

# Bolerototo

B. Scherrer

The sheet music consists of two staves of musical notation. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melody line with eighth and sixteenth note patterns. Chords labeled above the notes include C<sup>7</sup>, B<sub>b</sub><sup>△</sup>, and C<sup>7</sup>. The bottom staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature. It also features a melody line with eighth and sixteenth note patterns. Chords labeled above the notes include F<sup>△</sup>, C<sup>7</sup>, E<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>7</sup>, A<sub>b</sub><sup>△</sup>, G<sub>b</sub><sup>△</sup>, D<sub>b</sub><sup>△</sup>, G<sup>△</sup>, and G<sup>7</sup>. The music includes several measures of rests and dynamic markings like accents and slurs.

# BouguyBlouz

E. Nataf

**Intro**

**Thème**

**Solos**

**36**

# But Not For Me

G. Gershwin / I. Gershwin

**[Intro]**

E $\flat$  $\Delta$  D $7\,\sharp\,5$  D $\flat\,9$  C $7\,\sharp\,5$  Fm $7$  Gm $7$  A $\flat\Delta$  B $\flat\,9$

5 E $\flat\,6$  Fm $7$  B $\flat\,7$  E $\flat\,6\,9$  Am $7$  D $7$

9 G $\Delta$  F $\sharp\,7\,\sharp\,5$  F $9$  E $7\,\sharp\,5$  Am $7$  Bm $7$  C $\Delta$  D $9$

13 G $6$  Am $7$  D $7$  G $6$  G $6$  E $\circ\,7$

17 Fm $7$  B $\flat\,7$  E $\flat\,6$  Cm $7$

21 Fm $7$  B $\flat\,7$  E $\flat\,6$  Fm $7$  Fm $7$  B $\flat\,7$

**[Thème]**

25 E $\flat\Delta$  Fm $7$  B $\flat\,7$  E $\flat\Delta$

29 F $9$  B $\flat\,\text{sus}4$  B $\flat\,7$  E $\flat\,9$  B $\flat\,m\,7$  E $\flat\,\text{sus}4$

33  $^1$  A $\flat\Delta$  D $\flat\,9$  E $\flat\Delta$  Cm $7$

37 Fm $7$  C $7\,\sharp\,5$  Fm $7$  B $\flat\,7$

41  $^2$  A $\flat\Delta$  D $\flat\,9$  E $\flat\Delta$  G $7\,\sharp\,5$  C $7\,\sharp\,5$

45 Fm $9$  B $\flat\,7$  E $\flat\Delta$  Fm $7$  B $\flat\,7$

# << C'est pas une punition - han >>

B. Scherrer

A E $\flat$  $\triangle$

D $\flat$  $\triangle$

Fm $^7$

A $\flat$  $\triangle$

Fm $^7$

A $\flat$  $\triangle$

B E $\emptyset$

Fm $^7$

G $\flat$  $\triangle$

G $\flat$  $\triangle$

# Chanson froide réchauffée (d'après Cold Song)

H. Purcell (arr. BS)

**Intro**

Cm Fm/C B $\flat$ /D E $\flat$  C $7\,\sharp^5$  F/A G $7/B$  Cm

9 G $^{sus4}$  E $\flat/G$  D/F $\sharp$  D $\flat/F$  G $7/F$  C/E D $\flat/F$  G $7$

17 **A** Cm A $\flat/C$  D $\flat/C$  G $7/B$

What power are you who from be -

21 Cm C $7/B\flat$  Fm/A $\flat$  F $\sharp^{o7}$  G F $\sharp^{o7}/G$

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

27 Gm G $7/F$  C $7/E$  G $7/D$  Cm C+

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

**B**

D $\flat$  C $7$  F $7$  B $^{o7}$

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

37 C $7$  D $\flat^\triangle$  C $7$  B $^{o7}$  C C $7\,\sharp^5$

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

**C**

F B $\flat/D$  E $\flat$  C $7\,\sharp^5$

I can scar - cely move or draw my

47 B $\flat/m$  D $^{o7}$  Cm G Cm D $7$

breath can scar - cely move or draw my breath Let

**D**

E $\flat$  F $^{o7}$  G $7/F$  C $7/E$  Cm/E $\flat$  B $\flat/D$  A $\flat/C$

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

59 B $^{o7}$  A $\flat$  G $7$  Cm

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

# Chasse à l'homme

B. Scherrer

**A**

Dm<sup>7</sup> Em<sup>7/D</sup> F<sup>Δ/D</sup> G<sup>7/D</sup>

Dm<sup>7</sup> E+/D F<sup>Δ/D</sup> Ab<sup>Δ\#5/D</sup>

Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup>

Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>Δ</sup>

Em<sup>7</sup> A<sup>7</sup> Ebm<sup>7</sup> Ab<sup>7</sup>

**B (Swing)**

Ebm<sup>7</sup> Ab<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

Ebm<sup>7</sup> Ab<sup>7</sup> 1. Db<sup>Δ</sup> D<sup>7\#5</sup> 2. Db<sup>Δ</sup> A<sup>7\#5</sup>

