

# << 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 key signature is one flat (B-flat), and the time signature is 4/4. The score includes various chords and melodic lines with rests and ties.

Staff 1: Measure 1. Chord: F $\Delta$ . Melody: Quarter note F, quarter rest, eighth note G, eighth note A, quarter note B.

Staff 2: Measure 2. Chord: E $\flat\Delta$ . Melody: Quarter note B, quarter note A, quarter note G, quarter note F.

Staff 3: Measure 3. Chord: Gm $^7$ . Melody: Quarter note F, quarter note E, quarter note D, quarter note C.

Staff 4: Measure 4. Chord: B $\flat\Delta$ . Melody: Quarter note B, quarter note A, quarter note G, quarter note F.

Staff 5: Measure 5. Chord: Gm $^7$ . Melody: Quarter note F, quarter note E, quarter note D, quarter note C.

Staff 6: Measure 6. Chord: F $\sharp^{\circ}$ . Melody: Quarter note F, quarter note E, quarter note D, quarter note C.

Staff 7: Measure 7. Chord: Gm $^7$ . Melody: Quarter note F, quarter note E, quarter note D, quarter note C.

Staff 8: Measure 8. Chord: A $\flat\Delta$ . Melody: Quarter note B, quarter note A, quarter note G, quarter note F.

Staff 9: Measure 9. Chord: A $\flat\Delta$ . Melody: Quarter note B, quarter note A, quarter note G, quarter note F.

# Chasse à l'homme (si bémol)

B. Scherrer

**A**  $Em^7$   $F\sharp m^7/E$   $G^\Delta/E$   $A^7/E$

9  $Em^7$   $F\sharp+/E$   $G^\Delta/E$   $B\flat^\Delta\sharp5/E$

**B** (Swing)  $Am^7$   $D^7$   $G^\Delta$

21  $Gm^7$   $C^7$   $F^\Delta$

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

29  $Fm^7$   $B\flat^7$   $E\flat^\Delta$   $E^7\sharp5$   $E\flat^\Delta$   $B^7\sharp5$

## Basse

$Em^7$   $F\sharp m^7/E$   $G^\Delta/E$   $A^7/E$

9  $Em^7$   $F\sharp+/E$   $G^\Delta/E$   $B\flat^\Delta\sharp5/E$

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

B. Scherrer

1 **A**  $Em^7$   $D^\Delta$  *p*

5  $Em^7$   $D^\Delta$

9  $F^\Delta$   $C^\Delta$

13  $Bb^\Delta 9$

17 **B**  $Fm^7$   $Eb^\Delta$  *mf*

21  $Fm^7$   $Eb^\Delta$

25  $F^\Delta$   $C^\Delta$

29  $B^\Delta$

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

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

# Danse de (la fin de) l'abondance (si bémol)

B. Scherrer

Sheet music for "Danse de (la fin de) l'abondance (si bémol)" by B. Scherrer. The piece is in 7/8 time and features a key signature of one sharp (F#).

The score is divided into two main sections, A and B.

**Section A:** Measures 1 through 13. The key signature changes to one flat (Bb) at measure 5. The section concludes with a triplet of eighth notes in measure 13.

**Section B:** Measures 17 through 33. The key signature changes to one flat (Bb) at measure 17. The section concludes with a first ending (1. C#7 sus2) and a second ending (2. C#7 sus2) starting at measure 29.

**Chord Progressions:**

- Section A: F<sup>Δ</sup>, E<sup>7</sup>, E<sup>b</sup>Δ, D<sup>7</sup> (repeated).
- Section B: A<sup>b</sup>Δ, B<sup>b</sup>6, B<sup>o</sup>, Cm (repeated).
- First Ending: C#7 sus2.
- Second Ending: C#7 sus2.

# 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. Measure numbers 5, 9, 13, 18, 22, 26, and 30 are indicated at the start of their respective staves.

