

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 in 3/4 time. The key signature has one flat (B-flat). The melody is primarily in the right hand, with some accompaniment in the left hand. The piece features several chords, including 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 , and G^7 . The piece is divided into measures, with measure numbers 9, 21, 29, and 37 marked. The score ends with a double bar line and repeat dots.

BouguyBlouz

E. Nataf

Intro

Intro $F\sharp^\circ$ B° Dm^7 E^7 A^7

Thème

Thème



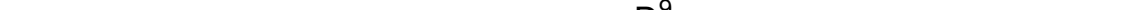
8 


25

The musical notation shows four measures on a single staff. Measure 25 starts with a treble clef and a key signature of one sharp (F#). The notes are F#4, A4, B4, and G4. Above the first measure is the chord symbol F#°. Measure 26 has notes A4, B4, C#5, and B4. Above it is the chord symbol B°. Measure 27 has notes B4, A4, G4, and F#4. Above it is the chord symbol Dm7. Measure 28 has notes E5, D5, C#5, and B4. Above it is the chord symbol E7. The piece ends with a double bar line and repeat dots.

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 Eb^Δ (measures 1-4), Db^Δ (measures 5-8), Fm⁷ (measures 9-12), and Ab^Δ (measures 13-16).

Section B: Measures 17 through 21. This section continues the melodic and harmonic patterns. Chord changes include E[∅] (measures 17-20) and Gb^Δ (measures 21-24).

The notation includes various multi-measure rests (e.g., 3, 4, 5 measures) and complex rhythmic groupings, suggesting a syncopated or off-beat feel. The key signature remains G-flat major throughout.

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. The first staff contains measures 1-4 with chords Em⁷, A⁷/C[#], C^Δ, and A⁷. The second staff, starting at measure 5, contains Em⁷, C^Δ, A⁷, and F^Δ. The third staff, starting at measure 9, contains Em⁷, A⁷/C[#], C^Δ, and Am⁷. The fourth staff, starting at measure 13, contains Em^Δ9, C^Δ, Am⁷, Bm⁷, and C^Δ. The piece concludes with a double bar line and repeat dots at the end of the fourth staff.

Grana Od Bora

Traditionnel (arr. Bojan Z)

The musical score for "Grana Od Bora" is written in 4/4 time and consists of 12 staves of music. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four sections: A, B, C, and D.

Section A: Measures 1-12. Chords: C, E⁷, Am, B⁷, E⁷, Am, E⁷/G#, G, F#^o, F^Δ, E⁷, Dm⁷, E⁷, Dm⁷.

Section B: Measures 13-34. Chords: E⁷, Dm⁷, E⁷, Am, Dm⁷, E⁷, Dm⁷, E⁷, Dm⁷, E⁷, Am, Dm⁷, E⁷, Dm⁷.

Section C: Measures 35-46. Chords: E⁷, Dm⁷, E⁷, Dm⁷, E⁷, Am, Dm⁷, Dm⁷.

Section D: Measures 47-50. Chords: E⁷, Dm⁷, G⁷.

The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also triplets indicated by a '3' over a group of notes. The key signature is one sharp (F#), and the time signature is 4/4.