**Basse**

Dm<sup>7</sup> Em<sup>7/D</sup> F<sup>Δ/D</sup> G<sup>7/D</sup>

Dm<sup>7</sup> E+/D F<sup>Δ/D</sup> Ab<sup>Δ\#5/D</sup>

# Cinq à sept

B. Scherrer  
Fm<sup>7</sup>

The musical score consists of two staves of piano music. The top staff begins with section A at measure 1, featuring chords Cm<sup>7</sup>, B<sub>b</sub><sup>7</sup>/D, Eb<sup>△</sup>, Fm<sup>7</sup>, Cm<sup>7</sup>, B<sub>b</sub><sup>7</sup>/D, Eb<sup>△</sup>, and Fm<sup>7</sup>. The bottom staff begins at measure 5 with chords Cm<sup>7</sup>, B<sub>b</sub><sup>7</sup>/D, Eb<sup>△</sup>, E<sup>o7</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, Ab<sup>△</sup>, and B<sub>b</sub><sup>7</sup>. Both staves continue through measures 9, 13, and 17, with the bottom staff ending at measure 29. Measure 13 includes a melodic line above the staff. Measures 17 through 29 are labeled section B, with chords Ebm<sup>7</sup>, Fm<sup>7</sup>, Gb<sup>△</sup>, Ab<sup>7</sup>, Ebm<sup>7</sup>, Fm<sup>7</sup>, Gb<sup>△</sup>, Ab<sup>7</sup>, Ebm<sup>7</sup>, Fm<sup>7</sup>, Gb<sup>△</sup>, Go<sup>7</sup>, Abm<sup>7</sup>, Bbm<sup>7</sup>, Cb<sup>△</sup>, Db<sup>7</sup>, Abm<sup>7</sup>, Bbm<sup>7</sup>, Cb<sup>△</sup>, Db<sup>7</sup>, Abm<sup>7</sup>, Bbm<sup>7</sup>, Cb<sup>△</sup>, B<sup>o7</sup>, Cm<sup>7</sup>, B<sub>b</sub><sup>7</sup>/D, Eb<sup>△</sup>, and Fm<sup>7</sup>. Measure 29 concludes with a melodic line above the staff.

# Coucher de soleil (derrière un volet bloqué)

B. Scherrer

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

5 Dm<sup>7</sup> C<sup>△</sup>

9 E♭<sup>△</sup> B♭<sup>△</sup>

13 A♭<sup>△</sup> 9

**B**

17 E♭m<sup>7</sup> D♭<sup>△</sup>

21 E♭m<sup>7</sup> D♭<sup>△</sup>

25 E<sup>△</sup> B<sup>△</sup>

29 A<sup>△</sup>

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

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

# Croisière sur le Styx

B. Scherrer

**A**

Am<sup>7</sup> Am<sup>△</sup>/G<sup>△</sup> Am<sup>7</sup>/G Am<sup>6</sup>/F<sup>△</sup>

Am<sup>7</sup> Am<sup>△</sup>/G<sup>△</sup> Am<sup>7</sup>/G Am<sup>6</sup>/F<sup>△</sup>

9 **1** F<sup>△</sup> G<sup>7</sup> E<sup>7</sup>/G<sup>△</sup> Am<sup>7</sup> B<sup>b</sup><sub>△</sub>

15 **2** F<sup>△</sup> G<sup>7</sup> A<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>△</sup> A<sup>△</sup>

21 **B** B<sub>b</sub><sup>△</sup> G<sup>△</sup> B<sub>b</sub><sup>△</sup> G<sup>△</sup>

25 E<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup>

**C**

29 Am<sup>7</sup> Am<sup>△</sup>/G<sup>△</sup> Am<sup>7</sup>/G Am<sup>6</sup>/F<sup>△</sup>

33 Am<sup>7</sup> Am<sup>△</sup>/G<sup>△</sup> Am<sup>7</sup>/G Am<sup>6</sup>/F<sup>△</sup>

37 F<sup>△</sup> G<sup>7</sup> E<sup>7</sup>/G<sup>△</sup> Am<sup>7</sup> A<sub>b</sub><sup>△</sup>

# En Chapelure

C. Cartier

Musical score for "En Chapelure" in 9/8 time. The score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The chords are indicated above the staff.

Chords listed from top to bottom:

- Em<sup>7</sup>
- A<sup>7/C#</sup>
- C<sup>△</sup>
- A<sup>7</sup>
- Em<sup>7</sup>
- C<sup>△</sup>
- A<sup>7</sup>
- F<sup>△</sup>
- Em<sup>7</sup>
- A<sup>7/C#</sup>
- C<sup>△</sup>
- Am<sup>7</sup>
- Em<sup>9△</sup>
- C<sup>△</sup>
- Am<sup>7</sup>
- Bm<sup>7</sup>
- C<sup>△</sup>

Measure numbers: 1, 5, 9, 13.

# Grana Od Bora

## Traditionnel (arr. Bojan Z)

The sheet music consists of 12 staves of musical notation, likely for a solo instrument like guitar. The music is in common time (indicated by '4'). The notation includes various chords and sections labeled A, B, C, and D.

- Staff 1:** Section A starts with a 16-note pattern in A major, followed by a 16-note pattern in C major, and ends with a 16-note pattern in E<sup>7</sup>.
- Staff 2:** Section B begins at measure 5 with Am, followed by B<sup>7</sup>, E<sup>7</sup>, G, and F#<sup>7</sup>.
- Staff 3:** Section C begins at measure 9 with F△, followed by E<sup>7</sup>, Dm<sup>7</sup>, E<sup>7</sup>, and Dm<sup>7</sup>.
- Staff 4:** Section B continues at measure 19 with E<sup>7</sup>, Dm<sup>7</sup>, and E<sup>7</sup>.
- Staff 5:** Section C continues at measure 23 with Am, Dm<sup>7</sup>, E<sup>7</sup>, and Dm<sup>7</sup>.
- Staff 6:** Section B continues at measure 27 with E<sup>7</sup>, Dm<sup>7</sup>, and E<sup>7</sup>.
- Staff 7:** Section C continues at measure 31 with Am, Dm<sup>7</sup>, E<sup>7</sup>, and Dm<sup>7</sup>.
- Staff 8:** Section C begins at measure 35 with E<sup>7</sup>, followed by Dm<sup>7</sup>, E<sup>7</sup>, and Dm<sup>7</sup>.
- Staff 9:** Section B begins at measure 39 with E<sup>7</sup>, followed by Am, Dm<sup>7</sup>, and E<sup>7</sup>.
- Staff 10:** Section C continues at measure 43 with Dm<sup>7</sup>, followed by E<sup>7</sup>, and Dm<sup>7</sup>.
- Staff 11:** Section D begins at measure 47 with E<sup>7</sup>, followed by E<sup>7</sup>, Dm<sup>7</sup>, and G<sup>7</sup>.

# Kronembourg-Virus + Agent 000

B. Scherrer

## KRO-A

Musical score for the KRO-A section, featuring a single melodic line on a staff. The score includes lyrics and chords indicated above the staff.

Key signature: F major (one sharp). Time signature: 5/4.