Measures 1-33:

- Measures 1-4: F#m<sup>7</sup>, E, D<sup>Δ</sup>
- Measures 5-8: F#m<sup>7</sup>, E, D<sup>Δ</sup>
- Measures 9-12: F#m, G#<sup>o</sup>, A<sup>Δ</sup>, C#m
- Measures 13-17: D<sup>Δ</sup>, first ending (1. and 2. endings)
- Measures 18-21: Am, G#<sup>o</sup>
- Measures 22-25: Gm, A<sup>7</sup>
- Measures 26-29: Dm, D#<sup>Δ</sup>
- Measures 30-33: A<sup>7</sup>

## 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. Measure numbers 34, 38, 42, and 46 are indicated at the start of their respective staves.

Measures 34-49:

- Measures 34-37: Dm<sup>9</sup>
- Measures 38-41: Eb<sup>Δ</sup>, Dm<sup>9</sup>
- Measures 42-45: Gm<sup>7</sup>, G#<sup>o</sup>, A<sup>7</sup> b<sup>9</sup>, Bb<sup>Δ</sup>
- Measures 46-49: F<sup>Δ</sup>, Eb<sup>Δ</sup>, Dm<sup>9</sup>

# 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 Em<sup>7</sup>, A<sup>7</sup>, D<sup>Δ</sup>. Measure 4 has a fermata.
- Measures 5-8:** Chords Em<sup>7</sup>, A<sup>7</sup>, D<sup>Δ</sup>. Measure 8 has a fermata.
- Measures 9-12:** Chords F<sup>#</sup>°, B<sup>7</sup>, Em<sup>7</sup>, Gm. Measure 12 has a fermata.
- Measures 13-16:** Chords D, B<sup>b</sup>6, C<sup>6</sup>, D, B<sup>b</sup>6, C<sup>6</sup>. Measure 16 has a fermata.
- Measures 17-20:** Chords Gm<sup>7</sup>, C<sup>7</sup>, F<sup>Δ</sup>, B<sup>b</sup>Δ. Measure 20 has a fermata.
- Measures 21-24:** Chords E<sup>°</sup>, A<sup>7</sup>, Dm<sup>7</sup>, D<sup>7</sup>. Measure 24 has a fermata.
- Measures 25-28:** Chords Gm<sup>7</sup>, C<sup>7</sup>, F<sup>Δ</sup>, B<sup>b</sup>Δ. Measure 28 has a fermata.
- Measures 29-32:** Chords E<sup>°</sup>, A<sup>7</sup>. Measure 32 has a fermata.
- Measures 33-36:** Chords Em<sup>7</sup>, A<sup>7</sup>, D<sup>Δ</sup>. Measure 36 has a fermata.
- Measures 37-40:** Chords Em<sup>7</sup>, A<sup>7</sup>, D<sup>Δ</sup>. Measure 40 has a fermata.
- Measures 41-44:** Chords F<sup>#</sup>°, B<sup>7</sup>, Em<sup>7</sup>. Measure 44 has a fermata.
- Measures 45-48:** Chords E<sup>°</sup>, E<sup>b</sup>7, D<sup>Δ</sup>, D<sup>Δ</sup>. Measure 48 has a fermata.
- Measures 49-52:** Chords E<sup>°</sup>, E<sup>b</sup>7, D<sup>Δ</sup>. Measure 52 has a fermata.