Kronembourg-Virus + Agent 000

B. Scherrer

KRO-A

Em⁷

D

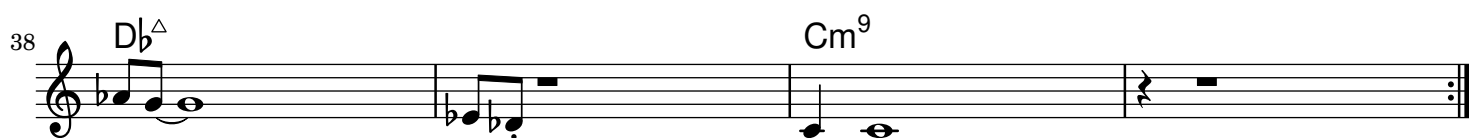
C^Δ



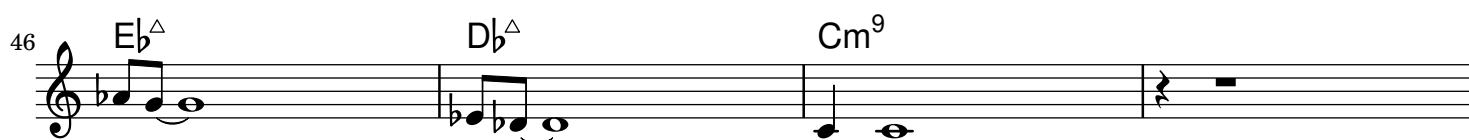
B



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

55 **D** (contre-chant sur dernier thème)

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:

- Measure 1: Fm^9
- Measure 2: G°
- Measure 3: $A\flat^6$
- Measure 4: $B\flat m^7$
- Measure 5: C^7
- Measure 6: $D\flat^\Delta$
- Measure 7: $E\flat^6$
- Measure 8: C^7/E
- Measure 9: $Fm^{6\ 9}$
- Measure 10: $E\flat^7$
- Measure 11: $C^7\ b^9/E$
- Measure 12: C^7/E
- Measure 13: Fm^7
- Measure 14: $D\flat^\Delta$
- Measure 15: C^7
- Measure 16: C^+
- Measure 17: F^Δ
- Measure 18: F^\sharp°
- Measure 19: Gm^7
- Measure 20: C^7
- Measure 21: Gm^7
- Measure 22: $B\flat^\Delta$
- Measure 23: C^7
- Measure 24: C^+
- Measure 25: F^Δ
- Measure 26: F^\sharp°
- Measure 27: Gm^7
- Measure 28: $C^7/B\flat$
- Measure 29: $B\flat$
- Measure 30: E^7
- Measure 31: F^Δ
- Measure 32: C^7
- Measure 33: 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

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

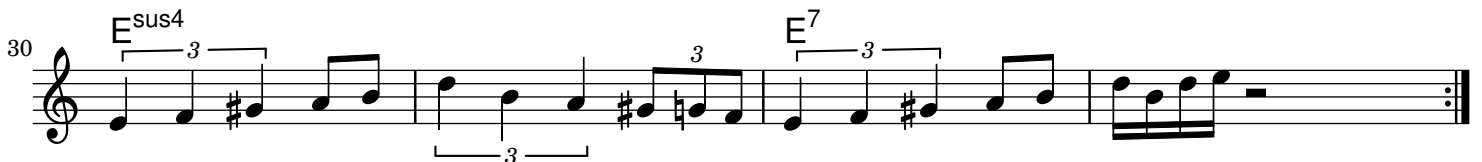
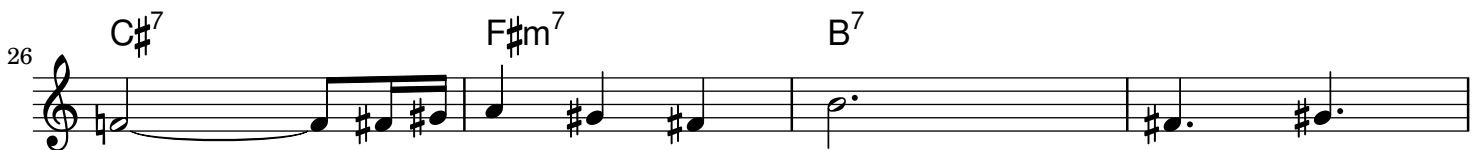
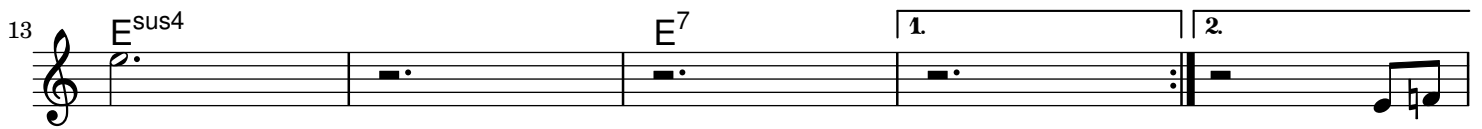
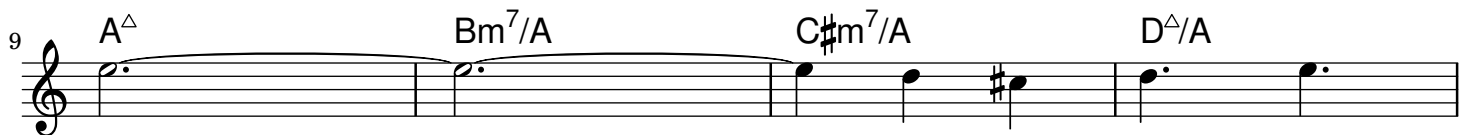
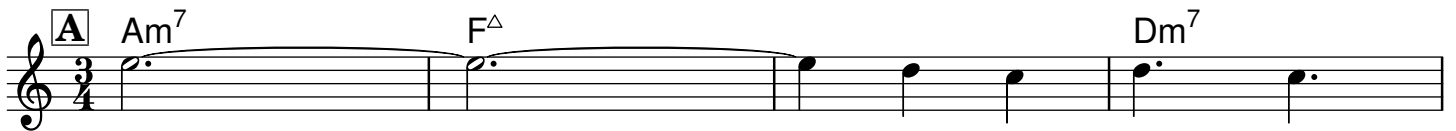
13 F^Δ Em⁷ Dm⁷ D^{b7}