Chords and lyrics:

- Measures 1-4: Em<sup>7</sup>, D, C<sup>△</sup>
- Measures 5-8: Em<sup>7</sup>, D, C<sup>△</sup>
- Measures 9-12: Em, F♯<sup>○</sup>, G<sup>△</sup>, Bm
- Measures 13-17: C<sup>△</sup>, 1, 2.
- Measures 18-21: Gm, F♯<sup>○</sup>
- Measures 22-25: Fm, G<sup>7</sup>
- Measures 26-29: Cm, C♯<sup>△</sup>
- Measures 30-33: G<sup>7</sup>

## Agent-C

Musical score for the Agent-C section, featuring a single melodic line on a staff. The score includes lyrics and chords indicated above the staff.

Key signature: C major (no sharps or flats). Time signature: 4/4.

Chords and lyrics:

- Measures 34-37: Cm<sup>9</sup>
- Measures 38-41: D♭<sup>△</sup>, Cm<sup>9</sup>
- Measures 42-45: Fm<sup>7</sup>, F♯<sup>○</sup>, G<sup>7</sup> b9, A♭<sup>△</sup>
- Measures 46-49: E♭<sup>△</sup>, D♭<sup>△</sup>, Cm<sup>9</sup>

# La demoiselle de Montréal

Bruno Scherrer

The sheet music consists of 14 staves of musical notation for voice or piano. The music is in common time (indicated by '3') and includes lyrics in French. The chords are indicated above the staff at the beginning of each measure. The lyrics are as follows:

- Staff 1: A Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup>
- Staff 2: Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup>
- Staff 3: E<sup>ø</sup> A<sup>7</sup> Dm<sup>7</sup> Fm
- Staff 4: B C A<sup>ø</sup><sup>6</sup> B<sup>ø</sup><sup>6</sup> C A<sup>ø</sup><sup>6</sup> B<sup>ø</sup><sup>6</sup>
- Staff 5: C Fm<sup>7</sup> B<sup>ø</sup><sup>7</sup> E<sup>ø</sup><sup>△</sup> A<sup>ø</sup><sup>△</sup>
- Staff 6: D<sup>ø</sup> G<sup>7</sup> Cm<sup>7</sup> C<sup>7</sup>
- Staff 7: Fm<sup>7</sup> B<sup>ø</sup><sup>7</sup> E<sup>ø</sup><sup>△</sup> A<sup>ø</sup><sup>△</sup>
- Staff 8: D<sup>ø</sup> G<sup>7</sup> C<sup>△</sup>
- Staff 9: Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup>
- Staff 10: Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup>
- Staff 11: E<sup>ø</sup> A<sup>7</sup> Dm<sup>7</sup>
- Staff 12: D<sup>ø</sup> D<sup>ø</sup><sup>7</sup> C<sup>△</sup> C<sup>△</sup>
- Staff 13: D<sup>ø</sup> D<sup>ø</sup><sup>7</sup> C<sup>△</sup> C<sup>△</sup>
- Staff 14: D<sup>ø</sup> D<sup>ø</sup><sup>7</sup> C<sup>△</sup>

Accents and slurs are used throughout the piece to indicate specific performance techniques.

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

# La revanche du triton

B. Scherrer

1 Cm<sup>9</sup> G♭<sup>△</sup> A♭<sup>△</sup> B♭<sup>△</sup>

5 Cm<sup>9</sup> G♭<sup>△</sup> A♭<sup>△</sup> E♭<sup>△</sup>

9 Gm Gm<sup>△</sup>/G♭ Gm<sup>7</sup>/F Gm<sup>6</sup>/E

13 E♭<sup>△</sup> G♭<sup>△</sup> A♭<sup>△</sup> B♭<sup>△</sup>

# La révolte

Sébastien Faure (arrangement B. Scherrer)

Musical score for "La révolte" by Sébastien Faure, arranged by B. Scherrer. The score consists of two staves of music, each in 4/4 time and featuring a key signature of one flat (F#). The first staff begins with a Fm⁹ chord, followed by G°, A♭⁶, B♭m⁷, and C⁷. The second staff begins with D♭△, E♭⁶, C⁷/E, and Fm⁶⁹. Subsequent chords include E♭⁷, C⁷⁹/E, C⁷/E, Fm⁷, D♭△, C⁷, D♭△, C+, F△, F♯⁹, Gm⁷, C⁷, Gm⁷, B♭△, C⁷, F△, F♯⁹, Gm⁷, C⁷/B♭, B♭, E⁷, F△, C⁷, and F△.

1 Fm<sup>9</sup> G° A♭<sup>6</sup> B♭m<sup>7</sup> C<sup>7</sup>  
5 D♭<sup>△</sup> E♭<sup>6</sup> C<sup>7</sup>/E Fm<sup>6 9</sup>  
9 E♭<sup>7</sup> C<sup>7</sup><sup>⁹</sup>/E C<sup>7</sup>/E Fm<sup>7</sup>  
13 D♭<sup>△</sup> C<sup>7</sup> D♭<sup>△</sup> C+  
17 F<sup>△</sup> F♯<sup>⁹</sup> Gm<sup>7</sup> C<sup>7</sup>  
21 Gm<sup>7</sup> B♭<sup>△</sup> C<sup>7</sup> C+  
25 F<sup>△</sup> F♯<sup>⁹</sup> Gm<sup>7</sup> C<sup>7</sup>/B♭ B♭  
29 E<sup>7</sup> F<sup>△</sup> C<sup>7</sup> F<sup>△</sup>

## 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

B. Scherrer

The musical score consists of three staves of music, each with a treble clef and a key signature of one flat. The music is in common time.

**Staff A:** Starts at measure 1. Chords: Fm<sup>9</sup>, Ab<sup>6 10</sup>, Bb<sup>9</sup>, Eb<sup>7</sup>. Measure 5: Fm<sup>9</sup>, Ab<sup>6 10</sup>, Bb<sup>9</sup>, Db<sup>△</sup>. Measure 9: Fm<sup>9</sup>, Ab<sup>6 10</sup>, Bb<sup>9</sup>, Eb<sup>7</sup>. Measure 13: Fm<sup>9</sup>, Ab<sup>6 10</sup>, Bb<sup>9</sup>, Db<sup>△</sup>.

