

## BouguyBlouz (si bémol)

E. Nataf


## Intro

Thème

Thème

4

13 E<sup>7</sup> Em<sup>7</sup> C<sup>#</sup>m<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

17 

21

E<sup>7</sup>

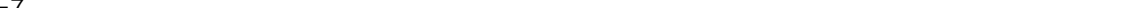
3 3 3 3

E<sup>7</sup>


3 3

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## Solos

28 

32 

36 

# << 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 notation includes various chords and melodic lines with rests and slurs.

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

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

Staff 4: Measure 4. Chord: Gm $^7$ . Melody: Quarter note F, quarter rest, eighth note G, eighth note A, quarter note B. Chord: B $\flat$  $\Delta$ . Melody: Quarter note B, quarter note A, quarter note G, quarter note F.

Staff 5: Measure 5. Chord: F $\sharp$  $^{\circ}$ . Melody: Quarter note F, quarter rest, eighth note G, eighth note A, quarter note B. Chord: Gm $^7$ . Melody: Quarter note B, quarter note A, quarter note G, quarter note F.

Staff 6: Measure 6. Chord: A $\flat$  $\Delta$ . Melody: Quarter note A, quarter rest, eighth note B, eighth note C, quarter note D. Chord: A $\flat$  $\Delta$ . Melody: Quarter note D, quarter note C, quarter note B, quarter note A.

# Chasse à l'homme (si bémol)

B. Scherrer

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

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

**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  $Fm^7$   $B\flat^7$   $E\flat^\Delta$   $E^7\sharp^5$   $E\flat^\Delta$   $B^7\sharp^5$

## Basse

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

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

# 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 two sharps (F# and C#) at measure 5. The section consists of four measures of music, each with a specific chord: F<sup>Δ</sup>, E<sup>7</sup>, E<sup>b</sup>Δ, and D<sup>7</sup>. The melody is a simple, rhythmic line. The section ends with a triplet of eighth notes.

**Section B:** Measures 17 through 33. The key signature changes to one flat (Bb) at measure 17. The section consists of four measures of music, each with a specific chord: A<sup>b</sup>Δ, B<sup>b</sup>6, B<sup>o</sup>, and Cm. The melody is a simple, rhythmic line. The section ends with a triplet of eighth notes.

**Section 1:** Measures 29 through 33. The key signature changes to one sharp (F#) at measure 29. The section consists of four measures of music, each with a specific chord: C#7 sus2, C#7 sus2, C#7 sus2, and C#7 sus2. The melody is a simple, rhythmic line. The section ends with a triplet of eighth notes.

**Section 2:** Measures 33 through 37. The key signature changes to one flat (Bb) at measure 33. The section consists of four measures of music, each with a specific chord: A<sup>b</sup>Δ, B<sup>b</sup>6, B<sup>o</sup>, and Cm. The melody is a simple, rhythmic line. The section ends with a triplet of eighth notes.

# En Chapelure (si bémol)

C. Cartier

5

9

13

Chord symbols:  $F\sharp m^7$ ,  $B^7/D\sharp$ ,  $D^\Delta$ ,  $B^7$ ,  $F\sharp m^7$ ,  $D^\Delta$ ,  $B^7$ ,  $G^\Delta$ ,  $F\sharp m^7$ ,  $B^7/D\sharp$ ,  $D^\Delta$ ,  $Bm^7$ ,  $F\sharp m^{\Delta 9}$ ,  $D^\Delta$ ,  $Bm^7$ ,  $C\sharp m^7$ ,  $D^\Delta$ .

# 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.

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), repeat sign.

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>, repeat sign.

## 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.

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 sharp sign at the end.
- 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

Chord symbols: 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>#07</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>Δ, G<sup>#</sup>Δ, F<sup>#</sup>Δ, B<sup>b</sup>Δ.

