

# Bolerototo (mi bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody line with eighth and sixteenth notes, accompanied by harmonic chords. The first few measures include an A7 chord, followed by a section with eighth-note patterns and a G△ chord. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It continues the melodic line with eighth and sixteenth notes, with harmonic chords including D△, A7, and C△. Measure numbers 9, 21, and 29 are indicated above the staves. Measures 21 and 29 show more complex rhythmic patterns with sixteenth-note figures. The score concludes with measures 37 through 40, which feature a mix of E♭△, F♯△, E△, and E7 chords.

# BouguyBlouz (mi bémol)

E. Nataf

Intro      D<sup>#</sup><sup>°</sup>      G<sup>#</sup><sup>°</sup>      Bm<sup>7</sup>      C<sup>#</sup><sup>7</sup>      F<sup>#</sup><sup>7</sup>

Thème      B<sup>7</sup>      C<sup>#</sup><sup>7</sup>      B<sup>7</sup>      F<sup>#</sup><sup>7</sup>

B<sup>7</sup>      C<sup>#</sup><sup>7</sup>      B<sup>7</sup><sup>#</sup><sup>9</sup>      C<sup>#</sup><sup>7</sup>      F<sup>#</sup><sup>7</sup>      B<sup>7</sup>

B<sup>7</sup>      Bm<sup>7</sup>      G<sup>#</sup>m<sup>7</sup>      F<sup>#</sup>m<sup>7</sup>      B<sup>7</sup>

F<sup>#</sup>m<sup>7</sup>      F<sup>#</sup><sup>7</sup>      B<sup>7</sup>      D<sup>△</sup>      G<sup>#</sup>m<sup>7</sup>      B<sup>7</sup>

B<sup>7</sup>      B<sup>7</sup>      B<sup>7</sup>      C<sup>#</sup><sup>7</sup>      F<sup>#</sup><sup>7</sup>

D<sup>#</sup><sup>°</sup>      G<sup>#</sup><sup>°</sup>      Bm<sup>7</sup>      C<sup>#</sup><sup>7</sup>      F<sup>#</sup><sup>7</sup>

Solos

B<sup>7</sup>

E<sup>7</sup>      B<sup>9</sup>

F<sup>#</sup><sup>7</sup>      C<sup>#</sup><sup>7</sup>      F<sup>#</sup><sup>7</sup>      B<sup>7</sup>

# But Not For Me (mi bémol)

G. Gershwin / I. Gershwin

**Intro**

C<sup>△</sup> B<sup>7 #5</sup> B<sub>b</sub><sup>9</sup> A<sup>7 #5</sup> Dm<sup>7</sup> Em<sup>7</sup> F<sup>△</sup> G<sup>9</sup>

5 C<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6 9</sup> F<sup>#m7</sup> B<sup>7</sup>

9 E<sup>△</sup> D<sup>#7 #5</sup> D<sup>9</sup> C<sup>#7 #5</sup> F<sup>#m7</sup> G<sup>#m7</sup> A<sup>△</sup> B<sup>9</sup>

13 E<sup>6</sup> F<sup>#m7</sup> B<sup>7</sup> E<sup>6</sup> E<sup>6</sup> C<sup>#o7</sup>

17 Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Am<sup>7</sup>

21 Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Dm<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

**Thème**

25 C<sup>△</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup>

29 D<sup>9</sup> G<sup>sus4</sup> G<sup>7</sup> C<sup>9</sup> Gm<sup>7</sup> C<sup>sus4</sup>

33 1 F<sup>△</sup> B<sub>b</sub><sup>9</sup> C<sup>△</sup> Am<sup>7</sup>

37 Dm<sup>7</sup> A<sup>7 #5</sup> Dm<sup>7</sup> G<sup>7</sup>

41 2 F<sup>△</sup> B<sub>b</sub><sup>9</sup> C<sup>△</sup> E<sup>7 #5</sup> A<sup>7 #5</sup>

45 Dm<sup>9</sup> G<sup>7</sup> C<sup>△</sup> Dm<sup>7</sup> G<sup>7</sup>

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

B. Scherrer

**A**

1 C<sup>△</sup>

5 C<sup>△</sup>

9 Dm<sup>7</sup> F<sup>△</sup>

13 Dm<sup>7</sup> F<sup>△</sup>

17 **B** C♯<sup>o</sup> Dm<sup>7</sup>

21 Eb<sup>△</sup> Eb<sup>△</sup>

# Chanson froide réchauffée (d'après Cold Song) (mi bémol)

H. Purcell (arr. BS)

## Intro

**Intro**

Am Dm/A G/B C A<sup>7</sup>#5 D/F# E<sup>7</sup>/G# Am

9 E<sup>sus4</sup> C/E B/D# B<sub>b</sub>/D E<sup>7</sup>/D A/C# B<sup>b</sup>/D E<sup>7</sup>

17 **A** Am F/A B<sup>b</sup>/A E<sup>7</sup>/G#

What power are you who from be -

21 Am A<sup>7</sup>/G Dm/F D#<sup>o7</sup> E D#<sup>o7</sup>/E

low has made me rise un - wil-ling - ly and slow from

27 Em E<sup>7</sup>/D A<sup>7</sup>/C# E<sup>7</sup>/B Am A+

beds of e - ver - las - ting snow? Don't you

**B**

33 B<sup>b</sup> A<sup>7</sup> D<sup>7</sup> G#<sup>o7</sup>

see how stiff I am sti - iff and won - drous

37 A<sup>7</sup> B<sub>b</sub><sup>△</sup> A<sup>7</sup> G#<sup>o7</sup> A A<sup>7</sup>#5

old far, fa - r un - fit to bear the bit - ter cold?