**Staff B:** Starts at measure 17. Chords: Eb, Bb/D, Bbm/Db, C<sup>7</sup>. Measure 21: Bbm<sup>7</sup>, Ab<sup>6 10</sup>, C<sup>7/G</sup>, C<sup>7</sup>. Measure 25: D<sub>b</sub>, C<sup>7#5</sup>, B°, C<sup>7</sup>. Measure 29: Bbm<sup>7</sup>, Ab<sup>6 10</sup>, C<sup>7/G</sup>, F<sup>#△b5</sup>.

**Staff C (contre-chant):** Starts at measure 35. Chords: Fm<sup>9</sup>, Ab<sup>6 10</sup>, Bb<sup>9</sup>, Eb<sup>7</sup>. Measure 39: Fm<sup>9</sup>, Ab<sup>6 10</sup>, Bb<sup>9</sup>, Db<sup>△</sup>.

# Mardi, prison de la santé

B. Scherrer

*swing*

1      swing  
A [Cm<sup>13</sup>]      G<sup>7 #5</sup>      Cm<sup>13</sup>      F<sup>7</sup>  
5      Cm<sup>13</sup>      G<sup>7 #5</sup>      N.C.      N.C.  
9      B [D<sup>ø</sup>]      G<sup>7</sup>      Cm<sup>13</sup>  
13     D<sup>ø</sup>      D<sup>ø7</sup>      D<sup>øΔ</sup>  
17     A [Cm<sup>13</sup>]      G<sup>7 #5</sup>      Cm<sup>13</sup>      F<sup>7</sup>  
21     Cm<sup>13</sup>      G<sup>7 #5</sup>      N.C.      N.C.

# Moerci Doerien

B. Scherrer

## Theme

The musical score for the 'Theme' section consists of six staves of music. The first five staves are in common time (indicated by a '4') and the last staff is in 3/4 time (indicated by a '3'). The key signature changes throughout the section, indicated by various sharps and flats. Chords listed above the staves include Cm<sup>7</sup>, Cm<sup>6,9</sup>/Eb, Cm<sup>7</sup>, Cm<sup>6,9</sup>/Eb, Cm<sup>7</sup>, Cm<sup>6,9</sup>/Eb, Cm<sup>7</sup>, Cm<sup>6,9</sup>/Eb, Cm<sup>7</sup>, Ebm<sup>7</sup>, Ebm<sup>6,9</sup>/F#, Ebm<sup>7</sup>, Ebm<sup>6,9</sup>/F#, Ebm<sup>7</sup>, Ebm<sup>6,9</sup>/F#, Ebm<sup>7</sup>, Ebm<sup>6,9</sup>/F#, Ebm<sup>7</sup>, Cm<sup>7</sup>, Cm<sup>6,9</sup>/Eb, Cm<sup>7</sup>, Cm<sup>6,9</sup>/Eb, Cm<sup>7</sup>, Cm<sup>6,9</sup>/Eb, Cm<sup>7</sup>, A+, Ab+, G+, Gb+, Cm<sup>7</sup>, Cm<sup>6,9</sup>/Eb, Cm<sup>7</sup>, Cm<sup>6,9</sup>/Eb. Measure numbers 1, 5, 9, 13, and 17 are marked on the left side of the staves.

## Pont/Solos

The musical score for the 'Pont/Solos' section consists of four staves of music. The first three staves are in common time (indicated by a '4') and the last staff is in 3/4 time (indicated by a '3'). The key signature changes throughout the section, indicated by various sharps and flats. Chords listed above the staves include Cm<sup>7</sup>, Ebm<sup>7</sup>, F#m<sup>7</sup>, Am<sup>7</sup>. Measure numbers 21, 25, 29, and 33 are marked on the left side of the staves.

# Oblivion

A. Piazzola, arr. B. Scherrer

The sheet music consists of two staves, A1 and A2, in common time (indicated by '4'). The key signature is one flat (B-flat). The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and lyrics are written below the notes.

**Staff A1:**

- Measures 1-4: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>△</sup>
- Measures 5-8: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>6</sup>
- Measures 9-12: Cm<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>△</sup>, A<sup>ø</sup>, D<sup>7</sup>
- Measures 13-16: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>6</sup>
- Measures 17-20: D<sup>ø</sup>, G<sup>7</sup>, Cm<sup>7</sup>
- Measures 21-24: A<sup>ø</sup>, D<sup>7</sup>, Gm, Gm/F
- Measures 25-28: A<sup>7/E</sup>, D<sup>7</sup>, Gm
- Measure 29: B section begins with Cm<sup>7</sup>.

**Staff A2:**

- Measures 37-40: 1 A<sup>ø</sup>, D<sup>7</sup>, Gm, Gm<sup>△</sup>, G<sup>7</sup>
- Measures 45-48: 2 A<sup>7</sup>, D<sup>7</sup>, Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>△</sup>

**Chords and Lyrics:**

- Measures 1-4: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>△</sup>
- Measures 5-8: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>6</sup>
- Measures 9-12: Cm<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>△</sup>, A<sup>ø</sup>, D<sup>7</sup>
- Measures 13-16: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>6</sup>
- Measures 17-20: D<sup>ø</sup>, G<sup>7</sup>, Cm<sup>7</sup>
- Measures 21-24: A<sup>ø</sup>, D<sup>7</sup>, Gm, Gm/F
- Measures 25-28: A<sup>7/E</sup>, D<sup>7</sup>, Gm
- Measure 29: B section begins with Cm<sup>7</sup>.
- Measures 37-40: 1 A<sup>ø</sup>, D<sup>7</sup>, Gm, Gm<sup>△</sup>, G<sup>7</sup>
- Measures 45-48: 2 A<sup>7</sup>, D<sup>7</sup>, Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>△</sup>

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

Trad. stade de foot manif / Arr. B Scherrer

Musical score for the song "On est là". The score consists of four staves of music in common time (indicated by a '4'). The first staff starts with a 'N.C.' (No Chord) followed by a 'C<sup>Δ</sup>' chord. The lyrics "On est là," are written below the notes, with a bracket under the first two notes indicating a three-beat measure. The second staff begins with a 'Dm<sup>7</sup>' chord, followed by an 'Em<sup>7</sup>', 'E⁰', and 'A<sup>7</sup>' chord progression. The lyrics "on est là," and "même si" are aligned with these chords. The third staff starts with a 'Dm<sup>7</sup>' chord, followed by an 'A<sup>7</sup>', 'Dm<sup>7</sup>', and 'G<sup>7</sup>' chord progression. The lyrics "Ma-cron ne veut pas, nous on est là," and "pour l'hon -" are aligned with these chords. The fourth staff starts with an 'F<sup>Δ</sup>' chord, followed by an 'Fm<sup>7/A♭</sup>', 'C/G', and 'F♯⁰' chord progression. The lyrics "neur des travail-leurs et pour un monde meil - leur, même si" are aligned with these chords. The fifth staff starts with an 'F<sup>Δ</sup>' chord, followed by an 'Em<sup>7</sup>', 'Dm<sup>7</sup>', and 'D♭⁷' chord progression. The lyrics "Ma - cron n'veut pas, nous on est là" are aligned with these chords.

