

Bolerototo (mi bémol)

B. Scherrer

9

21

29

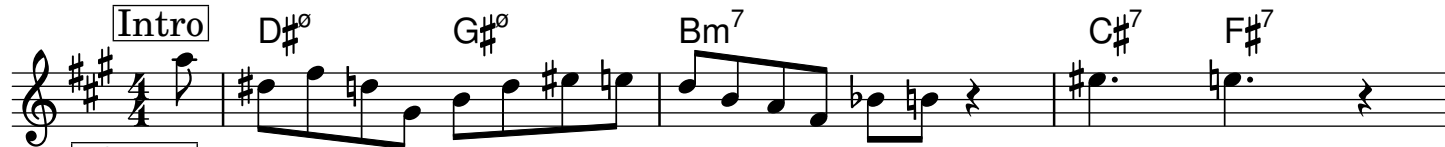
37

Chords: A^7 , G^Δ , A^7 , D^Δ , A^7 , C^Δ , C^7 , F^Δ , E_b^Δ , B_b^Δ , E_b^Δ , F^\sharp^Δ , E^Δ , E^7

BouguyBlouz (mi bémol)

E. Nataf

Intro



Thème

Measures 4-25 of the Thème section. Measure 4 is a repeat sign. Chords indicated above the staff are: B7 (measure 4), C#7 (measure 5), B7 (measure 6), F#7 (measure 7), B7 (measure 8), C#7 (measure 9), B7#9 (measure 10), C#7 (measure 11), F#7 (measure 12), B7 (measure 13), B7 (measure 14), Bm7 (measure 15), G#m7 (measure 16), F#m7 (measure 17), B7 (measure 18), F#m7 (measure 19), F#7 (measure 20), B7 (measure 21), D△ (measure 22), G#m7 (measure 23), B7 (measure 24), B7 (measure 25). Triplet markings (3) are present under the notes in measures 13, 16, 21, and 24.

Solos

Measures 28-39 of the Solos section. Measures 28-31 are empty staves. Chords indicated above the staff are: B7 (measure 28), E7 (measure 32), B9 (measure 33), F#7 (measure 36), C#7 (measure 37), F#7 (measure 38), and B7 (measure 39).

But Not For Me (mi bémol)

G. Gershwin / I. Gershwin

Intro

Intro

Chords: C^Δ, B⁷ #5, B^b9, A⁷ #5, Dm⁷, Em⁷, F^Δ, G⁹, C⁶, Dm⁷, G⁷, C⁶9, F[#]m⁷, B⁷, E^Δ, D[#]7 #5, D⁹, C[#]7 #5, F[#]m⁷, G[#]m⁷, A^Δ, B⁹, E⁶, F[#]m⁷, B⁷, E⁶, E⁶, C[#]o⁷, Dm⁷, G⁷, C⁶, Am⁷, Dm⁷, G⁷, C⁶, Dm⁷ Dm⁷ G⁷

Measures: 1-24

Thème

Thème

Chords: C^Δ, Dm⁷, G⁷, C^Δ, D⁹, G^{sus4}, G⁷, C⁹, Gm⁷, C^{sus4}, F^Δ, B^b9, C^Δ, Am⁷, Dm⁷, A⁷ #5, Dm⁷, G⁷, F^Δ, B^b9, C^Δ, E⁷ #5, A⁷ #5, Dm⁹, G⁷, C^Δ, Dm⁷, G⁷

Measures: 25-48

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

B. Scherrer

A

1 C Δ

5 C Δ

9 Dm 7 F Δ

13 Dm 7 F Δ

B

17 C \sharp $^{\circ}$ Dm 7

21 E \flat Δ E \flat Δ

Chasse à l'homme (mi bémol)

B. Scherrer

A

Bm⁷

C[♯]m⁷/B

D^Δ/B

E⁷/B

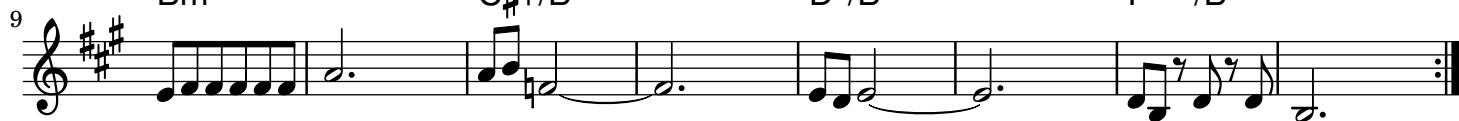


Bm⁷

C[♯]+/B

D^Δ/B

F^Δ♯5/B



B (Swing)

Em⁷

A⁷

D^Δ



Dm⁷

G⁷

C^Δ



Cm⁷

F⁷

C[♯]m⁷

F[♯]7



Cm⁷

F⁷

1.