# 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>Δ</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 notes: N.C. (measure 1), D<sup>△</sup> (measure 2), Em<sup>7</sup> (measure 3), F<sup>♯</sup>m<sup>7</sup> (measure 4), F<sup>♯</sup><sup>0</sup> (measure 5), B<sup>7</sup> (measure 6), Em<sup>7</sup> (measure 7), B<sup>7</sup> (measure 8), Em<sup>7</sup> (measure 9), A<sup>7</sup> (measure 10), G<sup>△</sup> (measure 11), Gm<sup>7</sup>/B<sup>♭</sup> (measure 12), D/A (measure 13), G<sup>♯</sup><sup>0</sup> (measure 14), G<sup>△</sup> (measure 15), F<sup>♯</sup>m<sup>7</sup> (measure 16), Em<sup>7</sup> (measure 17), and E<sup>♭</sup><sup>7</sup> (measure 18). The lyrics are written below the notes, with some words aligned under specific notes or groups of notes. There are triplets indicated by a '3' and a bracket over groups of notes in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, and 18. The score ends with a double bar line in measure 18.

# Perdre son temps (si bémol)

B. Scherrer

4/4

Chord symbols:  $D^{sus4}$ ,  $E\flat^{\Delta}$ ,  $F^6$ ,  $Gm^7$ ,  $Am^7$ ,  $B\flat^{\Delta}$ ,  $C$ ,  $C\sharp^{o7}$ ,  $B\flat^{\Delta}$ ,  $B^{\emptyset}$ ,  $C^6$ ,  $C\sharp^{o7}$ ,  $Dm^7$ ,  $E\flat^{\Delta}$ ,  $B\flat^{\Delta}$ ,  $A^7\flat_9$ .

7/8

45

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>o7</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>o7</sup>

69 Dm<sup>7</sup> E $\flat$  $\Delta$  B $\flat$  $\Delta$  A<sup>7</sup> $\flat$ <sup>9</sup>

This 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: D<sup>sus4</sup>, E $\flat$  $\Delta$ , F<sup>6</sup>, Gm<sup>7</sup>, Am<sup>7</sup>, B $\flat$  $\Delta$ , C, C $\sharp$ <sup>o7</sup>, B<sup>o</sup>, and A<sup>7</sup> $\flat$ <sup>9</sup>. Triplet markings (3) are used throughout the piece. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests. The piece concludes with a double bar line and repeat dots.

# Planète Ça tourne (si bémol)

B. Scherrer

Sheet music for "Planète Ça tourne (si bémol)" by B. Scherrer, featuring chord progressions and melodic lines across five systems.

**System 1 (Measures 1-6):** Chords:  $\text{Em}^9$ ,  $\text{G}^\Delta$ ,  $\text{A}^7$ ,  $\text{Em}^9$ ,  $\text{G}^\Delta$ ,  $\text{A}^7$ . Section marker **A** is present at the beginning.

**System 2 (Measures 7-12):** Chords:  $\text{Em}^9$ ,  $\text{G}^\Delta$ ,  $\text{A}^7$ ,  $\text{Em}^9$ ,  $\text{G}^\Delta$ ,  $\text{A}^7$ . Section marker **B** is present at the beginning of the system.

**System 3 (Measures 13-18):** Chords:  $\text{E}^\Delta$ ,  $\text{C}\sharp\text{m}^7$ ,  $\text{B}^7$ ,  $\text{E}^\Delta$ ,  $\text{C}\sharp\text{m}^7$ ,  $\text{B}^7$ .

**System 4 (Measures 19-23):** Chords:  $\text{E}^\Delta$ ,  $\text{C}\sharp\text{m}^7$ ,  $\text{B}^7$ ,  $\text{E}^\Delta$ ,  $\text{E}^\Delta$ .