N.C. C<sup>Δ</sup> Dm<sup>7</sup> Em<sup>7</sup> E⁰ A<sup>7</sup>  
On est là,  
on est là,  
même si  
5 Dm<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>  
Ma - cron ne veut pas, nous on est là,  
pour l'hon -  
9 F<sup>Δ</sup> Fm<sup>7/A♭</sup> C/G F♯⁰  
neur des travail - leurs et pour un monde meil - leur, même si  
13 F<sup>Δ</sup> Em<sup>7</sup> Dm<sup>7</sup> D♭⁷  
Ma - cron n'veut pas, nous on est là

# Ou-dé-a, Casse-toi-d'là !

B. Scherrer

**Basse sur A**

The musical score consists of two staves of music for bassoon. The top staff is in bass clef and 3/4 time, starting with Am<sup>7</sup>, followed by F<sup>△</sup>, Dm<sup>7</sup>, Am<sup>7</sup>, F<sup>△</sup>, and Dm<sup>7</sup>. The bottom staff continues with A<sup>△</sup>, Bm<sup>7/A</sup>, C#m<sup>7/A</sup>, D<sup>△/A</sup>, E<sup>sus4</sup>, and E<sup>7</sup>. Measure 9 starts with a bassoon line. Measures 10-12 show a bassoon line above a piano line. Measures 13-16 show a bassoon line above a piano line. Measures 17-20 show a bassoon line above a piano line. Measures 21-24 show a bassoon line above a piano line. Measures 25-28 show a bassoon line above a piano line. Measures 29-30 show a bassoon line above a piano line.

Am<sup>7</sup> F<sup>△</sup> Dm<sup>7</sup> Am<sup>7</sup> F<sup>△</sup> Dm<sup>7</sup>

9 A<sup>△</sup> Bm<sup>7/A</sup> C#m<sup>7/A</sup> D<sup>△/A</sup> E<sup>sus4</sup> E<sup>7</sup>

10 A<sup>△</sup> Bm<sup>7/A</sup> C#m<sup>7/A</sup> D<sup>△/A</sup> E<sup>sus4</sup> E<sup>7</sup>

11 A<sup>△</sup> Bm<sup>7/A</sup> C#m<sup>7/A</sup> D<sup>△/A</sup> E<sup>sus4</sup> E<sup>7</sup>

12 A<sup>△</sup> Bm<sup>7/A</sup> C#m<sup>7/A</sup> D<sup>△/A</sup> E<sup>sus4</sup> E<sup>7</sup>

13 E<sup>sus4</sup> E<sup>7</sup> | 1. | 2. |

14 E<sup>sus4</sup> E<sup>7</sup> | 1. | 2. |

15 E<sup>sus4</sup> E<sup>7</sup> | 1. | 2. |

16 E<sup>sus4</sup> E<sup>7</sup> | 1. | 2. |

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

18 F#<sup>7</sup> Bm<sup>7</sup> E<sup>sus4</sup> E<sup>7</sup> A<sup>△</sup>

19 F#<sup>7</sup> Bm<sup>7</sup> E<sup>sus4</sup> E<sup>7</sup> A<sup>△</sup>

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

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

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

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

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

25 E<sup>sus4</sup> E<sup>7</sup>

26 E<sup>sus4</sup> E<sup>7</sup>

27 E<sup>sus4</sup> E<sup>7</sup>

28 E<sup>sus4</sup> E<sup>7</sup>

29 E<sup>sus4</sup> E<sup>7</sup>

30 E<sup>sus4</sup> E<sup>7</sup>

# Perdre son temps

B. Scherrer

4/4

The sheet music consists of ten staves of musical notation for a single instrument. The key signature is three flats. The time signature starts at 4/4 and changes to 7/8 at measure 25. Measures 1-24 are in 4/4, and measures 25-48 are in 7/8. The music features various chords and rhythmic patterns. Chords labeled include C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub>, B<sup>○7</sup>, C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, D<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>6</sup>, B<sup>○7</sup>, Cm<sup>7</sup>, D<sub>b</sub><sup>△</sup>, A<sup>○</sup>, B<sub>b</sub><sup>6</sup>, G<sup>7</sup> b<sup>9</sup>, C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, D<sub>b</sub><sup>△</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub>, B<sup>○7</sup>, C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, D<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>6</sup>, B<sup>○7</sup>, A<sub>b</sub><sup>△</sup>, A<sup>○</sup>, B<sub>b</sub><sup>6</sup>, B<sup>○7</sup>, Cm<sup>7</sup>, D<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>6</sup>, G<sup>7</sup> b<sup>9</sup>.

**3/4**

A musical score for a bass guitar part in 3/4 time. The score consists of six staves of music, each starting with a treble clef and four vertical stems. The key signature is one flat (B-flat). Chords and rests are indicated above the notes. Measure numbers 49, 53, 57, 61, 65, and 69 are marked on the left side of each staff.

