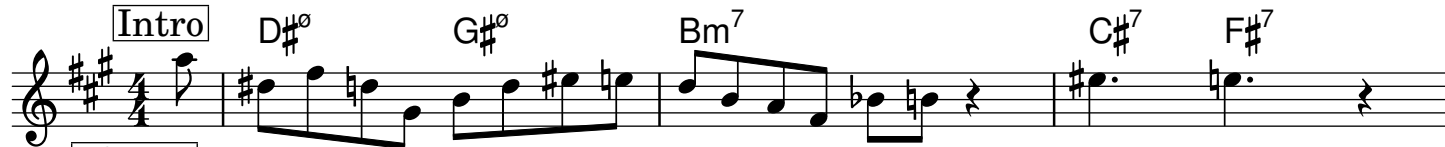


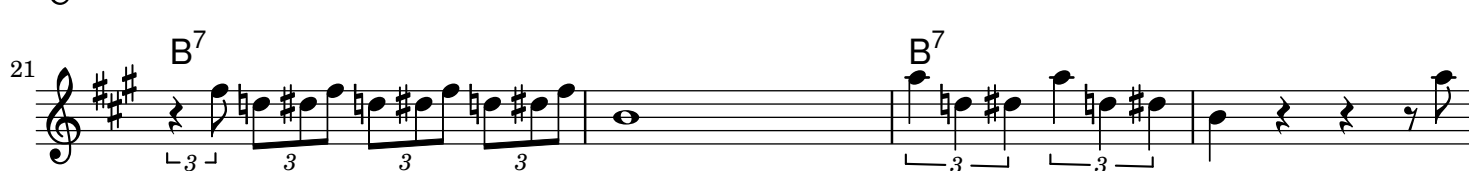
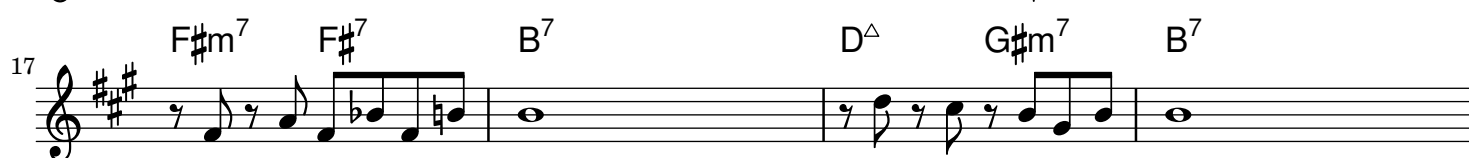
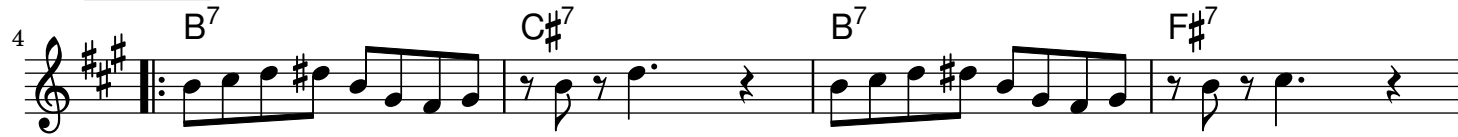
BouguyBlouz (mi bémol)

E. Nataf

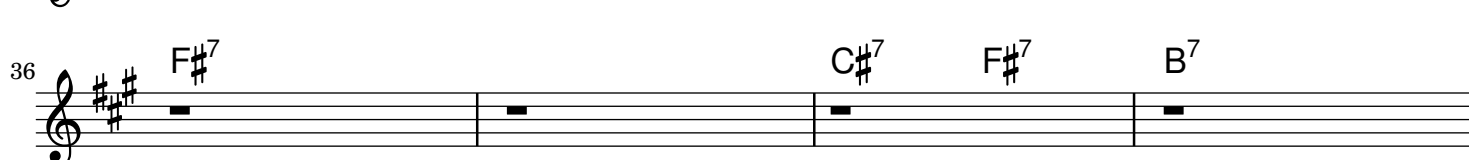
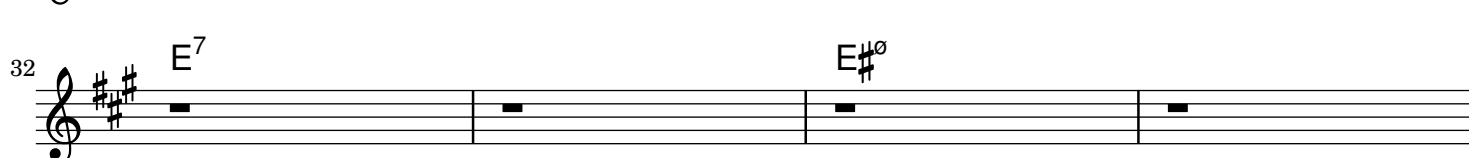
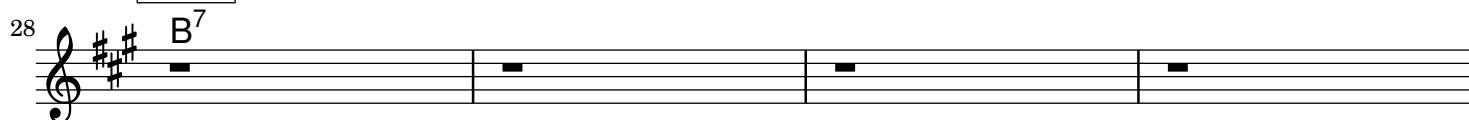
Intro