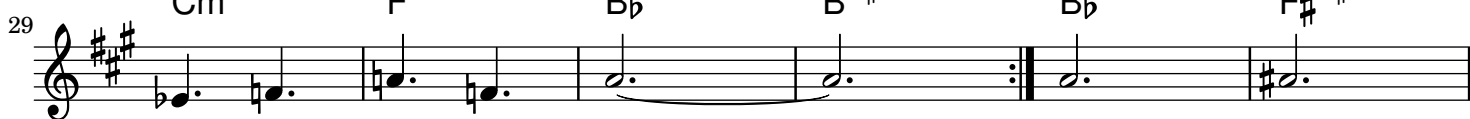
B[♭]Δ

B⁷♯5

2.

B[♭]Δ

F[♯]7♯5



Basse

Bm⁷

C[♯]m⁷/B

D^Δ/B

E⁷/B



Bm⁷

C[♯]+/B

D^Δ/B

F^Δ♯5/B



Cinq à sept (mi bémol)

B. Scherrer

[illegible]

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

B. Scherrer

A Bm^7 A^Δ

p

5 Bm^7 A^Δ

9 C^Δ G^Δ

13 $F^\Delta 9$

B Cm^7 Bb^Δ

mf

17 Cm^7 Bb^Δ

21 C^\sharp^Δ G^\sharp^Δ

25 F^\sharp^Δ

29

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

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

Croisière sur le Styx (mi bémol)

B. Scherrer

A

F#m⁷ F#m^Δ/E# F#m⁷/E F#m⁶/D#

5

F#m⁷ F#m^Δ/E# F#m⁷/E F#m⁶/D#

9

1. D^Δ E⁷ C#⁷/E# F#m⁷ G^Δ

15

2. D^Δ E⁷ F^Δ G^Δ F#^Δ

21

B

G^Δ E^Δ G^Δ E^Δ

25

C^Δ G^Δ F^Δ

C

F#m⁷ F#m^Δ/E# F#m⁷/E F#m⁶/D#

29

F#m⁷ F#m^Δ/E# F#m⁷/E F#m⁶/D#

33

D^Δ E⁷ C#⁷/E# F#m⁷ F^Δ

37

En Chapelure (mi bémol)

C. Cartier

1 C#m⁷ F#⁷/A# A^Δ F#⁷

5 C#m⁷ A^Δ F#⁷ D^Δ

9 C#m⁷ F#⁷/A# A^Δ F#m⁷

13 C#m^{Δ9} A^Δ F#m⁷ G#m⁷ A^Δ

Grana Od Bora (mi bémol)

Traditionnel (arr. Bojan Z)

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano, featuring a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is divided into four sections: A, B, C, and D. Section A (measures 1-12) includes chords A, C#7, F#m, G#7, C#7, C#7/E#, E, and D#°. Section B (measures 13-34) includes chords D△, C#7, Bm7, C#7, Bm7, C#7, F#m, Bm7, C#7, Bm7, C#7, F#m, Bm7, C#7, and Bm7. Section C (measures 35-42) includes chords C#7, Bm7, C#7, and Bm7. Section D (measures 43-47) includes chords C#7, Bm7, E7, and C#7. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like piano (p) and forte (f). The guitar part is written on a single staff, and the piano part is written on a single staff. The score is presented in a clean, professional layout with a white background and black text.

Kronembourg-Virus + Agent 000 (mi bémol)

B. Scherrer

KRO-A

Measures 1-33 of the KRO-A section. The key signature has one sharp (F#) and the time signature is 5/4. The score consists of seven staves of music. Chord symbols are placed above the staves: C#m7, B, A^Δ (measures 1-3); C#m7, B, A^Δ (measures 4-6); C#m, D#[°], E^Δ, G#m (measures 7-10); A^Δ (measures 11-12); A^Δ (measures 13-17); Em, D#[°] (measures 18-21); Dm, E⁷ (measures 22-25); Am, A#^Δ (measures 26-29); E⁷ (measures 30-33). There are repeat signs with first and second endings at measures 13-17 and 30-33.