49: C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, D<sub>b</sub><sup>△</sup>  
53: C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, Fm<sup>7</sup>  
57: Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub>, B<sup>○7</sup>  
61: C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, D<sub>b</sub><sup>△</sup>  
65: A<sub>b</sub><sup>△</sup>, A<sup>○</sup>, B<sub>b</sub><sup>6</sup>, B<sup>○7</sup>  
69: Cm<sup>7</sup>, D<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, G<sup>7</sup><sub>b9</sub>

# Planète Ça tourne

B. Scherrer

**A** Dm<sup>9</sup> F<sup>△</sup> G<sup>7</sup> Dm<sup>9</sup> F<sup>△</sup> G<sup>7</sup>

7 Dm<sup>9</sup> F<sup>△</sup> G<sup>7</sup> Dm<sup>9</sup> F<sup>△</sup> G<sup>7</sup>

**B** 13 D<sup>△</sup> Bm<sup>7</sup> A<sup>7</sup> D<sup>△</sup> Bm<sup>7</sup> A<sup>7</sup>

19 D<sup>△</sup> Bm<sup>7</sup> A<sup>7</sup> D<sup>△</sup> D<sup>△</sup>

**C** 24 G<sub>b</sub><sup>△</sup> E<sub>b</sub>m<sup>7</sup> D<sub>b</sub><sup>7</sup> G<sub>b</sub><sup>△</sup> E<sub>b</sub>m<sup>7</sup> D<sub>b</sub><sup>7</sup>

30 G<sub>b</sub><sup>△</sup> E<sub>b</sub>m<sup>7</sup> D<sub>b</sub><sup>7</sup> G<sub>b</sub><sup>△</sup> G<sub>b</sub><sup>△</sup>

# Prog-to-log 2000

B. Scherrer

The sheet music consists of six staves of musical notation, each with a different time signature and key signature. The first staff starts in Cm (Common Time) and transitions to B<sub>b</sub>/C (B-flat/C). The second staff begins with a blank line. The third staff starts in A<sub>b</sub>/C (A-flat/C) and includes a measure in 12/8. The fourth staff begins with a blank line. The fifth staff starts in E<sub>b</sub> (E-flat) and includes a measure in 12/8. The sixth staff begins with a blank line. The seventh staff starts in A<sub>b</sub>/E<sub>b</sub> (A-flat/E-flat) and includes a measure in 12/8. The eighth staff begins with a blank line. The ninth staff starts in Cm (Common Time) and includes a measure in B<sub>b</sub>/C (B-flat/C).

1 Cm B<sub>b</sub>/C

2 - - - -

3 A<sub>b</sub>/C Cm B<sub>b</sub>/C A<sub>b</sub>/C Gm/C

4 - - - -

5 E<sub>b</sub> D<sub>b</sub>/E<sub>b</sub>

6 - - - -

7 A<sub>b</sub>/E<sub>b</sub> E<sub>b</sub> D<sub>b</sub>/E<sub>b</sub> A<sub>b</sub>/E<sub>b</sub> B<sub>b</sub>/E<sub>b</sub>

8 - - - -

9 Cm B<sub>b</sub>/C

10 - - - -

11 A♭/C Gm/C

11 A♭/C Gm/C

# Remous

B. Scherrer

**A** Gm<sup>7</sup> A<sup>⁰</sup>  
3 B♭<sup>△</sup> Cm<sup>7</sup>  
5 D<sup>7</sup>♯<sup>5</sup> E♭<sup>△</sup>  
7 E<sup>⁰</sup> F<sup>7</sup> D<sup>7</sup>♯<sup>5</sup>/F♯  
9 **B** Gm<sup>7</sup> A<sup>⁰</sup>  
11 B♭<sup>△</sup> Cm<sup>7</sup>  
13 D<sup>7</sup>♯<sup>5</sup> E♭<sup>△</sup>  
15 E<sup>⁰</sup> F<sup>7</sup> D<sup>7</sup>♯<sup>5</sup>/F♯  
17 **Fin** Gm<sup>7</sup>

# Rencontre du 3ème type (pour Bertrand)

B. Scherrer

1 A F $\Delta$  Gm $^7$  Am $^7$  Bb $\Delta$   
5 G $^7$ /B C $^7$  C $\sharp$  $^o7$  Dm $^7$   
9 E $\flat$  $\Delta$  Bb $\Delta$  C $^{\text{sus}4}$  C $^7$   
13 B Cm $^7$  G/B Bbm $^7$  F/A  
17 1 A $\flat$  $^6$  Cm/G F $\sharp$  $^o7$  G $^7$   
21 2 A $\flat$  $^6$  Cm/G D $^\circ$  D $\flat$  $^7$  C $^7$   
25 A' F $\Delta$  Gm $^7$  Am $^7$  Bb $\Delta$   
29 G $^7$ /B C $^7$  C $\sharp$  $^o7$  Dm $^7$   
33 E $\flat$  $\Delta$  Bb $\Delta$  C $^{\text{sus}4}$  C $^7$

# Risas de Bolivia

Trad. Bolivie, Arr. B. Scherrer

**A**

3 -

5 1 F $\triangle$  Em $^7/A$  2 Dm $^7$  Em $^7/A$  Dm $^7$  Em $^7/A$

8 Dm $^7$  B $\flat$  C $^7$  F $\triangle$  Gm $^7$  Am $^7$

12 1 Dm $^7$  2 Dm $^7$  Em $^7/A$  Dm $^7$  Em $^7/A$  Dm $^7$

16 B $\flat$  $\triangle$  F $\triangle$  Am $^7$  Dm $^7$  B $\flat$  $\triangle$  F $\triangle$  Am $^7$  Dm $^7$

20 Am $^7$  Dm $^7$  Am $^7$  Dm $^7$  Am $^7$  Dm $^7$  Am $^7$  Dm $^7$  Dm $^7$

**Solos**

25 Dm $^9$  Am Dm $^9$  Am Dm $^7$  Em $^7/A$  F $\triangle/D$  Em $^7/A$

29 B Dm $^7$  Dm Dm $\triangle/C\sharp$  Dm $^7/C$  Dm $^6/B$  B $\flat$  $\triangle$  Am $^7$

33 1 Gm F Am/E 2 Gm F Am/E Dm F Am/E Dm

37 B $\flat$  $\triangle$  B $\flat$  $\triangle/A$  Gm $^7$  F Am/E Dm $^7$  A $^7/C\sharp$  A $^7$  A $^7/C\sharp$

40 1 Dm $^7$  2 Dm $^7$  F Am/E Dm F Am/E Dm

44 B $\flat$  $\triangle$  B $^0$  C B $^0$  B $\flat$  $\triangle$  B $^0$  C B $^0$

48 B $\flat$  $\triangle$  Am $^7$  Gm $^7$  Am $^7$  B $\flat$  $\triangle$  Am $^7$  Gm $^7$  F Am/E Dm $^7$

# Rêverie

B. Scherrer

4/4 time, treble clef.