**C**

43 D G/B C A°7

I can scar - cely move or draw my my

47 Gm B<sup>b</sup><sup>7</sup> Am E Am B<sup>7</sup>

breath can scar - cely move or draw my my breath Let

**D**

53 C#<sup>o</sup> D<sup>o7</sup> E<sup>7</sup>/D A<sup>7</sup>/C# Am/C G/B F/A

me free - eeze a - gain let me free - eeze a - gain

59 G#<sup>o7</sup> F#<sup>o</sup> E<sup>7</sup> Am

to death let me free - eeze a - gain to death

# Chasse à l'homme (mi bémol)

B. Scherrer

**A** Bm<sup>7</sup> C♯m<sup>7</sup>/B D<sup>△</sup>/B E<sup>7</sup>/B

9 Bm<sup>7</sup> C♯+/B D<sup>△</sup>/B F<sup>△</sup>♯<sup>5</sup>/B

17 **B (Swing)** Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup>

21 Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup>

25 Cm<sup>7</sup> F<sup>7</sup> C♯m<sup>7</sup> F♯<sup>7</sup>

29 Cm<sup>7</sup> F<sup>7</sup> 1 B♭<sup>△</sup> B<sup>7</sup>♯<sup>5</sup> 2 B♭<sup>△</sup> F♯<sup>7</sup>♯<sup>5</sup>

**Basse**

Bm<sup>7</sup> C♯m<sup>7</sup>/B D<sup>△</sup>/B E<sup>7</sup>/B

9 Bm<sup>7</sup> C♯+/B D<sup>△</sup>/B F<sup>△</sup>♯<sup>5</sup>/B

The score is in 3/4 time throughout. Chords are indicated above the staff. The bass staff uses a different note head style and rests to represent the bass line. Measure numbers 9, 17, 21, 25, and 29 are marked on the left side of the top staff.

# Cinq à sept (mi bémol)

B. Scherrer

The musical score consists of two staves, A and B, in 2/4 time, with a key signature of mi bémol (two flats). The music is divided into measures by vertical bar lines and numbered measures 1 through 29 along the left margin.

**Staff A:**

- Measures 1-12: Chorus progression: Am<sup>7</sup>, G<sup>7/B</sup>, C<sup>△</sup>, Dm<sup>7</sup>, Am<sup>7</sup>, G<sup>7/B</sup>, C<sup>△</sup>, Dm<sup>7</sup>.
- Measures 13-16: Chorus progression: Dm<sup>7</sup>, Em<sup>7</sup>, F<sup>△</sup>, G<sup>7</sup>, Dm<sup>7</sup>, Em<sup>7</sup>, F<sup>△</sup>, G<sup>7</sup>.
- Measures 17-20: Chorus progression: Dm<sup>7</sup>, Em<sup>7</sup>, F<sup>△</sup>, G#<sup>o7</sup>, Am<sup>7</sup>, G<sup>7/B</sup>, C<sup>△</sup>, Dm<sup>7</sup>.
- Measure 21: Bridge section begins with a melodic line.

**Staff B:**

- Measures 17-20: Bridge section continues with a melodic line.
- Measures 21-24: Bridge section continues with a melodic line.
- Measures 25-28: Bridge section concludes with a melodic line.
- Measure 29: Returns to the chorus progression: Fm<sup>7</sup>, Gm<sup>7</sup>, Ab<sup>△</sup>, Bb<sup>7</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, Ab<sup>△</sup>, Bb<sup>7</sup>.

Accents and grace notes are present throughout the score, particularly in the melodic lines. Measure numbers are indicated at the start of each measure on the left side of the staff.

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

B. Scherrer

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

5 Bm<sup>7</sup> A<sup>△</sup>

9 C<sup>△</sup> G<sup>△</sup>

13 F<sup>△⁹</sup>

**B** Cm<sup>7</sup> B<sub>b</sub><sup>△</sup>

17 Cm<sup>7</sup> B<sub>b</sub><sup>△</sup>

21 C<sup>△</sup> G<sup>△</sup>

25 F<sup>△</sup>

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#m<sup>7</sup>      F#m<sup>△</sup>/E<sup>△</sup>      F#m<sup>7</sup>/E      F#m<sup>6</sup>/D<sup>△</sup>

F#m<sup>7</sup>      F#m<sup>△</sup>/E<sup>△</sup>      F#m<sup>7</sup>/E      F#m<sup>6</sup>/D<sup>△</sup>

D<sup>△</sup>      E<sup>7</sup>      C<sup>7</sup>/E<sup>△</sup>      F#m<sup>7</sup>      G<sup>△</sup>

D<sup>△</sup>      E<sup>7</sup>      F<sup>△</sup>      G<sup>△</sup>      F#<sup>△</sup>

**B**

G<sup>△</sup>      E<sup>△</sup>      G<sup>△</sup>      E<sup>△</sup>

C<sup>△</sup>      G<sup>△</sup>      F<sup>△</sup>

**C**

F#m<sup>7</sup>      F#m<sup>△</sup>/E<sup>△</sup>      F#m<sup>7</sup>/E      F#m<sup>6</sup>/D<sup>△</sup>

F#m<sup>7</sup>      F#m<sup>△</sup>/E<sup>△</sup>      F#m<sup>7</sup>/E      F#m<sup>6</sup>/D<sup>△</sup>

D<sup>△</sup>      E<sup>7</sup>      C<sup>7</sup>/E<sup>△</sup>      F#m<sup>7</sup>      F<sup>△</sup>