# La revanche du triton (si bémol)

B. Scherrer

1 Dm<sup>9</sup> A<sup>b</sup>Δ B<sup>b</sup>Δ C<sup>Δ</sup>

5 Dm<sup>9</sup> A<sup>b</sup>Δ B<sup>b</sup>Δ F<sup>Δ</sup>

9 Am Am<sup>Δ</sup>/A<sup>b</sup> Am<sup>7</sup>/G Am<sup>6</sup>/F<sup>#</sup>

13 F<sup>Δ</sup> A<sup>b</sup>Δ B<sup>b</sup>Δ C<sup>Δ</sup>

# Le meilleur est à venir (si bémol)

B. Scherrer

**A** Gm<sup>9</sup> B $\flat$ <sup>6 10</sup> C<sup>9</sup> F<sup>7</sup>

5 Gm<sup>9</sup> B $\flat$ <sup>6 10</sup> C<sup>9</sup> E $\flat$  <sup>$\Delta$</sup>

9 Gm<sup>9</sup> B $\flat$ <sup>6 10</sup> C<sup>9</sup> F<sup>7</sup> 3

13 Gm<sup>9</sup> B $\flat$ <sup>6 10</sup> C<sup>9</sup> E $\flat$  <sup>$\Delta$</sup>

**B** F C/E Cm/E $\flat$  D<sup>7</sup>

17

21 Cm<sup>7</sup> B $\flat$ <sup>6 10</sup> D<sup>7</sup>/A D<sup>7</sup>

25 E $\flat$  D<sup>7</sup> #5 C $\sharp$ <sup>o</sup> D<sup>7</sup>

29 Cm<sup>7</sup> B $\flat$ <sup>6 10</sup> D<sup>7</sup>/A G $\sharp$  <sup>$\Delta$  b5</sup>

**C** (contre-chant)

35 Gm<sup>9</sup> B $\flat$ <sup>6 10</sup> C<sup>9</sup> F<sup>7</sup>

39 Gm<sup>9</sup> B $\flat$ <sup>6 10</sup> C<sup>9</sup> E $\flat$  <sup>$\Delta$</sup>



# Nouveau Morceau (si bémol)

B. Scherrer

5

9

13

17

21

25

Chords: B<sup>7</sup>, C<sup>Δ</sup>, Bm, F<sup>#</sup>/C<sup>#</sup>, D, E<sup>7</sup>, Am<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>, B<sup>7</sup>, Em<sup>7</sup>, F<sup>Δ</sup>, D<sup>#</sup><sup>o7</sup>, C<sup>Δ</sup>, Am<sup>7</sup>, B<sup>7</sup>, Am<sup>7</sup>, Bm<sup>7</sup>, B<sup>b</sup><sup>Δ</sup>, G<sup>#</sup><sup>Δ</sup>, F<sup>#</sup><sup>Δ</sup>, B<sup>b</sup><sup>Δ</sup>

# Oblivion (si bémol)

A. Piazzola, arr. B. Scherrer

**A1** Am Am<sup>Δ</sup> Am<sup>7</sup> Am<sup>Δ</sup>

**A2** Am Am<sup>Δ</sup> Am<sup>7</sup> Am<sup>6</sup>

9 Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup> F<sup>Δ</sup> B<sup>ø</sup> E<sup>7</sup>

13 Am Am<sup>Δ</sup> Am<sup>7</sup> Am<sup>6</sup>

17 E<sup>ø</sup> A<sup>7</sup> Dm<sup>7</sup>

21 B<sup>ø</sup> E<sup>7</sup> Am Am/G

25 B<sup>7</sup>/F<sup>♯</sup> E<sup>7</sup> Am

**B** 29 Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup> F<sup>Δ</sup>

37 <sup>1</sup> B<sup>ø</sup> E<sup>7</sup> Am Am<sup>Δ</sup> A<sup>7</sup>

45 <sup>2</sup> B<sup>7</sup> E<sup>7</sup> Am Am<sup>Δ</sup> Am<sup>7</sup> Am<sup>Δ</sup>

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

Trad. stade de foot manif / Arr. B Scherrer

N.C. D<sup>△</sup> Em<sup>7</sup> F<sup>♯</sup>m<sup>7</sup> F<sup>♯</sup><sup>0</sup> B<sup>7</sup>

On est là, on est là, même si

5 Em<sup>7</sup> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> G<sup>△</sup> Gm<sup>7</sup>/B<sup>♭</sup>

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

11 D/A G<sup>♯</sup><sup>0</sup> G<sup>△</sup> F<sup>♯</sup>m<sup>7</sup> Em<sup>7</sup> E<sup>♭</sup><sup>7</sup>

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 (three notes under a bracket with a '3') are present in measures 1, 2, 5, 6, 9, 10, and 12. The score ends with a double bar line and repeat dots in measure 12.