Ma - cron n'veut pas, nous on est là

Ou-dé-a, Casse-toi-d'là !

B. Scherrer

Basse sur A



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

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, 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 (measures 1-12) and B (measures 13-33). Section A is marked with a box 'A' and Section B with a box 'B'. The score includes various chords and melodic lines, with some measures containing repeat signs.

Section A (Measures 1-12):

- Measure 1: F^{Δ}
- Measure 2: Gm^7
- Measure 3: Am^7
- Measure 4: Bb^{Δ}
- Measure 5: G^7/B
- Measure 6: C^7
- Measure 7: $C^{\#o7}$
- Measure 8: Dm^7
- Measure 9: Eb^{Δ}
- Measure 10: Bb^{Δ}
- Measure 11: C^{sus4}
- Measure 12: C^7

Section B (Measures 13-33):

- Measure 13: Cm^7
- Measure 14: G/B
- Measure 15: Bbm^7
- Measure 16: F/A
- Measure 17: $1. A_b^6$
- Measure 18: Cm/G
- Measure 19: $F^{\#o7}$
- Measure 20: G^7
- Measure 21: $2. A_b^6$
- Measure 22: Cm/G
- Measure 23: D°
- Measure 24: D_b^7
- Measure 25: C^7
- Measure 26: F^{Δ}
- Measure 27: Gm^7
- Measure 28: Am^7
- Measure 29: Bb^{Δ}
- Measure 30: G^7/B
- Measure 31: C^7
- Measure 32: $C^{\#o7}$
- Measure 33: Dm^7

Risas de Bolivia

Trad. Bolivie, Arr. B. Scherrer

[A]

1. Dm^7 Em^7/A F^Δ/D Em^7/A Dm^7 Em^7/A

5. F^Δ Em^7/A Dm^7 Em^7/A Dm^7 Em^7/A

8. Dm^7 Bb C^7 F^Δ Gm^7 Am^7

12. 1. Dm^7 Dm^7 Em^7/A Dm^7 Em^7/A Dm^7

16. Bb^Δ F^Δ Am^7 Dm^7 Bb^Δ F^Δ Am^7 Dm^7

20. Am^7 Dm^7 Am^7 Dm^7 Am^7 Dm^7 Am^7 Dm^7 Dm^7

[Solos]