D<sup>△</sup>      E<sup>7</sup>      C<sup>7</sup>/E<sup>△</sup>      F#m<sup>7</sup>      F<sup>△</sup>

# En Chapelure (mi bémol)

C. Cartier

1 C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>/A<sup>#</sup> A<sup>△</sup> F<sup>#</sup>  
5 C<sup>#</sup>m<sup>7</sup> A<sup>△</sup> F<sup>#</sup> D<sup>△</sup>  
9 C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>/A<sup>#</sup> A<sup>△</sup> F<sup>#</sup>m<sup>7</sup>  
13 C<sup>#</sup>m<sup>9</sup> A<sup>△</sup> F<sup>#</sup>m<sup>7</sup> G<sup>#</sup>m<sup>7</sup> A<sup>△</sup>

# Grana Od Bora (mi bémol)

Traditionnel (arr. Bojan Z)

A

5 F#m G#7 C#7

9 F#m C#7/E# 3 E D#o

13 D△ C#7 Bm7 C#7 Bm7

B

19 C#7 Bm7 C#7

23 F#m Bm7 C#7 Bm7

27 C#7 Bm7 C#7

31 F#m Bm7 C#7 Bm7

C

35 C#7 Bm7 C#7 Bm7

39 C#7 F#m Bm7

43 Bm7 Bm7 3

D

47 C#7 D C#7 Bm7 E7

# Kronembourg-Virus + Agent 000 (mi bémol)

B. Scherrer

## KRO-A

Musical score for KRO-A:

- Staff 1: Measure 1: C<sup>#</sup>m<sup>7</sup>, B, A<sup>△</sup>. Measure 2: C<sup>#</sup>m<sup>7</sup>, B, A<sup>△</sup>.
- Staff 2: Measure 5: C<sup>#</sup>m<sup>7</sup>, B, A<sup>△</sup>.
- Staff 3: Measure 9: C<sup>#</sup>m, D<sup>#</sup><sup>o</sup>, E<sup>△</sup>, G<sup>#</sup>m.
- Staff 4: Measure 13: A<sup>△</sup>. Measures 14-15: Rests. Measures 16-17: Rests. Measures 18-19: A section labeled [B] starts with Em. Measure 18 ends with D<sup>#</sup><sup>o</sup>. Measure 19 ends with a fermata over the first note of the next measure.
- Staff 5: Measure 22: Dm. Measure 23: E<sup>7</sup>.
- Staff 6: Measure 26: Am. Measure 27: A<sup>#</sup><sup>△</sup>.
- Staff 7: Measure 30: E<sup>7</sup>.

## Agent-C

Musical score for Agent-C:

- Staff 1: Measure 34: Am<sup>9</sup>.
- Staff 2: Measure 38: B<sup>b</sup><sup>△</sup>. Measure 39: Am<sup>9</sup>.
- Staff 3: Measure 42: Dm<sup>7</sup>. Measure 43: D<sup>#</sup><sup>o</sup>. Measure 44: E<sup>7</sup><sub>b9</sub>. Measure 45: F<sup>△</sup>.
- Staff 4: Measure 46: C<sup>△</sup>. Measure 47: B<sup>b</sup><sup>△</sup>. Measure 48: Am<sup>9</sup>.

# La demoiselle de Montréal (mi bémol)

Bruno Scherrer

The sheet music consists of ten staves of music. The key signature is Mi Bémol major (two sharps). The time signature is 3/4 throughout. The music is divided into sections:

- Section A:** Starts at measure 1. Chords: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>. Measure 5: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>. Measure 9: C♯<sup>0</sup>, F♯<sup>7</sup>, Bm<sup>7</sup>, Dm. Measure 13: A, F<sup>6</sup>, G<sup>6</sup>, A, F<sup>6</sup>, G<sup>6</sup>.
- Section B:** Starts at measure 19. Chords: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, F<sup>△</sup>. Measure 23: B<sup>0</sup>, E<sup>7</sup>, Am<sup>7</sup>, A<sup>7</sup>. Measure 27: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, F<sup>△</sup>.
- Section C:** Starts at measure 31. Chords: B<sup>0</sup>, E<sup>7</sup>, A<sup>△</sup>. Measure 35: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>. Measure 39: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>. Measure 43: C♯<sup>0</sup>, F♯<sup>7</sup>, Bm<sup>7</sup>. Measure 47: B<sup>0</sup>, B♭<sup>7</sup>, A<sup>△</sup>, A<sup>△</sup>. Measure 51: B<sup>0</sup>, B♭<sup>7</sup>, A<sup>△</sup>.
- Section A':** Starts at measure 31. Chords: B<sup>0</sup>, E<sup>7</sup>, A<sup>△</sup>.

Measure numbers are indicated on the left side of each staff.

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

55

63

73

81

89

101

# La revanche du triton (mi bémol)

B. Scherrer

The musical score consists of two staves of music in 3/4 time, key signature of one sharp (F#). The top staff begins with Am⁹, followed by E♭△, F△, and G△. The bottom staff begins with Am⁹, followed by E♭△, F△, and C△. Measures 5 through 8 show a repeating pattern of Em and Em△/E♭ chords. Measures 9 through 12 show a repeating pattern of Em⁷/D and Em⁶/C♯ chords. Measures 13 through 16 show a repeating pattern of C△, E♭△, F△, and G△. The score is composed of eighth and sixteenth note patterns, with some bass notes indicated by stems.