# Perdre son temps (si bémol)

B. Scherrer

4/4

D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

5 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> Gm<sup>7</sup>

9 Am<sup>7</sup> B $\flat$  $\Delta$  C C $\sharp$  $\emptyset$

13 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

17 B $\flat$  $\Delta$  B $\emptyset$  C<sup>6</sup> C $\sharp$  $\emptyset$

21 Dm<sup>7</sup> E $\flat$  $\Delta$  B $\flat$  $\Delta$  A<sup>7</sup>

7/8

25 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

29 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> Gm<sup>7</sup>

33 Am<sup>7</sup> B $\flat$  $\Delta$  C C $\sharp$  $\emptyset$

37 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

41 B $\flat$  $\Delta$  B $\emptyset$  C<sup>6</sup> C $\sharp$  $\emptyset$

45 Dm<sup>7</sup> E $\flat$  $\Delta$  B $\flat$  $\Delta$  A<sup>7</sup>

49 **3/4** D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

53 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> Gm<sup>7</sup>

57 Am<sup>7</sup> B $\flat$  $\Delta$  C C $\sharp$ <sup>o</sup>

61 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup><sub>3</sub> E $\flat$  $\Delta$

65 B $\flat$  $\Delta$  B<sup>o</sup> C<sup>6</sup> C $\sharp$ <sup>o</sup>

69 Dm<sup>7</sup> E $\flat$  $\Delta$  B $\flat$  $\Delta$  A<sup>7</sup>

This musical score is for guitar, written in 3/4 time and the key of B-flat major (two flats). It consists of six staves of music, each containing four measures. The chords are indicated above the staff, and triplets are marked with a '3' and a bracket. The score begins with a repeat sign in the first measure of the first staff. The chords progress through various voicings and extensions, including suspended, major, minor, and diminished chords, as well as triads and dyads. The notation includes eighth and sixteenth notes, often beamed together in triplets, and rests. The piece concludes with a double bar line and repeat dots in the final measure of the sixth staff.

# Planète Ça tourne (si bémol)

B. Scherrer

**A** Em<sup>9</sup> G<sup>Δ</sup> A<sup>7</sup> Em<sup>9</sup> G<sup>Δ</sup> A<sup>7</sup>

7 Em<sup>9</sup> G<sup>Δ</sup> A<sup>7</sup> Em<sup>9</sup> G<sup>Δ</sup> A<sup>7</sup>

**B** E<sup>Δ</sup> C<sup>♯</sup>m<sup>7</sup> B<sup>7</sup> E<sup>Δ</sup> C<sup>♯</sup>m<sup>7</sup> B<sup>7</sup>

13 E<sup>Δ</sup> C<sup>♯</sup>m<sup>7</sup> B<sup>7</sup> E<sup>Δ</sup> E<sup>Δ</sup>

**C** A<sup>♭</sup>Δ Fm<sup>7</sup> E<sup>♭</sup>7 A<sup>♭</sup>Δ Fm<sup>7</sup> E<sup>♭</sup>7

24 A<sup>♭</sup>Δ Fm<sup>7</sup> E<sup>♭</sup>7 A<sup>♭</sup>Δ A<sup>♭</sup>Δ

30

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

B. Scherrer

**A** G $\Delta$  Am $^7$  Bm $^7$  C $\Delta$

5 A $^7$ /C# D $^7$  D $\sharp^{\circ 7}$  Em $^7$

9 F $\Delta$  C $\Delta$  D $^{sus4}$  D $^7$

**B** Dm $^7$  A/C# Cm $^7$  G/B

13 1. B $\flat^6$  Dm/A G $\sharp^{\circ 7}$  A $^7$

17 2. B $\flat^6$  Dm/A E $^{\circ}$  E $\flat^7$  D $^7$

21

**A'** G $\Delta$  Am $^7$  Bm $^7$  C $\Delta$

25 A $^7$ /C# D $^7$  D $\sharp^{\circ 7}$  Em $^7$

29 F $\Delta$  C $\Delta$  D $^{sus4}$  D $^7$

33

# Risas de Bolivia (si bémol)

Trad. Bolivie, Arr. B. Scherrer

**A**

Em<sup>7</sup> F#m<sup>7</sup>/B G<sup>Δ</sup>/E F#m<sup>7</sup>/B Em<sup>7</sup> F#m<sup>7</sup>/B

