \flat

7

A \flat /E \flat E \flat D \flat /E \flat A \flat /E \flat B \flat /E \flat

9

Cm B \flat /C

20

A \flat /C

Gm/C



Remous

B. Scherrer

Sheet music for the piece "Remous" by B. Scherrer, written in 7/4 time and B-flat major.

The score 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.

Fin (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 with B in the bass).
- Measure 15: Chord Bbm^7 (B-flat minor 7).
- Measure 16: Chord F/A (F with A in the bass).
- Measure 17: Chord Ab^6 (A-flat 6).
- Measure 18: Chord Cm/G (C minor 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 with G in the bass).
- Measure 23: Chord D° (D diminished).
- Measure 24: Chord Db^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.

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

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: ||:

First ending: 1.

Second ending: 2.

Trill: 3

Saint Thomas 5/8

Sonny Rollins, Arr. BS

5/8

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

C⁶ C⁶ C⁶ C⁶

5 C⁶ C⁶ C⁶ C⁶

9 C⁶ C⁶ Em⁷ A⁷

13 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^Δ9 2. Ab^Δ9

12 Bb/C Ab/C

13 Gm⁷/C Cm⁷

Samba Lek'

B. Scherrer

1 **A** Gm⁷ Am⁷

5 Gm⁷ Am⁷

9 A^bΔ G^bΔ

13 F^Δ9 F^Δ9

17 **B** Em⁷ Dm⁷

21 Em⁷ Dm⁷

25 E^bΔ D^bΔ

29 A^bΔ⁹ A^bΔ⁹

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). The first staff (measures 1-4) contains a repeat sign and is marked with a boxed 'A'. Chords Gm⁷ and Am⁷ are indicated. The second staff (measures 5-8) continues the melody with Gm⁷ and Am⁷. The third staff (measures 9-12) features A^bΔ and G^bΔ. The fourth staff (measures 13-16) has F^Δ9. The fifth staff (measures 17-20) is marked with a boxed 'B' and contains Em⁷ and Dm⁷. The sixth staff (measures 21-24) also features Em⁷ and Dm⁷. The seventh staff (measures 25-28) has E^bΔ and D^bΔ. The eighth staff (measures 29-32) features A^bΔ⁹. The piece concludes with a double bar line and repeat dots at the end of the final measure.

Sur un air de jazz

B. Scherrer

13

9

5

Chord symbols: Gm^9 , Eb^Δ , Ab^7 , Cm^9 , Gm^9 , Eb^Δ , Ab^7 , Eb^Δ , G^7 , Ab^Δ , A^7 , $D^7 \#5$, Eb^Δ , Ab^Δ , Dm^7 , Eb^Δ .

Le compte à rebours final

Europe (arr. BS)

Sheet music for "Le compte à rebours final" (Europe, arr. BS). The music is written 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.

Section B: Measures 25-64. Chords: Ab^Δ, Bb⁷, G⁷, 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