# La révolte (mi bémol)

Sébastien Faure (arrangement B. Scherrer)

Musical score for "La révolte" in Mi Bémol (F# minor). The score consists of eight staves of music, each with a key signature of one flat (B-flat). The time signature is 4/4 throughout. The vocal line is accompanied by piano chords indicated above the staff. Measure numbers are provided on the left side of the staves.

Chords and measures:

- Measures 1-4: Dm⁹, E°, F⁶, Gm⁷, A⁷
- Measures 5-8: B♭△, C⁶, A⁷/C♯, Dm⁶⁹
- Measures 9-12: C⁷, A⁷♭⁹/C♯, A⁷/C♯, Dm⁷
- Measures 13-16: B♭△, A⁷, B♭△, A+
- Measures 17-20: D△, D♯○, Em⁷, A⁷
- Measures 21-24: Em⁷, G△, A⁷, A+
- Measures 25-28: D△, D♯○, Em⁷, A⁷/G, G
- Measures 29-32: C♯⁷, D△, A⁷, D△

Measure numbers: 1, 5, 9, 13, 17, 21, 25, 29.

## 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 flétrir  
 Sous le joug qui courba nos pères  
 Car nous voulons nous affranchir  
 de ceux qui causent nos misères

(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:**

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

(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)

Ouvrier ou bien paysan  
 Travailleur de la terre ou de l'usine  
 Nous sommes dès nos jeunes ans  
 Réduits aux labours 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

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)

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)

# Le meilleur est à venir (mi bémol)

B. Scherrer

**A**

1 Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> C<sup>7</sup>

5 Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> B<sub>b</sub><sup>△</sup>

9 Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> C<sup>7</sup>

13 Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> B<sub>b</sub><sup>△</sup>

**B**

17 C G/B Gm/B<sub>b</sub> A<sup>7</sup>

21 Gm<sup>7</sup> F<sup>6 10</sup> A<sup>7/E</sup> A<sup>7</sup>

25 B<sub>b</sub> A<sup>7#5</sup> G<sup>#o</sup> A<sup>7</sup>

29 Gm<sup>7</sup> F<sup>6 10</sup> A<sup>7/E</sup> D<sub>#</sub><sup>△ b5</sup>

**C (contre-chant)**

35 Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> C<sup>7</sup>

39 Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> B<sub>b</sub><sup>△</sup>

# Mardi, prison de la santé (mi bémol)

B. Scherrer

*swing*

**A** Am<sup>13</sup> E<sup>7</sup><sup>#5</sup> Am<sup>13</sup> D<sup>7</sup>

5 Am<sup>13</sup> E<sup>7</sup><sup>#5</sup> N.C. N.C.

**B** 9 B<sup>0</sup> E<sup>7</sup> Am<sup>13</sup>

13 B<sup>0</sup> B<sup>♭</sup><sup>7</sup> B<sup>♭</sup><sup>△</sup>

**A** 17 Am<sup>13</sup> E<sup>7</sup><sup>#5</sup> Am<sup>13</sup> D<sup>7</sup>

21 Am<sup>13</sup> E<sup>7</sup><sup>#5</sup> N.C. N.C.

# Moerci Doerien (mi bémol)

B. Scherrer

## Theme

Am<sup>7</sup> Am<sup>6,9/C</sup> Am<sup>7</sup> Am<sup>6,9/C</sup> Am<sup>7</sup> Am<sup>6,9/C</sup> Am<sup>7</sup> Am<sup>6,9/C</sup>  
5 Am<sup>7</sup> Am<sup>6,9/C</sup> Am<sup>7</sup> Am<sup>6,9/C</sup> Am<sup>7</sup> Am<sup>6,9/C</sup> Am<sup>7</sup> Am<sup>6,9/C</sup>  
9 Cm<sup>7</sup> Cm<sup>6,9/D#</sup> Cm<sup>7</sup> Cm<sup>6,9/D#</sup> Cm<sup>7</sup> Cm<sup>6,9/D#</sup> Cm<sup>7</sup> Cm<sup>6,9/D#</sup>  
13 Am<sup>7</sup> Am<sup>6,9/C</sup> Am<sup>7</sup> Am<sup>6,9/C</sup> Am<sup>7</sup> Am<sup>6,9/C</sup> Am<sup>7</sup> Am<sup>6,9/C</sup>  
17 F#+ F+ E+ Eb+ Am<sup>7</sup> Am<sup>6,9/C</sup> Am<sup>7</sup> Am<sup>6,9/C</sup>  
Pont/Solos

21 Am<sup>7</sup>  
25 Cm<sup>7</sup>  
29 D#m<sup>7</sup>  
33 F#m<sup>7</sup>

# Oblivion (mi bémol)

A. Piazzola, arr. B. Scherrer

**A1**

Em Em<sup>△</sup> Em<sup>7</sup> Em<sup>△</sup>

5 Em Em<sup>△</sup> Em<sup>7</sup> Em<sup>6</sup>

9 Am<sup>7</sup> D<sup>7</sup> G<sup>△</sup> C<sup>△</sup> F#<sup>△</sup> B<sup>7</sup>

13 Em Em<sup>△</sup> Em<sup>7</sup> Em<sup>6</sup>

17 B<sup>0</sup> E<sup>7</sup> Am<sup>7</sup>

21 F#<sup>△</sup> B<sup>7</sup> Em Em/D

25 F#<sup>7/C#<sup>△</sup></sup> B<sup>7</sup> Em

29 **B** Am<sup>7</sup> D<sup>7</sup> G<sup>△</sup> C<sup>△</sup>

37 **1** F#<sup>△</sup> B<sup>7</sup> Em Em<sup>△</sup> Em<sup>7</sup>

45 **2** F#<sup>7</sup> B<sup>7</sup> Em Em<sup>△</sup> Em<sup>7</sup> Em<sup>△</sup>