Agent-C

Measures 34-49 of the Agent-C section. The key signature has one flat (Bb) and the time signature is 5/4. The score consists of five staves of music. Chord symbols are placed above the staves: Am⁹ (measures 34-37); Bb^Δ, Am⁹ (measures 38-41); Dm⁷, D#[°], E⁷ b9, F^Δ (measures 42-45); C^Δ, Bb^Δ, Am⁹ (measures 46-49). There are repeat signs at measures 34-37 and 42-45.

La demoiselle de Montréal (mi bémol)

Bruno Scherrer

A Bm⁷ E⁷ A^Δ

5 Bm⁷ E⁷ A^Δ

9 C^{#0} F^{#7} Bm⁷ Dm

B A F⁶ G⁶ A F⁶ G⁶

C Dm⁷ G⁷ C^Δ F^Δ

13 A F⁶ G⁶ A F⁶ G⁶

19 Dm⁷ G⁷ C^Δ F^Δ

23 B⁰ E⁷ Am⁷ A⁷

27 Dm⁷ G⁷ C^Δ F^Δ

31 B⁰ E⁷

A' Bm⁷ E⁷ A^Δ

35 Bm⁷ E⁷ A^Δ

39 Bm⁷ E⁷ A^Δ

43 C^{#0} F^{#7} Bm⁷

47 B⁰ B^{b7} A^Δ A^Δ

51 B⁰ B^{b7} A^Δ

D (contre-chant sur dernier thème)

55



63



73



81



89



101



La revanche du triton (mi bémol)

B. Scherrer

Am⁹ Eb^Δ F^Δ G^Δ

5 Am⁹ Eb^Δ F^Δ C^Δ

9 Em Em^Δ/Eb Em⁷/D Em⁶/C^Δ

13 C^Δ Eb^Δ F^Δ G^Δ

La révolte (mi bémol)

Sébastien Faure (arrangement B. Scherrer)

Chords and measures:

- Measures 1-4: Dm^9 , E° , F^6 , Gm^7 , A^7
- Measures 5-8: Bb^Δ , C^6 , A^7/C^\sharp , $Dm^{6\ 9}$
- Measures 9-12: C^7 , $A^7\ b^9/C^\sharp$, A^7/C^\sharp , Dm^7
- Measures 13-16: Bb^Δ , A^7 , Bb^Δ , A^+
- Measures 17-20: D^Δ , D^\sharp° , Em^7 , A^7
- Measures 21-24: Em^7 , G^Δ , A^7 , A^+
- Measures 25-28: D^Δ , D^\sharp° , Em^7 , A^7/G , G
- Measures 29-32: C^\sharp^7 , D^Δ , A^7 , D^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 (mi bémol)

B. Scherrer

A Dm⁹ F^{6 10} G⁹ C⁷

5 Dm⁹ F^{6 10} G⁹ B^bΔ

9 Dm⁹ F^{6 10} G⁹ C⁷

13 Dm⁹ F^{6 10} G⁹ B^bΔ

B

17 C G/B Gm/B^b A⁷

21 Gm⁷ F^{6 10} A⁷/E A⁷

25 B^b A⁷ #5 G[#]° A⁷

29 Gm⁷ F^{6 10} A⁷/E D[#]Δ b5

C (contre-chant)

35 Dm⁹ F^{6 10} G⁹ C⁷

39 Dm⁹ F^{6 10} G⁹ B^bΔ

Moerci Doerien (mi bémol)

B. Scherrer

Theme

Am⁷ Am^{6 9}/C Am⁷ Am^{6 9}/C Am⁷ Am^{6 9}/C Am⁷ Am^{6 9}/C

5 Am⁷ Am^{6 9}/C Am⁷ Am^{6 9}/C Am⁷ Am^{6 9}/C Am⁷ Am^{6 9}/C

9 Cm⁷ Cm^{6 9}/D[#] Cm⁷ Cm^{6 9}/D[#] Cm⁷ Cm^{6 9}/D[#] Cm⁷ Cm^{6 9}/D[#]

13 Am⁷ Am^{6 9}/C Am⁷ Am^{6 9}/C Am⁷ Am^{6 9}/C Am⁷ Am^{6 9}/C

17 F[#]+ F+ E+ E^b+ Am⁷ Am^{6 9}/C Am⁷ Am^{6 9}/C

Pont/Solos

21 Am⁷

25 Cm⁷

29 D[#]m⁷

33 F[#]m⁷

Oblivion (mi bémol)