**System 5 (Measures 24-29):** Chords:  $\text{A}\flat^\Delta$ ,  $\text{Fm}^7$ ,  $\text{E}\flat^7$ ,  $\text{A}\flat^\Delta$ ,  $\text{Fm}^7$ ,  $\text{E}\flat^7$ . Section marker **C** is present at the beginning of the system.

**System 6 (Measures 30-35):** Chords:  $\text{A}\flat^\Delta$ ,  $\text{Fm}^7$ ,  $\text{E}\flat^7$ ,  $\text{A}\flat^\Delta$ ,  $\text{A}\flat^\Delta$ .



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

B. Scherrer

**A** G $\Delta$  Am<sup>7</sup> Bm<sup>7</sup> C $\Delta$

5 A<sup>7</sup>/C $\sharp$  D<sup>7</sup> D $\sharp^{\circ 7}$  Em<sup>7</sup>

9 F $\Delta$  C $\Delta$  D<sup>sus4</sup> D<sup>7</sup>

13 **B** Dm<sup>7</sup> A/C $\sharp$  Cm<sup>7</sup> G/B

17 1. B $\flat^6$  Dm/A G $\sharp^{\circ 7}$  A<sup>7</sup>

21 2. B $\flat^6$  Dm/A E $^{\circ}$  E $\flat^7$  D<sup>7</sup>

**A'**

25 G $\Delta$  Am<sup>7</sup> Bm<sup>7</sup> C $\Delta$

29 A<sup>7</sup>/C $\sharp$  D<sup>7</sup> D $\sharp^{\circ 7}$  Em<sup>7</sup>

33 F $\Delta$  C $\Delta$  D<sup>sus4</sup> D<sup>7</sup>

# 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

13

5

9

13

D<sup>6</sup> D<sup>6</sup> D<sup>6</sup> D<sup>6</sup>

D<sup>6</sup> D<sup>6</sup> D<sup>6</sup> D<sup>6</sup>

D<sup>6</sup> D<sup>6</sup> F<sup>#</sup>m<sup>7</sup> B<sup>7</sup>

Em<sup>7</sup> A<sup>7</sup> D<sup>6</sup> D<sup>7</sup>/F<sup>#</sup> G<sup>6</sup> G<sup>#</sup>° A<sup>7</sup>

# Samba Calor-é-a (si bémol)

B. Scherrer

The musical score is written for a vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 14. The vocal melody is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The score includes various guitar chords and piano accompaniment patterns.

**Measures 1-10:**

- Measure 1: Dm<sup>7</sup>
- Measure 2: G<sup>7</sup>
- Measure 3: Dm<sup>7</sup>
- Measure 4: G<sup>7</sup>
- Measure 5: F#m<sup>7</sup>
- Measure 6: B<sup>7</sup>
- Measure 7: F#m<sup>7</sup>
- Measure 8: B<sup>7</sup>
- Measure 9: D<sup>Δ</sup>
- Measure 10: G<sup>Δ</sup>

**Measures 11-14:**

- Measure 11: D<sup>Δ</sup>
- Measure 12: G<sup>Δ</sup>
- Measure 13: B<sup>Δ</sup>9 (First ending)
- Measure 14: B<sup>Δ</sup>9 (Second ending)

**Piano Accompaniment:**

- Measure 1: C/D
- Measure 2: B<sup>b</sup>/D
- Measure 3: Am<sup>7</sup>/D
- Measure 4: 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#m<sup>7</sup> Em<sup>7</sup>

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

21 F<sup>Δ</sup> E<sup>b</sup>Δ

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

29

# Togo (Bb)

Henri Texier

Intro (basse/batterie)

♩ = 100

Bm<sup>7</sup> C<sup>#7</sup> Bm<sup>7</sup> C<sup>#7</sup> Thème

5 Bm<sup>7</sup> C<sup>#7</sup> Bm<sup>7</sup> C<sup>#7</sup>

9 Bm<sup>7</sup> C<sup>#7</sup> Bm<sup>7</sup> C<sup>#7</sup>