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

Trad. stade de foot manif / Arr. B Scherrer

N.C. A<sup>△</sup> Bm<sup>7</sup> C♯m<sup>7</sup> C♯° F♯<sup>7</sup>

On est là, on est là, même si

Bm<sup>7</sup> F♯<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

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

D<sup>△</sup> Dm<sup>7</sup>/F A/E D♯°

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

D<sup>△</sup> C♯m<sup>7</sup> Bm<sup>7</sup> B♭<sup>7</sup>

Ma - cron n'veut pas, nous on est là

# Ou-dé-a, Casse-toi-d'là ! (mi bémol)

B. Scherrer

**Basse sur A**

F#m<sup>7</sup> D<sup>△</sup> Bm<sup>7</sup> F#m<sup>7</sup> D<sup>△</sup> Bm<sup>7</sup>  
9 F#<sup>△</sup> G#m<sup>7</sup>/F# A#m<sup>7</sup>/F# B<sup>△</sup>/F# C#sus4 C#<sup>7</sup>  
A F#m<sup>7</sup> D<sup>△</sup> Bm<sup>7</sup>  
5 F#m<sup>7</sup> D<sup>△</sup> Bm<sup>7</sup>  
9 F#<sup>△</sup> G#m<sup>7</sup>/F# A#m<sup>7</sup>/F# B<sup>△</sup>/F#  
13 C#sus4 C#<sup>7</sup> 1 2  
18 B D#<sup>7</sup> G#m<sup>7</sup> C#sus4 C#<sup>7</sup> F#<sup>△</sup>  
22 D#<sup>7</sup> G#m<sup>7</sup> C#sus4 C#<sup>7</sup> F#<sup>△</sup>  
26 A#<sup>7</sup> D#m<sup>7</sup> G#<sup>7</sup>  
30 C#sus4 C#<sup>7</sup>

# Perdre son temps (mi bémol)

B. Scherrer

**4/4**

1 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

5 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> Dm<sup>7</sup>

Em<sup>7</sup> F<sup>△</sup> G G<sup>♯</sup><sup>o7</sup>

9

13 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

F<sup>△</sup> F<sup>♯</sup><sup>o</sup> G<sup>6</sup> G<sup>♯</sup><sup>o7</sup>

21 Am<sup>7</sup> B<sub>b</sub><sup>△</sup> F<sup>△</sup> E<sup>7</sup> <sub>b</sub><sup>9</sup>

**7/8**

25 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> Dm<sup>7</sup>

Em<sup>7</sup> F<sup>△</sup> G G<sup>♯</sup><sup>o7</sup>

33

37 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

F<sup>△</sup> F<sup>♯</sup><sup>o</sup> G<sup>6</sup> G<sup>♯</sup><sup>o7</sup>

45 Am<sup>7</sup> B<sub>b</sub><sup>△</sup> F<sup>△</sup> E<sup>7</sup> <sub>b</sub><sup>9</sup>

**3/4**

49 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

3 3 3 3

2

53 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> Dm<sup>7</sup>

Em<sup>7</sup> F<sup>△</sup> G G<sup>♯</sup><sup>o7</sup>

61 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

F<sup>△</sup> F<sup>♯</sup><sup>o</sup> G<sup>6</sup> G<sup>♯</sup><sup>o7</sup>

69 Am<sup>7</sup> B<sub>b</sub><sup>△</sup> F<sup>△</sup> E<sup>7</sup><sub>b9</sub>

53

57

61

65

69

# Planète Ça tourne (mi bémol)

B. Scherrer

**A**

Bm<sup>9</sup> D<sup>△</sup> E<sup>7</sup> Bm<sup>9</sup> D<sup>△</sup> E<sup>7</sup>