1. G<sup>Δ</sup> F#m<sup>7</sup>/B 2. Em<sup>7</sup> F#m<sup>7</sup>/B Em<sup>7</sup> F#m<sup>7</sup>/B

Em<sup>7</sup> C D<sup>7</sup> G<sup>Δ</sup> Am<sup>7</sup> Bm<sup>7</sup>

1. Em<sup>7</sup> 2. Em<sup>7</sup> F#m<sup>7</sup>/B Em<sup>7</sup> F#m<sup>7</sup>/B Em<sup>7</sup>

C<sup>Δ</sup> G<sup>Δ</sup> Bm<sup>7</sup> Em<sup>7</sup> C<sup>Δ</sup> G<sup>Δ</sup> Bm<sup>7</sup> Em<sup>7</sup>

Bm<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Em<sup>7</sup>

**Solos**

Em<sup>9</sup> Bm Em<sup>9</sup> Bm Em<sup>7</sup> F#m<sup>7</sup>/B G<sup>Δ</sup>/E F#m<sup>7</sup>/B

**B** Em<sup>7</sup> Em Em<sup>Δ</sup>/D# Em<sup>7</sup>/D Em<sup>6</sup>/C# C<sup>Δ</sup> Bm<sup>7</sup>

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

Em C<sup>Δ</sup> C<sup>Δ</sup>/B Am<sup>7</sup> G Bm/F# Em<sup>7</sup> B<sup>7</sup>/D# B<sup>7</sup> B<sup>7</sup>/D#

1. Em<sup>7</sup> 2. Em<sup>7</sup> G Bm/F# Em G Bm/F# Em

C<sup>Δ</sup> C#<sup>0</sup> D C#<sup>0</sup> C<sup>Δ</sup> C#<sup>0</sup> D C#<sup>0</sup>

C<sup>Δ</sup> Bm<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup> C<sup>Δ</sup> Bm<sup>7</sup> Am<sup>7</sup> G Bm/F# Em<sup>7</sup>



# Rêverie (si bémol)

B. Scherrer

5

10

14

18

22

26

30

Chords: A<sup>7</sup>, F<sup>Δ</sup>, B<sup>b</sup>Δ, Bm<sup>7</sup>, C<sup>6</sup>, F<sup>Δ</sup>, F<sup>#</sup>m<sup>7</sup>, G<sup>6</sup>.

Articulations: 3, 1., 2.

Time signature: 4/4

Key signature: D major (two sharps)

# 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: D<sup>6</sup> (measures 1-2), D<sup>6</sup> (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: D<sup>6</sup> (measures 5-6), D<sup>6</sup> (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: D<sup>6</sup> (measures 9-10), D<sup>6</sup> (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: Em<sup>7</sup> (measures 13-14), A<sup>7</sup> (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: D<sup>6</sup> (measures 17-18), D<sup>7</sup>/F<sup>#</sup> (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: G<sup>6</sup> (measures 21-22), G<sup>#0</sup> (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: A<sup>7</sup> (measures 25-26), A<sup>7</sup> (measures 27-28).

# Samba Calor-é-a (si bémol)

B. Scherrer

1 Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

3 Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

5 F#m<sup>7</sup> B<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup>

7 F#m<sup>7</sup> B<sup>7</sup> B<sup>b</sup>Δ

9 D<sup>Δ</sup> G<sup>Δ</sup> D<sup>Δ</sup> G<sup>Δ</sup>

11 D<sup>Δ</sup> G<sup>Δ</sup> 1. B<sup>b</sup>Δ<sup>9</sup> 2. B<sup>b</sup>Δ<sup>9</sup>

C/D B<sup>b</sup>/D

3 Am<sup>7</sup>/D Dm<sup>7</sup>

# Samba Lek' (si bémol)

B. Scherrer

**A** Am<sup>7</sup> Bm<sup>7</sup>

5 Am<sup>7</sup> Bm<sup>7</sup>

9 B<sup>b</sup>Δ A<sup>b</sup>Δ

13 G<sup>Δ</sup>9 G<sup>Δ</sup>9

**B** F<sup>#</sup>m<sup>7</sup> Em<sup>7</sup>

17 F<sup>#</sup>m<sup>7</sup> Em<sup>7</sup>

21 F<sup>#</sup>m<sup>7</sup> Em<sup>7</sup>

25 F<sup>Δ</sup> E<sup>b</sup>Δ

29 B<sup>b</sup>Δ<sup>9</sup> B<sup>b</sup>Δ<sup>9</sup>