

BouguyBlouz (si bémol)

E. Nataf

Intro


[illegible]

Thème

Thème

4


13 

17 

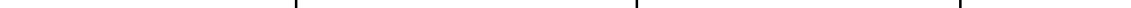
Measures 21-24 of the piece. Measure 21 features a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody consists of eighth notes, with triplets indicated by a '3' and a bracket. An E7 chord is written above the staff. Measure 22 continues the triplet pattern. Measure 23 shows a change in the melody with a quarter note and an eighth note. Measure 24 concludes the phrase with a quarter note and an eighth note. The E7 chord is also present above measure 24.

[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.

Chasse à l'homme (si bémol)

B. Scherrer

A Em^7 $F\#m^7/E$ G^Δ/E A^7/E

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

B (Swing) Am^7 D^7 G^Δ

21 Gm^7 C^7 F^Δ

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

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

Basse

Em^7 $F\#m^7/E$ G^Δ/E A^7/E

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

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 at measure 1, a first ending bracket at measures 21-22, and a second ending bracket at measures 23-24.

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 measure 34 and a first ending bracket at measures 36-37.

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

5

9

13

Dm⁹ Ab^Δ Bb^Δ C^Δ

Dm⁹ Ab^Δ Bb^Δ F^Δ

Am Am^Δ/Ab Am⁷/G Am⁶/F[#]

F^Δ Ab^Δ Bb^Δ C^Δ

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^Δ 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

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 ^{o7}

D^{sus4} E \flat Δ F⁶ E \flat Δ

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

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 ^{o7}

D^{sus4} E \flat Δ F⁶ E \flat Δ

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

Dm⁷ E \flat Δ B \flat Δ A⁷ b⁹

3/4

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^o 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 staves of music, each containing four measures. The key signature has two flats (B-flat and E-flat). The score includes various chords such as D^{sus4}, E \flat Δ , F⁶, Gm⁷, Am⁷, B \flat Δ , C, C \sharp ^{o7}, B^o, and A⁷ \flat ⁹. Melodic lines are primarily composed of eighth and quarter notes, with several triplet markings (indicated by a '3' and a bracket) and some accidentals (sharps and flats). The piece concludes with a double bar line and repeat dots in the final measure of the fifth staff.

Planète Ça tourne (si bémol)

B. Scherrer

Sheet music for "Planète Ça tourne (si bémol)" by B. Scherrer, featuring chord progressions and musical notation.

Section A: Measures 1-6. Chords: Em⁹, G^Δ, A⁷, Em⁹, G^Δ, A⁷.

Section B: Measures 7-12. Chords: Em⁹, G^Δ, A⁷, Em⁹, G^Δ, A⁷.

Section C: Measures 13-18. Chords: E^Δ, C[#]m⁷, B⁷, E^Δ, C[#]m⁷, B⁷.

Section D: Measures 19-23. Chords: E^Δ, C[#]m⁷, B⁷, E^Δ, E^Δ.

Section E: Measures 24-29. Chords: A^bΔ, Fm⁷, E^b7, A^bΔ, Fm⁷, E^b7.

Section F: Measures 30-34. Chords: A^bΔ, Fm⁷, E^b7, A^bΔ, A^bΔ.

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

13

5

9

13

D⁶ D⁶ D⁶ D⁶

D⁶ D⁶ D⁶ D⁶

D⁶ D⁶ F[#]m⁷ B⁷

Em⁷ A⁷ D⁶ D⁷/F[#] G⁶ G[#]0 A⁷

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[#]m⁷ Em⁷

25 F^Δ E^bΔ

29 B^bΔ⁹ B^bΔ⁹

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