7 Bm<sup>9</sup> D<sup>△</sup> E<sup>7</sup> Bm<sup>9</sup> D<sup>△</sup> E<sup>7</sup>

**B**

13 B<sup>△</sup> G♯m<sup>7</sup> F♯<sup>7</sup> B<sup>△</sup> G♯m<sup>7</sup> F♯<sup>7</sup>

19 B<sup>△</sup> G♯m<sup>7</sup> F♯<sup>7</sup> B<sup>△</sup> B<sup>△</sup>

**C**

24 E♭<sup>△</sup> Cm<sup>7</sup> B♭<sup>7</sup> E♭<sup>△</sup> Cm<sup>7</sup> B♭<sup>7</sup>

30 E♭<sup>△</sup> Cm<sup>7</sup> B♭<sup>7</sup> E♭<sup>△</sup> E♭<sup>△</sup>

# Prog-to-log 2000 (mi bémol)

B. Scherrer

Am G/A

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

C B<sub>b</sub>/C

F/C C B<sub>b</sub>/C F/C G/C

Am G/A

2

11

F/A

Em/A

A musical score consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The music consists of eighth and sixteenth note patterns. Measure 1 starts with a quarter note followed by an eighth note. Measures 2-4 show a repeating pattern of eighth notes. Measures 5-6 show a repeating pattern of eighth and sixteenth notes. Measures 7-8 show a repeating pattern of eighth notes. Measures 9-10 show a repeating pattern of eighth and sixteenth notes. Measures 11-12 show a repeating pattern of eighth notes. Measures 13-14 show a repeating pattern of eighth and sixteenth notes. Measures 15-16 show a repeating pattern of eighth notes. Measures 17-18 show a repeating pattern of eighth and sixteenth notes. Measures 19-20 show a repeating pattern of eighth notes. Measures 21-22 show a repeating pattern of eighth and sixteenth notes. Measures 23-24 show a repeating pattern of eighth notes. Measures 25-26 show a repeating pattern of eighth and sixteenth notes. Measures 27-28 show a repeating pattern of eighth notes. Measures 29-30 show a repeating pattern of eighth and sixteenth notes. Measures 31-32 show a repeating pattern of eighth notes. Measures 33-34 show a repeating pattern of eighth and sixteenth notes. Measures 35-36 show a repeating pattern of eighth notes. Measures 37-38 show a repeating pattern of eighth and sixteenth notes. Measures 39-40 show a repeating pattern of eighth notes. Measures 41-42 show a repeating pattern of eighth and sixteenth notes. Measures 43-44 show a repeating pattern of eighth notes. Measures 45-46 show a repeating pattern of eighth and sixteenth notes. Measures 47-48 show a repeating pattern of eighth notes. Measures 49-50 show a repeating pattern of eighth and sixteenth notes. Measures 51-52 show a repeating pattern of eighth notes. Measures 53-54 show a repeating pattern of eighth and sixteenth notes. Measures 55-56 show a repeating pattern of eighth notes. Measures 57-58 show a repeating pattern of eighth and sixteenth notes. Measures 59-60 show a repeating pattern of eighth notes. Measures 61-62 show a repeating pattern of eighth and sixteenth notes. Measures 63-64 show a repeating pattern of eighth notes. Measures 65-66 show a repeating pattern of eighth and sixteenth notes. Measures 67-68 show a repeating pattern of eighth notes. Measures 69-70 show a repeating pattern of eighth and sixteenth notes. Measures 71-72 show a repeating pattern of eighth notes. Measures 73-74 show a repeating pattern of eighth and sixteenth notes. Measures 75-76 show a repeating pattern of eighth notes. Measures 77-78 show a repeating pattern of eighth and sixteenth notes. Measures 79-80 show a repeating pattern of eighth notes. Measures 81-82 show a repeating pattern of eighth and sixteenth notes. Measures 83-84 show a repeating pattern of eighth notes. Measures 85-86 show a repeating pattern of eighth and sixteenth notes. Measures 87-88 show a repeating pattern of eighth notes. Measures 89-90 show a repeating pattern of eighth and sixteenth notes. Measures 91-92 show a repeating pattern of eighth notes. Measures 93-94 show a repeating pattern of eighth and sixteenth notes. Measures 95-96 show a repeating pattern of eighth notes. Measures 97-98 show a repeating pattern of eighth and sixteenth notes. Measures 99-100 show a repeating pattern of eighth notes.

# Remous (mi bémol)

B. Scherrer

**A** Em<sup>7</sup>

3 G<sup>△</sup>

5 B<sup>7\#5</sup>

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

9 **B** Em<sup>7</sup>

11 G<sup>△</sup>

13 B<sup>7\#5</sup>

15 C<sup>\#9</sup>

**Fin**

17 Em<sup>7</sup>

F<sup>\#9</sup>

Am<sup>7</sup>

C<sup>\#9</sup>

D<sup>7</sup>

B<sup>7\#5/D\#</sup>

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

B. Scherrer

The musical score consists of two staves of music. The top staff begins with a key signature of one sharp (F#). Measures 1-4 show chords A (D△), Em<sup>7</sup>, F#m<sup>7</sup>, and G△. Measures 5-8 show E<sup>7</sup>/G# (E/G#), A<sup>7</sup>, A#<sup>o7</sup>, and Bm<sup>7</sup>. Measures 9-12 show C△, G△, A<sup>sus4</sup>, and A<sup>7</sup>. Staff 2 begins at measure 13 with a key signature of two sharps (B). Chords shown are Am<sup>7</sup>, E/G# (E/G#), Gm<sup>7</sup>, and D/F# (D/F#). Measures 17-20 show F<sup>6</sup> (F), Am/E, D#<sup>o7</sup>, and E<sup>7</sup>. Measures 21-24 show F<sup>6</sup> (F), Am/E, B<sup>o</sup>, B<sub>b</sub><sup>7</sup>, and A<sup>7</sup>. Staff 1 begins again at measure 25 with a key signature of one sharp (F#). Chords shown are D△, Em<sup>7</sup>, F#m<sup>7</sup>, and G△. Measures 29-32 show E<sup>7</sup>/G# (E/G#), A<sup>7</sup>, A#<sup>o7</sup>, and Bm<sup>7</sup>. Measures 33-36 show C△, G△, A<sup>sus4</sup>, and A<sup>7</sup>.