A. Piazzola, arr. B. Scherrer

A1

Em Em^Δ Em⁷ Em^Δ

A2

Em Em^Δ Em⁷ Em⁶

Am⁷ D⁷ G^Δ C^Δ F[♯]^ø B⁷

Em Em^Δ Em⁷ Em⁶

B^ø E⁷ Am⁷

F[♯]^ø B⁷ Em Em/D

F[♯]⁷/C[♯] B⁷ Em

B Am⁷ D⁷ G^Δ C^Δ

1. F[♯]^ø B⁷ Em Em^Δ E⁷

2. F[♯]⁷ B⁷ Em Em^Δ Em⁷ Em^Δ

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

Trad. stade de foot manif / Arr. B Scherrer

N.C. A^Δ Bm⁷ C#m⁷ C#^ø F#⁷

On est là, on est là, même si

5 Bm⁷ F#⁷ Bm⁷ E⁷

Ma-cron ne veut pas, nous on est là, pour l'hon -

9 D^Δ Dm⁷/F A/E D#^ø

neur des travail-leurs et pour un monde meil - leur, même si

D^Δ C#m⁷ Bm⁷ Bb⁷

13 Ma - cron n'veut pas, nous on est là

Ou-dé-a, Casse-toi-d'là ! (mi bémol)

B. Scherrer

Basse sur A

1 F#m⁷ D^Δ Bm⁷ F#m⁷ D^Δ Bm⁷

9 F#^Δ G#m⁷/F# A#m⁷/F# B^Δ/F# C#^{sus4} C#⁷

A F#m⁷ D^Δ Bm⁷

5 F#m⁷ D^Δ Bm⁷

9 F#^Δ G#m⁷/F# A#m⁷/F# B^Δ/F#

13 C#^{sus4} C#⁷ 1. 2.

18 **B** D#⁷ G#m⁷ C#^{sus4} C#⁷ F#^Δ

22 D#⁷ G#m⁷ C#^{sus4} C#⁷ F#^Δ

26 A#⁷ D#m⁷ G#⁷

30 C#^{sus4} C#⁷

Perdre son temps (mi bémol)

B. Scherrer

4/4

1 A^{sus4} B \flat Δ C⁶ B \flat Δ

5 A^{sus4} B \flat Δ C⁶ Dm⁷

9 Em⁷ F Δ G G \sharp ^{o7}

13 A^{sus4} B \flat Δ C⁶ B \flat Δ

17 F Δ F \sharp ^o G⁶ G \sharp ^{o7}

21 Am⁷ B \flat Δ F Δ E⁷ \flat 9

7/8

25 A^{sus4} B \flat Δ C⁶ B \flat Δ

29 A^{sus4} B \flat Δ C⁶ Dm⁷

33 Em⁷ F Δ G G \sharp ^{o7}

37 A^{sus4} B \flat Δ C⁶ B \flat Δ

41 F Δ F \sharp ^o G⁶ G \sharp ^{o7}

45 Am⁷ B \flat Δ F Δ E⁷ \flat 9

3/4

49 A^{sus4} B \flat Δ C⁶ B \flat Δ

53 A^{sus4} $B\flat^{\Delta}$ C^6 Dm^7

57 Em^7 F^{Δ} G $G\sharp^{\circ 7}$

61 A^{sus4} $B\flat^{\Delta}$ C^6 $B\flat^{\Delta}$

65 F^{Δ} $F\sharp^{\circ}$ G^6 $G\sharp^{\circ 7}$

69 Am^7 $B\flat^{\Delta}$ F^{Δ} $E^7\flat 9$

Planète Ça tourne (mi bémol)

B. Scherrer

A

Bm⁹ D^Δ E⁷ Bm⁹ D^Δ E⁷

7 Bm⁹ D^Δ E⁷ Bm⁹ D^Δ E⁷

B

13 B^Δ G[♯]m⁷ F[♯]⁷ B^Δ G[♯]m⁷ F[♯]⁷

19 B^Δ G[♯]m⁷ F[♯]⁷ B^Δ B^Δ

C

24 E^b^Δ Cm⁷ B^b⁷ E^b^Δ Cm⁷ B^b⁷

30 E^b^Δ Cm⁷ B^b⁷ E^b^Δ E^b^Δ

Prog-to-log 2000 (mi bémol)

B. Scherrer

Am G/A

3 F/A Am G/A F/A Em/A

5 C B \flat /C

7 F/C C B \flat /C F/C G/C

9 Am G/A

2

11

F/A

Em/A

The image shows a musical score for two staves, measures 11 and 12. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). Measure 11 is marked with 'F/A' and contains a melody of eighth and quarter notes in the treble and a bass line of eighth and quarter notes in the bass. Measure 12 is marked with 'Em/A' and contains a melody of eighth and quarter notes in the treble and a bass line of eighth and quarter notes in the bass. Both measures end with a double bar line and repeat dots.