Chords indicated:

- M1: G<sup>7</sup>
- M2: Eb<sup>△</sup>
- M3: G<sup>7</sup> (with a 3 measure repeat sign)
- M4: G<sup>7</sup>
- M5: Eb<sup>△</sup>
- M6: A♭<sup>△</sup>
- M7: Am<sup>7</sup>
- M8: B♭<sup>6</sup>
- M9: B♭<sup>6</sup>
- M10: E♭<sup>△</sup>
- M11: Em<sup>7</sup>
- M12: F<sup>6</sup>
- M13: F<sup>6</sup>
- M14: G<sup>7</sup>
- M15: Eb<sup>△</sup>
- M16: G<sup>7</sup>
- M17: Eb<sup>△</sup>
- M18: G<sup>7</sup>
- M19: Eb<sup>△</sup>
- M20: G<sup>7</sup>
- M21: Eb<sup>△</sup>
- M22: G<sup>7</sup>
- M23: Eb<sup>△</sup>
- M24: G<sup>7</sup>
- M25: Eb<sup>△</sup>
- M26: G<sup>7</sup>
- M27: Eb<sup>△</sup>
- M28: G<sup>7</sup>
- M29: Eb<sup>△</sup>
- M30: G<sup>7</sup>

# Saint Thomas 5/8

Sonny Rollins, Arr. BS

Musical score for "Saint Thomas 5/8" by Sonny Rollins, Arr. BS. The score consists of four staves of music, each with a treble clef and a bass clef. The time signature is 5/8 throughout.

The score includes the following chords:

- Measure 1: C<sup>6</sup>
- Measure 2: C<sup>6</sup>
- Measure 3: C<sup>6</sup>
- Measure 4: C<sup>6</sup>
- Measure 5: C<sup>6</sup>
- Measure 6: C<sup>6</sup>
- Measure 7: C<sup>6</sup>
- Measure 8: C<sup>6</sup>
- Measure 9: C<sup>6</sup>
- Measure 10: Em<sup>7</sup>
- Measure 11: A<sup>7</sup>
- Measure 12: Dm<sup>7</sup>
- Measure 13: G<sup>7</sup>
- Measure 14: C<sup>6</sup>
- Measure 15: C<sup>7/E</sup>
- Measure 16: F<sup>6</sup>
- Measure 17: F#<sup>10</sup>
- Measure 18: G<sup>7</sup>

Rests are indicated by vertical dashes in the first four measures of each staff. Measure 9 features a bass clef change. Measures 15 through 18 show complex harmonic progression with multiple chords per measure.

# Samba Calor-é-a

B. Scherrer

The musical score consists of two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time (indicated by '4'). Chords are labeled above the staff, and bass lines are indicated by dots below the staff.

**Top Staff (Treble Clef):**

- Measures 1-2: Cm<sup>7</sup>, F<sup>7</sup>
- Measures 3-4: Cm<sup>7</sup>, F<sup>7</sup>
- Measures 5-6: Em<sup>7</sup>, A<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>
- Measures 7-8: Em<sup>7</sup>, A<sup>7</sup>, Ab<sup>△</sup>
- Measures 9-10: C<sup>△</sup>, F<sup>△</sup>, C<sup>△</sup>, F<sup>△</sup>
- Measures 11-12: C<sup>△</sup>, F<sup>△</sup>, 1 Ab<sup>△</sup> 9, 2 Ab<sup>△</sup> 9
- Measures 13-14: B<sub>b</sub>/C, Ab/C

**Bottom Staff (Bass Clef):**

- Measures 1-2: Dotted half note, Dotted half note
- Measures 3-4: Dotted half note, Dotted half note
- Measures 5-6: Dotted half note, Dotted half note
- Measures 7-8: Dotted half note, Dotted half note
- Measures 9-10: Dotted half note, Dotted half note
- Measures 11-12: Dotted half note, Dotted half note
- Measures 13-14: Dotted half note, Dotted half note

# Samba Lek'

B. Scherrer

The sheet music consists of ten staves of musical notation for a single instrument, likely a guitar or ukulele. The music is in common time (indicated by '4'). The first staff begins with a Gm<sup>7</sup> chord, followed by a Am<sup>7</sup> chord. The second staff begins with a Gm<sup>7</sup> chord, followed by an Am<sup>7</sup> chord. The third staff begins with an A♭△ chord, followed by a G♭△ chord. The fourth staff begins with an F△⁹ chord, followed by an F△⁹ chord. The fifth staff is labeled 'B' and begins with an Em<sup>7</sup> chord, followed by a Dm<sup>7</sup> chord. The sixth staff begins with an Em<sup>7</sup> chord, followed by a Dm<sup>7</sup> chord. The seventh staff begins with an E♭△ chord, followed by a D♭△ chord. The eighth staff begins with an A♭△⁹ chord, followed by an A♭△⁹ chord.

# Sur un air de jazz

B. Scherrer

Musical score for "Sur un air de jazz" by B. Scherrer. The score consists of four staves of music in 9/8 time.

Chords and measures:

- Measures 1-4: Gm<sup>9</sup>, Eb<sup>△</sup>, Ab<sup>7</sup>, Cm<sup>9</sup>
- Measures 5-8: Gm<sup>9</sup>, Eb<sup>△</sup>, Ab<sup>7</sup>, Eb<sup>△</sup>
- Measures 9-12: G<sup>7</sup>, Ab<sup>△</sup>, A<sup>7</sup>, D<sup>7</sup> #5
- Measures 13-16: Eb<sup>△</sup>, Ab<sup>△</sup>, Dm<sup>7</sup>, Eb<sup>△</sup>

Measure numbers are indicated at the beginning of each staff: 1, 5, 9, and 13.

# Le compte à rebours final

Europe (arr. BS)

The musical score consists of two staves of music in 4/4 time, key signature of B-flat major (two flats). The music is divided into sections A, B, and C.