Thème



Solos



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

B. Scherrer

A

1 C Δ

5 C Δ B $\flat\Delta$

9 Dm⁷ F Δ

13 Dm⁷ F Δ

B

17 C $\sharp\Delta$ Dm⁷

21 E $\flat\Delta$ E $\flat\Delta$

Chasse à l'homme (mi bémol)

B. Scherrer

A

Bm⁷

C[♯]m⁷/B

D^Δ/B

E⁷/B

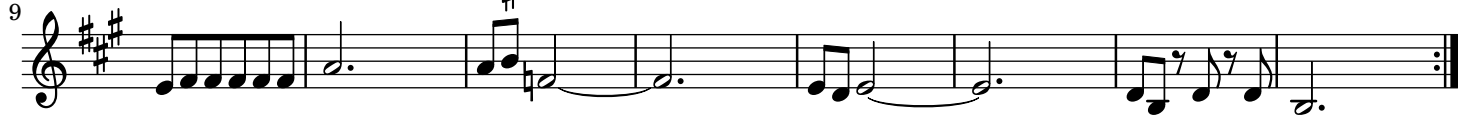


Bm⁷

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



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 G^\sharp

25 F^\sharp

29

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

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

Danse de (la fin de) l'abondance (mi bémol)

B. Scherrer

A

1. C^Δ B⁷ B^{bΔ} A⁷

5. C^Δ B⁷ B^{bΔ} A⁷

9. C^Δ B⁷ B^{bΔ} A⁷

13. C^Δ B⁷ B^{bΔ} A⁷

B

17. E^{bΔ} F⁶ F^{#o} Gm

21. E^{bΔ} F⁶ F^{#o} Gm

25. E^{bΔ} F⁶ F^{#o} Gm

29. 1. G^{#7} sus2

33. 2. G^{#7} sus2

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

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 is written on a single staff with a treble clef. Chord changes are indicated above the staff: C#m7 (measures 1-2), B (measures 3-4), A^Δ (measures 5-6), C#m7 (measures 7-8), B (measures 9-10), A^Δ (measures 11-12), C#m (measures 13-14), D#[°] (measures 15-16), E^Δ (measures 17-18), G#m (measures 19-20), A^Δ (measures 21-22), B (measures 23-24), D#[°] (measures 25-26), Dm (measures 27-28), E⁷ (measures 29-30), Am (measures 31-32), and A#^Δ (measures 33-34). The section ends with a double bar line and repeat signs.

Agent-C

Measures 34-47 of the Agent-C section. The key signature has one sharp (F#) and the time signature is 5/4. The score is written on a single staff with a treble clef. Chord changes are indicated above the staff: Am⁹ (measures 34-35), Bb^Δ (measures 36-37), Am⁹ (measures 38-39), Dm⁷ (measures 40-41), D#[°] (measures 42-43), E⁷ b9 (measures 44-45), F^Δ (measures 46-47), C^Δ (measures 48-49), Bb^Δ (measures 50-51), and Am⁹ (measures 52-53). The section ends with a double bar line and repeat signs.

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

13

C Dm⁷ G⁷ C^Δ F^Δ

19

23 B⁰ E⁷ Am⁷ A⁷

27 Dm⁷ G⁷ C^Δ F^Δ

31 B⁰ E⁷

A' Bm⁷ E⁷ A^Δ

35

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

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

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

Nouveau Morceau (mi bémol)

B. Scherrer

5

9

13

17

21

25

Chords: $F\sharp^7$, G^Δ , $F\sharp m$, $C\sharp/G\sharp$, A , B^7 , Em^7 , B^7 , Em^7 , $F\sharp^7$, Bm^7 , C^Δ , $A\sharp^{o7}$, G^Δ , Em^7 , $F\sharp^7$, Em^7 , $F\sharp m^7$, F^Δ , $D\sharp^\Delta$, $C\sharp^\Delta$, F^Δ