Remous (mi bémol)

B. Scherrer

A Em⁷ F[#]⁰

3 G^Δ Am⁷

5 B⁷ #5 C^Δ

7 C[#]⁰ D⁷ B⁷ #5/D[#]

9 **B** Em⁷ F[#]⁰

11 G^Δ Am⁷

13 B⁷ #5 C^Δ

15 C[#]⁰ D⁷ B⁷ #5/D[#]

Fin

17 Em⁷

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

B. Scherrer

A D Δ Em 7 F \sharp m 7 G Δ

5 E 7 /G \sharp A 7 A \sharp $^{\circ 7}$ Bm 7

9 C Δ G Δ A $^{\text{sus}4}$ A 7

13 **B** Am 7 E/G \sharp Gm 7 D/F \sharp

17 1. F 6 Am/E D \sharp $^{\circ 7}$ E 7

21 2. F 6 Am/E B $^{\circ}$ B \flat 7 A 7

A' D Δ Em 7 F \sharp m 7 G Δ

25 E 7 /G \sharp A 7 A \sharp $^{\circ 7}$ Bm 7

29 C Δ G Δ A $^{\text{sus}4}$ A 7

33

Risas de Bolivia (mi bémol)

Trad. Bolivie, Arr. B. Scherrer

A

Bm⁷ C#m⁷/F# D[△]/B C#m⁷/F# Bm⁷ C#m⁷/F#

1. D[△] C#m⁷/F# 2. Bm⁷ C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷

9 G A⁷ D[△] Em⁷ F#m⁷

12 1. Bm⁷ 2. Bm⁷ C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷

16 G[△] D[△] F#m⁷ Bm⁷ G[△] D[△] F#m⁷ Bm⁷

20 F#m⁷ Bm⁷ F#m⁷ Bm⁷ F#m⁷ Bm⁷ F#m⁷ Bm⁷ Bm⁷

Solos

25 Bm⁹ F#m Bm⁹ F#m Bm⁷ C#m⁷/F# D[△]/B C#m⁷/F#

B

29 Bm⁷ Bm Bm[△]/A# Bm⁷/A Bm⁶/G# G[△] F#m⁷

33 1. Em D F#m/C# Em 2. D F#m/C# Bm D F#m/C#

36 Bm G[△] G[△]/F# Em⁷ D F#m/C# Bm⁷ F#⁷/A# F#⁷ F#⁷/A#

40 1. Bm⁷ 2. Bm⁷ D F#m/C# Bm D F#m/C# Bm

44 G[△] G#⁰ A G#⁰ G[△] G#⁰ A G#⁰

48

The musical notation is written on a single staff in E major (two sharps). It consists of six measures. Measures 48, 49, and 50 feature eighth-note patterns: G4-A4-B4 (beamed), C#4-B4-A4 (beamed), and G4-A4-B4 (beamed) respectively. Measures 51 and 52 continue with eighth-note patterns: C#4-B4-A4 (beamed) and G4-A4-B4 (beamed). Measure 53 contains a half-note G4, a half-note C#4, and a whole rest. Chord symbols are placed above the staff: G△ (measure 48), F#m7 (measure 49), Em7 (measure 50), F#m7 (measure 51), G△ (measure 52), and F#m7 (measure 53). The final measure (54) contains the chord symbols D, F#m/C#, and Bm7.

G \triangle F#m⁷ Em⁷ F#m⁷ G \triangle F#m⁷ Em⁷ D F#m/C# Bm⁷

Rêverie (mi bémol)

B. Scherrer

5

10

14

18

22

26

30

Chords: E⁷, C^Δ, F^Δ, F[♯]m⁷, G⁶, C^Δ, C[♯]m⁷, D⁶, E⁷, C^Δ.

Triplet: 3

Rehearsal marks: 1., 2.