**Section A:** Starts at measure 1 with a Cm<sup>9</sup> chord. The melody features eighth-note patterns. Measures 9 and 17 continue the pattern. Measure 17 includes chords A♭△, B♭7, E♭, B♭/D, Cm, and B♭.

**Section B:** Starts at measure 33 with a Cm<sup>9</sup> chord. The melody becomes more rhythmic, featuring sixteenth-note patterns. Measures 41 and 49 continue the pattern. Measure 49 includes chords Cm, B♭/D, E♭, A♭△, Cm, B♭/D, E♭, and A♭△.

**Section C:** Starts at measure 57 with a Cm chord. The melody continues with sixteenth-note patterns. Measures 65 and 73 continue the pattern. Measure 73 includes chords B♭m<sup>7</sup>, E♭7, and A♭△.

Chords listed above the staff: Cm<sup>9</sup>, Fm<sup>9</sup>, E♭△, A♭△, B♭7, G<sup>7</sup>, Fm<sup>7</sup>, B♭, B°, Cm, B♭/D, E♭, A♭△, G<sup>7</sup>, Fm<sup>7</sup>, B♭, B°, Cm, B♭/D, E♭, A♭△, Cm, B♭/D, E♭, A♭△, Cm, B♭/D, E♭, A♭△, G<sup>7</sup>, Fm<sup>7</sup>, B♭, B°, B♭m<sup>7</sup>, E♭7, A♭△.

# Time After Time

J. Styne

**Intro**

F<sup>△</sup> G<sup>9</sup> Em<sup>7</sup> Am<sup>7</sup> E<sup>b</sup><sup>9</sup>

Dm<sup>7</sup> G<sup>7 b9</sup> C<sup>△</sup> C<sup>6</sup>

Am Am<sup>7/G</sup> F<sup>#</sup><sup>0</sup> Fm<sup>6</sup> Em<sup>7</sup> C/E

Am<sup>7</sup> D<sup>9</sup> G<sup>sus4</sup> G<sup>9</sup>

**Thème**

C<sup>△</sup> Dm<sup>7</sup> G<sup>sus4</sup> C<sup>△</sup> Dm<sup>7</sup> G<sup>sus4</sup> G<sup>9</sup>

C<sup>△</sup> B<sup>0</sup> E<sup>7 b9</sup>

Am Am/G F<sup>#</sup><sup>0</sup> B<sup>7 b9</sup> Em<sup>7</sup> A<sup>7 b9</sup>

Dm<sup>7</sup> E<sup>0</sup> A<sup>7 #5</sup> D<sup>9</sup> G<sup>sus4</sup> G<sup>7 b9</sup>

C<sup>△</sup> Dm<sup>7</sup> G<sup>sus4</sup> C<sup>△</sup> Dm<sup>7</sup> G<sup>sus4</sup> G<sup>9</sup>

C<sup>△</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>△</sup> Fm<sup>7</sup> Fm<sup>6</sup>

C<sup>6/G</sup> F<sup>#</sup><sup>0</sup> Fm<sup>7</sup> Em<sup>7</sup> D<sup>sus4</sup> D<sup>7</sup>

C<sup>6/G</sup> Dm<sup>7/G</sup> G<sup>7 b9</sup> C<sup>6</sup>

This musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time (indicated by '4'). The score begins with an 'Intro' section, followed by the 'Thème'. The lyrics are provided below the notes. Chords are indicated above the notes.

**Intro:** F<sup>△</sup>, G<sup>9</sup>, Em<sup>7</sup>, Am<sup>7</sup>, E<sup>b</sup><sup>9</sup>, Dm<sup>7</sup>, G<sup>7 b9</sup>, C<sup>△</sup>, C<sup>6</sup>, Am, Am<sup>7/G</sup>, F<sup>#</sup><sup>0</sup>, Fm<sup>6</sup>, Em<sup>7</sup>, C/E, Am<sup>7</sup>, D<sup>9</sup>, G<sup>sus4</sup>, G<sup>9</sup>.

**Thème:** C<sup>△</sup>, Dm<sup>7</sup>, G<sup>sus4</sup>, C<sup>△</sup>, Dm<sup>7</sup>, G<sup>sus4</sup>, G<sup>9</sup>, C<sup>△</sup>, B<sup>0</sup>, E<sup>7 b9</sup>, Am, Am/G, F<sup>#</sup><sup>0</sup>, B<sup>7 b9</sup>, Em<sup>7</sup>, A<sup>7 b9</sup>, Dm<sup>7</sup>, E<sup>0</sup>, A<sup>7 #5</sup>, D<sup>9</sup>, G<sup>sus4</sup>, G<sup>7 b9</sup>, C<sup>△</sup>, Dm<sup>7</sup>, G<sup>sus4</sup>, C<sup>△</sup>, Dm<sup>7</sup>, G<sup>sus4</sup>, G<sup>9</sup>, C<sup>△</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>△</sup>, Fm<sup>7</sup>, Fm<sup>6</sup>, C<sup>6/G</sup>, F<sup>#</sup><sup>0</sup>, Fm<sup>7</sup>, Em<sup>7</sup>, D<sup>sus4</sup>, D<sup>7</sup>, C<sup>6/G</sup>, Dm<sup>7/G</sup>, G<sup>7 b9</sup>, C<sup>6</sup>.

# Togo (C)

Henri Texier

Intro (basse/batterie)

The musical score consists of six staves of music for bass/batterie. The tempo is indicated as  $\text{♩} = 104$ . The key signature is one flat (B-flat). The time signature is common time (indicated by a '4'). The music is divided into measures by vertical bar lines. Chords are labeled above the staff: Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, A<sup>7</sup>, Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, A<sup>7</sup>, Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, A<sup>7</sup>, Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, A<sup>7</sup>, Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, A<sup>7</sup>. Measure 5 is labeled "Thème". Measures 13 through 21 show a repeating pattern of Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, A<sup>7</sup>.

Ligne de basse de base

A single staff of music for the bass line, starting with a bass clef. The time signature is common time (indicated by a '4'). The bass line consists of eighth-note patterns: Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, A<sup>7</sup>, Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, A<sup>7</sup>, Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, A<sup>7</sup>, Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, A<sup>7</sup>.