25. Dm^9 Am Dm^9 Am Dm^7 Em^7/A F^Δ/D Em^7/A

[B]

29. Dm^7 Dm Dm^Δ/C^\sharp Dm^7/C Dm^6/B Bb^Δ Am^7

33. 1. Gm F Am/E Gm F Am/E Dm F Am/E Dm

37. Bb^Δ Bb^Δ/A Gm^7 F Am/E Dm^7 A^7/C^\sharp A^7 A^7/C^\sharp

40. 1. Dm^7 Dm^7 F Am/E Dm F Am/E Dm

44. Bb^Δ B^\emptyset C B^\emptyset Bb^Δ B^\emptyset C B^\emptyset

48. Bb^Δ Am^7 Gm^7 Am^7 Bb^Δ Am^7 Gm^7 F Am/E Dm^7

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

This piano score for "Saint Thomas" is in 5/8 time and consists of 16 measures. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The score is divided into four systems of four measures each. The first two systems (measures 1-8) feature a simple piano accompaniment of eighth notes in the bass and rests in the treble, with a C^6 chord indicated above the treble staff. The third system (measures 9-12) introduces more complex chords: C^6 for measures 9 and 10, Em^7 for measure 11, and A^7 for measure 12. The final system (measures 13-16) features a series of chords: Dm^7 for measure 13, G^7 for measure 14, C^6 for measure 15, and a sequence of C^7/E , F^6 , F^\sharp^0 , and G^7 for measure 16. The melody in the treble clef is mostly composed of eighth notes, with some rests and a final melodic phrase in the last measure.

1 C^6 C^6 C^6 C^6

5 C^6 C^6 C^6 C^6

9 C^6 C^6 Em^7 A^7

13 Dm^7 G^7 C^6 C^7/E F^6 F^\sharp^0 G^7

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

5/4

A Gm⁷ Am⁷

5 Gm⁷ Am⁷

9 A^bΔ G^bΔ

13 F^Δ9 F^Δ9

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 5/4 time. It consists of seven staves. The first staff begins with a repeat sign and a first ending bracket labeled 'A'. The key signature has one flat (B-flat). Chords are indicated above the staff: Gm⁷, Am⁷, A^bΔ, G^bΔ, F^Δ9, Em⁷, Dm⁷, E^bΔ, D^bΔ, and A^bΔ⁹. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, with some notes beamed together. A second ending bracket is present at the end of the seventh staff.

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)

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

65 **C** Fm⁷ Eb⁷ Ab^Δ Db^Δ

73 Bbm⁷ Eb⁷ Ab^Δ

Time After Time

J. Styne

Intro

Intro

Chords: F^{Δ} , G^9 , Em^7 , Am^7 , E_b^9 , Dm^7 , $G^{7\flat 9}$, C^{Δ} , C^6 , Am , Am^7/G , $F^{\sharp\emptyset}$, Fm^6 , Em^7 , C/E , Am^7 , D^9 , G^{sus4} , G^9

Measures 1-16

Thème

Thème

Chords: C^{Δ} , Dm^7 , G^{sus4} , C^{Δ} , Dm^7 , G^{sus4} , G^9 , C^{Δ} , B^{\emptyset} , $E^{7\flat 9}$, Am , Am/G , $F^{\sharp\emptyset}$, $B^{7\flat 9}$, Em^7 , $A^{7\flat 9}$, Dm^7 , E^{\emptyset} , $A^{7\sharp 5}$, D^9 , G^{sus4} , $G^{7\flat 9}$, C^{Δ} , Dm^7 , G^{sus4} , C^{Δ} , Dm^7 , G^{sus4} , G^9 , C^{Δ} , Gm^7 , C^7 , F^{Δ} , Fm^7 , Fm^6 , C^6/G , $F^{\sharp\emptyset}$, Fm^7 , Em^7 , D^{sus4} , D^7 , C^6/G , Dm^7/G , $G^{7\flat 9}$, C^6

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