Saint Thomas 5/8 (mi bémol)

Sonny Rollins, Arr. BS

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1000

Samba Calor-é-a (mi bémol)

B. Scherrer

Am⁷ D⁷ Am⁷ D⁷

3 Am⁷ D⁷ Am⁷ D⁷

5 C#m⁷ F#⁷ C#m⁷ F#⁷

7 C#m⁷ F#⁷ F^Δ

9 A^Δ D^Δ A^Δ D^Δ

11 A^Δ D^Δ 1. F^Δ9 2. F^Δ9

G/A F/A

3 Em⁷/A Am⁷

Samba Lek' (mi bémol)

B. Scherrer

A Em⁷ F[♯]m⁷

5 Em⁷ F[♯]m⁷

9 F^Δ E[♭]Δ

13 D^Δ9 D^Δ9

B C[♯]m⁷ Bm⁷

17 C[♯]m⁷ Bm⁷

21 C^Δ B[♭]Δ

25 F^Δ9 F^Δ9

29 F^Δ9 F^Δ9

Sur un air de jazz (mi bémol)

B. Scherrer

Em⁹ C^Δ F⁷ Am⁹

5 Em⁹ C^Δ F⁷ C^Δ

9 E⁷ F^Δ F^{#7} B⁷ #5

13 C^Δ F^Δ Bm⁷ C^Δ

Le compte à rebours final (mi bémol)

Europe (arr. BS)

The musical score is written in 4/4 time and consists of 8 staves. The key signature is one flat (B-flat). The score is divided into three sections: A, B, and C.

Section A: Measures 1-16. Chords: Am⁹, Dm⁹, Am⁹, C^Δ, F^Δ, G⁷, C, G/B, Am, G.

Section B: Measures 17-48. Chords: F^Δ, G⁷, E⁷, Am⁹, F^Δ, Dm⁷, G, G#[°], Am⁹, F^Δ, Dm⁷, G, G#[°], Am, G/B, C, F^Δ, Am, G/B, C, F^Δ, Am, G/B, C, F^Δ, E⁷.

Section C: Measures 49-72. Chords: Dm⁷, C⁷, F^Δ, Bb^Δ, Gm⁷, C⁷, F^Δ.

The score ends with a double bar line and repeat dots at the end of the final staff.

Time After Time (mi bémol)

J. Styne

Intro

Musical notation for the Intro section, measures 1 through 12. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes various chords and melodic lines.

Measures 1-12 Chords: D^Δ, E⁹, C#m⁷, F#m⁷, C⁹, Bm⁷, E⁷ b⁹, A^Δ, A⁶, F#m, F#m⁷/E, D#[∅], Dm⁶, C#m⁷, A/C#, F#m⁷, B⁹, E^{sus4}, E⁹.

Thème

Musical notation for the Thème section, measures 17 through 48. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes various chords and melodic lines.

Measures 17-48 Chords: A^Δ, Bm⁷, E^{sus4}, A^Δ, Bm⁷, E^{sus4}, E⁹, A^Δ, G#[∅], C#⁷ b⁹, F#m, F#m/E, D#[∅], G#⁷ b⁹, C#m⁷, F#⁷ b⁹, Bm⁷, C#[∅], F#⁷ #5, B⁹, E^{sus4}, E⁷ b⁹, A^Δ, Bm⁷, E^{sus4}, A^Δ, Bm⁷, E^{sus4}, E⁹, A^Δ, Em⁷, A⁷, D^Δ, Dm⁷, Dm⁶, A⁶/E, D#[∅], Dm⁷, C#m⁷, B^{sus4}, B⁷, A⁶/E, Bm⁷/E, E⁷ b⁹, A⁶.

Togo (Eb)

Henri Texier

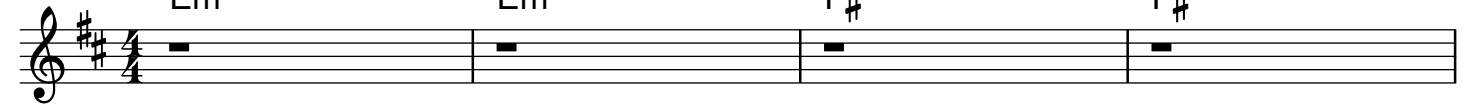
Intro (basse/batterie)

$\text{♩} = 104$
 Em^7

Em^7

$\text{F}\sharp^7$

$\text{F}\sharp^7$



Ligne de basse de base