# Risas de Bolivia (mi bémol)

Trad. Bolivie, Arr. B. Scherrer

**A**

Bm<sup>7</sup> C#m<sup>7</sup>/F# D<sup>△</sup>/B C#m<sup>7</sup>/F# Bm<sup>7</sup> C#m<sup>7</sup>/F#

D<sup>△</sup> C#m<sup>7</sup>/F# Bm<sup>7</sup> C#m<sup>7</sup>/F# Bm<sup>7</sup> C#m<sup>7</sup>/F# Bm<sup>7</sup>

G A<sup>7</sup> D<sup>△</sup> Em<sup>7</sup> F#m<sup>7</sup>

Bm<sup>7</sup> Bm<sup>7</sup> C#m<sup>7</sup>/F# Bm<sup>7</sup> C#m<sup>7</sup>/F# Bm<sup>7</sup>

G<sup>△</sup> D<sup>△</sup> F#m<sup>7</sup> Bm<sup>7</sup> G<sup>△</sup> D<sup>△</sup> F#m<sup>7</sup> Bm<sup>7</sup>

F#m<sup>7</sup> Bm<sup>7</sup> F#m<sup>7</sup> Bm<sup>7</sup> F#m<sup>7</sup> Bm<sup>7</sup> F#m<sup>7</sup> Bm<sup>7</sup>

**Solos**

Bm<sup>9</sup> F#m Bm<sup>9</sup> F#m Bm<sup>7</sup> C#m<sup>7</sup>/F# D<sup>△</sup>/B C#m<sup>7</sup>/F#

**B**

Bm<sup>7</sup> Bm Bm<sup>△</sup>/A# Bm<sup>7</sup>/A Bm<sup>6</sup>/G# G<sup>△</sup> F#m<sup>7</sup>

Em D F#m/C# Em D F#m/C# Bm D F#m/C#

Bm G<sup>△</sup> G<sup>△</sup>/F# Em<sup>7</sup> D F#m/C# Bm<sup>7</sup> F#<sup>7</sup>/A# F#<sup>7</sup> F#<sup>7</sup>/A#

Bm<sup>7</sup> Bm<sup>7</sup> D F#m/C# Bm D F#m/C# Bm

G<sup>△</sup> G<sup>#</sup> A G<sup>#</sup> G<sup>△</sup> G<sup>#</sup> A G<sup>#</sup>



# Rêverie (mi bémol)

B. Scherrer

Musical score for Rêverie (mi bémol) by B. Scherrer. The score consists of eight staves of music for a single instrument, likely a guitar or mandolin, in 4/4 time with a key signature of two sharps. The music includes various chords such as E<sup>7</sup>, C<sup>△</sup>, F<sup>△</sup>, G<sup>6</sup>, C<sup>△</sup>, D<sup>6</sup>, E<sup>7</sup>, and C<sup>△</sup>, along with rests and grace notes. Measure numbers 1 through 30 are indicated on the left side of each staff.

1 E<sup>7</sup> C<sup>△</sup> E<sup>7</sup> C<sup>△</sup> 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30.

# Saint Thomas 5/8 (mi bémol)

Sonny Rollins, Arr. BS

Musical score for "Saint Thomas 5/8 (mi bémol)" by Sonny Rollins, Arr. BS. The score is written for four staves:

- Staff 1 (Treble Clef):** Measures 1-4. Chords: A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>. The melody consists of eighth-note patterns.
- Staff 2 (Bass Clef):** Measures 1-4. Chords: A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>.
- Staff 3 (Treble Clef):** Measures 5-8. Chords: A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>.
- Staff 4 (Bass Clef):** Measures 5-8. Chords: A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>.
- Staff 5 (Treble Clef):** Measures 9-12. Chords: A<sup>6</sup>, A<sup>6</sup>, C<sup>#</sup>m<sup>7</sup>, F<sup>#</sup>7. The bass line includes eighth-note patterns.
- Staff 6 (Bass Clef):** Measures 9-12. Chords: A<sup>6</sup>, A<sup>6</sup>, C<sup>#</sup>m<sup>7</sup>, F<sup>#</sup>7.
- Staff 7 (Treble Clef):** Measures 13-16. Chords: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>6</sup>, A<sup>7/C#</sup>, D<sup>6</sup>, D<sup>#</sup><sup>0</sup>, E<sup>7</sup>. The bass line includes eighth-note patterns.
- Staff 8 (Bass Clef):** Measures 13-16. Chords: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>6</sup>, A<sup>7/C#</sup>, D<sup>6</sup>, D<sup>#</sup><sup>0</sup>, E<sup>7</sup>.

# Samba Calor-é-a (mi bémol)

B. Scherrer

Musical score for Samba Calor-é-a (mi bémol) in 4/4 time, key of A major (three sharps). The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Chords indicated above the staff include Am<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, C#m<sup>7</sup>, F#<sup>7</sup>, C#m<sup>7</sup>, F#<sup>7</sup>, C<sup>△</sup>, F#<sup>7</sup>, A<sup>△</sup>, D<sup>△</sup>, A<sup>△</sup>, D<sup>△</sup>, A<sup>△</sup>, D<sup>△</sup>, F<sup>△ 9</sup>, F<sup>△ 9</sup>. Measure 11 begins a repeat section with endings 1 and 2.

Sheet music for Samba Calor-é-a (mi bémol) showing endings 1 and 2 of the repeat section. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The first ending (line 1) starts with G/A and F/A chords. The second ending (line 2) starts with Em<sup>7/A</sup> and Am<sup>7</sup> chords.

# Samba Lek' (mi bémol)

B. Scherrer

The sheet music features eight staves of musical notation for a single instrument, likely a samba instrument like a pandeiro or agogô. The music is in 4/4 time and uses a treble clef. The key signature is two sharps, indicating E minor. The chords labeled are:

- Staff 1: A Em<sup>7</sup>, F#m<sup>7</sup>
- Staff 2: Em<sup>7</sup>, F#m<sup>7</sup>
- Staff 3: F<sup>△</sup>, Eb<sup>△</sup>
- Staff 4: D<sup>△9</sup>, D<sup>△9</sup>
- Staff 5: B [B] (indicated by a bracket under the staff)
- Staff 6: C#m<sup>7</sup>, Bm<sup>7</sup>
- Staff 7: C#m<sup>7</sup>, Bm<sup>7</sup>
- Staff 8: C<sup>△</sup>, B<sup>△</sup>
- Staff 9: F<sup>△9</sup>, F<sup>△9</sup>

The music includes various rhythmic patterns, such as eighth-note and sixteenth-note figures, and dynamic markings like accents and slurs. The notation is typical of a samba style, with its characteristic eighth-note patterns and syncopation.