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#⁰ F#⁷

On est là, on est là, même si

5 Bm⁷ F#⁷ Bm⁷ E⁷ D Δ Dm⁷/F

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

A/E D#⁰ D Δ C#m⁷ Bm⁷ Bb⁷

11 un monde meilleur, même si Ma-cron n'veut pas, nous on est là

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 ⁰

13 A^{sus4} B \flat Δ C⁶ B \flat Δ

17 F Δ F \sharp ⁰ G⁶ G \sharp ⁰

21 Am⁷ B \flat Δ F Δ E⁷

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 ⁰

37 A^{sus4} B \flat Δ C⁶ B \flat Δ

41 F Δ F \sharp ⁰ G⁶ G \sharp ⁰

45 Am⁷ B \flat Δ F Δ E⁷

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 $G^{\#o}$

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

65 F^{Δ} $F^{\#o}$ G^6 $G^{\#o}$

69 Am^7 $B\flat^{\Delta}$ F^{Δ} E^7

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

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

B. Scherrer

The musical score is written for a single melodic line in 4/4 time, key of D major (two sharps). It consists of 33 measures, divided into two main sections, A and B, with various chords and melodic lines.

Section A (Measures 1-8):

- Measure 1: Chord D^{Δ}
- Measure 2: Chord Em^7
- Measure 3: Chord $F\sharp m^7$
- Measure 4: Chord G^{Δ}
- Measure 5: Chord $E^7/G\sharp$
- Measure 6: Chord A^7
- Measure 7: Chord $A\sharp^{\circ 7}$
- Measure 8: Chord Bm^7

Section A' (Measures 9-12):

- Measure 9: Chord C^{Δ}
- Measure 10: Chord G^{Δ}
- Measure 11: Chord A^{sus4}
- Measure 12: Chord A^7

Section B (Measures 13-20):

- Measure 13: Chord Am^7
- Measure 14: Chord $E/G\sharp$
- Measure 15: Chord Gm^7
- Measure 16: Chord $D/F\sharp$
- Measure 17: Chord F^6 (first ending)
- Measure 18: Chord Am/E
- Measure 19: Chord $D\sharp^{\circ 7}$
- Measure 20: Chord E^7

Section B' (Measures 21-24):

- Measure 21: Chord F^6 (second ending)
- Measure 22: Chord Am/E
- Measure 23: Chord B°
- Measure 24: Chord Bb^7
- Measure 25: Chord A^7

Section A' (Measures 25-32):

- Measure 25: Chord D^{Δ}
- Measure 26: Chord Em^7
- Measure 27: Chord $F\sharp m^7$
- Measure 28: Chord G^{Δ}
- Measure 29: Chord $E^7/G\sharp$
- Measure 30: Chord A^7
- Measure 31: Chord $A\sharp^{\circ 7}$
- Measure 32: Chord Bm^7

Section A' (Measures 33-36):

- Measure 33: Chord C^{Δ}
- Measure 34: Chord G^{Δ}
- Measure 35: Chord A^{sus4}
- Measure 36: Chord A^7

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 treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff: G△ (measure 48), F#m7 (measure 49), Em7 (measure 50), F#m7 (measure 51), G△ (measure 52), F#m7 (measure 53), Em7 (measure 54), D (measure 55), F#m/C# (measure 56), and Bm7 (measure 57). The piece concludes with a whole note G4 tied to the next measure, followed by a double bar line.

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, E⁷, C^Δ.

Repeat sign at the end of measure 32.

Saint Thomas 5/8 (mi bémol)

Sonny Rollins, Arr. BS

The musical score is written for piano in 5/8 time. It consists of four systems of two staves each (treble and bass). The key signature is one flat (B-flat). The score includes various chords and melodic lines.

System 1 (Measures 1-4): Treble staff has whole rests. Bass staff has a descending eighth-note line: G2, F#2, E2, D2, C2, B1. Chords: A⁶ (Measures 1-2), A⁶ (Measures 3-4).

System 2 (Measures 5-8): Treble staff has whole rests. Bass staff has a descending eighth-note line: G2, F#2, E2, D2, C2, B1. Chords: A⁶ (Measures 5-6), A⁶ (Measures 7-8).

System 3 (Measures 9-12): Treble staff has whole rests. Bass staff has a descending eighth-note line: G2, F#2, E2, D2, C2, B1. Chords: A⁶ (Measures 9-10), A⁶ (Measures 11-12), C#m⁷ (Measures 11-12), F#⁷ (Measures 11-12).

System 4 (Measures 13-16): Treble staff has whole rests. Bass staff has a descending eighth-note line: G2, F#2, E2, D2, C2, B1. Chords: Bm⁷ (Measures 13-14), E⁷ (Measures 13-14), A⁶ (Measures 15-16), A⁷/C# (Measures 15-16), D⁶ (Measures 15-16), D#^o (Measures 15-16), E⁷ (Measures 15-16).

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

Togo (Eb)

Henri Texier

Intro (basse/batterie)

♩ = 100

F#m⁷ G#⁷ F#m⁷ G#⁷ Thème

5 F#m⁷ G#⁷ F#m⁷ G#⁷

9 F#m⁷ G#⁷ F#m⁷ G#⁷