# Sur un air de jazz (mi bémol)

B. Scherrer

Musical score for 'Sur un air de jazz' in G major, 8th note time signature. The score consists of four staves of music. Chords indicated above the staff include Em⁹, C△, F⁷, Am⁹, Em⁹, C△, F⁷, C△, E⁷ (over 4 measures), F△, F#⁷, B⁷♯⁵, C△, F△, Bm⁷, C△, and C△ (over 4 measures). The music features various rhythmic patterns and rests.

# Le compte à rebours final (mi bémol)

Europe (arr. BS)

Musical score for "Le compte à rebours final" in Am9 key signature. The score consists of ten staves of music, each with a treble clef and a 4/4 time signature. The music is divided into three sections: A, B, and C.

**Section A:** Starts at measure 1 with Am<sup>9</sup>. The melody consists of eighth-note patterns. Measures 9 and 17 continue the pattern. Measure 17 includes chords F<sup>Δ</sup>, G<sup>7</sup>, C, G/B, Am, and G.

**Section B:** Starts at measure 33 with Am<sup>9</sup>. The melody features eighth-note pairs. Measures 41 and 49 continue the pattern. Measure 49 includes chords Am, G/B, C, F<sup>Δ</sup>, Am, G/B, C, and F<sup>Δ</sup>.

**Section C:** Starts at measure 57 with Am. The melody continues with eighth-note pairs. Measure 65 starts with a repeat sign and includes chords Dm<sup>7</sup>, C<sup>7</sup>, F<sup>Δ</sup>, and B<sup>♭</sup><sup>Δ</sup>.

**Final Measures:** Measures 73 and 74 conclude the piece with chords Gm<sup>7</sup>, C<sup>7</sup>, and F<sup>Δ</sup>.

# Time After Time (mi bémol)

J. Styne

**Intro**

D<sup>△</sup> E<sup>9</sup> C#m<sup>7</sup> F#m<sup>7</sup> C<sup>9</sup>

Bm<sup>7</sup> E<sup>7 b9</sup> A<sup>△</sup> A<sup>6</sup>

F#m F#m<sup>7</sup>/E D<sup>#</sup> Dm<sup>6</sup> C#m<sup>7</sup> A/C#

F#m<sup>7</sup> B<sup>9</sup> E<sup>sus4</sup> E<sup>9</sup>

**Thème**

A<sup>△</sup> Bm<sup>7</sup> E<sup>sus4</sup> A<sup>△</sup> Bm<sup>7</sup> E<sup>sus4</sup> E<sup>9</sup>

A<sup>△</sup> G<sup>#</sup> C<sup>#7 b9</sup>

F#m F#m/E D<sup>#</sup> G<sup>#7 b9</sup> C#m<sup>7</sup> F<sup>#7 b9</sup>

Bm<sup>7</sup> C<sup>#</sup> F<sup>#7 #5</sup> B<sup>9</sup> E<sup>sus4</sup> E<sup>7 b9</sup>

A<sup>△</sup> Bm<sup>7</sup> E<sup>sus4</sup> A<sup>△</sup> Bm<sup>7</sup> E<sup>sus4</sup> E<sup>9</sup>

A<sup>△</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup> Dm<sup>7</sup> Dm<sup>6</sup>

A<sup>6/E</sup> D<sup>#</sup> Dm<sup>7</sup> C#m<sup>7</sup> B<sup>sus4</sup> B<sup>7</sup>

A<sup>6/E</sup> Bm<sup>7/E</sup> E<sup>7 b9</sup> A<sup>6</sup>

# Togo (Eb)

Henri Texier

Intro (basse/batterie)

The musical score consists of six staves of music for Eb instruments. The first staff (measures 1-4) is labeled "Intro (basse/batterie)" and shows chords Em<sup>7</sup>, Em<sup>7</sup>, F#<sup>7</sup>, and F#<sup>7</sup>. The second staff (measures 5-8) starts the "Thème" with chords Em<sup>7</sup>, Em<sup>7</sup>, F#<sup>7</sup>, and F#<sup>7</sup>. The third staff (measures 9-12) continues the theme with chords Em<sup>7</sup>, Em<sup>7</sup>, F#<sup>7</sup>, and F#<sup>7</sup>. The fourth staff (measures 13-16) follows the same pattern. The fifth staff (measures 17-20) and the sixth staff (measures 21-24) both feature a bass line. Measure 21 begins with a bass note followed by a eighth-note pair, then Em<sup>7</sup>, Em<sup>7</sup>, F#<sup>7</sup>, and F#<sup>7</sup>. Measure 22 continues with a bass note followed by a eighth-note pair, then Em<sup>7</sup>, Em<sup>7</sup>, F#<sup>7</sup>, and F#<sup>7</sup>. Measures 23 and 24 continue the bass line with Em<sup>7</sup>, Em<sup>7</sup>, F#<sup>7</sup>, and F#<sup>7</sup>.

Ligne de basse de base

A single staff of music for the bass line, starting at measure 21. It consists of four measures of alternating bass notes and eighth-note pairs, corresponding to the chords Em<sup>7</sup>, Em<sup>7</sup>, F#<sup>7</sup>, and F#<sup>7</sup>.