

# Bolerototo (si bémol)

B. Scherrer

3/4

D<sup>7</sup>

C<sup>△</sup>

D<sup>7</sup>

G<sup>△</sup>

1. D<sup>7</sup>

2. F<sup>△</sup>

F<sup>7</sup>

B<sub>b</sub><sup>△</sup>

A<sub>b</sub><sup>△</sup>

E<sub>b</sub><sup>△</sup>

A<sub>b</sub><sup>△</sup>

B<sup>△</sup>

A<sup>△</sup>

A<sup>7</sup>

3/4

9

21

29

37

# BouguyBlouz (si bémol)

E. Nataf

**Intro** G<sup>#</sup><sup>o</sup> C<sup>#</sup><sup>o</sup> Em<sup>7</sup> F<sup>#</sup><sup>7</sup> B<sup>7</sup>

**Thème**

4 E<sup>7</sup> F<sup>#</sup><sup>7</sup> E<sup>7</sup> B<sup>7</sup>

8 E<sup>7</sup> F<sup>#</sup><sup>7</sup> E<sup>7</sup><sup>#</sup><sup>9</sup> F<sup>#</sup><sup>7</sup> B<sup>7</sup> E<sup>7</sup>

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 Bm<sup>7</sup> B<sup>7</sup> E<sup>7</sup> G<sup>△</sup> C<sup>#</sup>m<sup>7</sup> E<sup>7</sup>

21 E<sup>7</sup> E<sup>7</sup> E<sup>7</sup>

25 G<sup>#</sup><sup>o</sup> C<sup>#</sup><sup>o</sup> Em<sup>7</sup> F<sup>#</sup><sup>7</sup> B<sup>7</sup>

**Solos**

28 E<sup>7</sup>

32 A<sup>7</sup> E<sup>9</sup>

36 B<sup>7</sup> F<sup>#</sup><sup>7</sup> B<sup>7</sup> E<sup>7</sup>

The musical score for 'BouguyBlouz' is presented in G major, indicated by two sharps in the key signature. The score is divided into sections: 'Intro', 'Thème', 'Solos', and 'BouguyBlouz'. The 'Intro' section features a series of chords: G<sup>#</sup><sup>o</sup>, C<sup>#</sup><sup>o</sup>, Em<sup>7</sup>, F<sup>#</sup><sup>7</sup>, and B<sup>7</sup>. The 'Thème' section follows, consisting of eight staves of music. It includes chords such as E<sup>7</sup>, F<sup>#</sup><sup>7</sup>, E<sup>7</sup><sup>#</sup><sup>9</sup>, Bm<sup>7</sup>, G<sup>△</sup>, C<sup>#</sup>m<sup>7</sup>, and E<sup>7</sup>. The 'Solos' section contains three staves of music, each starting with a different chord: E<sup>7</sup>, A<sup>7</sup>, and E<sup>9</sup>. The score concludes with a final section labeled 'BouguyBlouz' which includes chords B<sup>7</sup>, F<sup>#</sup><sup>7</sup>, B<sup>7</sup>, and E<sup>7</sup>.

# But Not For Me (si bémol)

G. Gershwin / I. Gershwin

**[Intro]**

F<sup>△</sup> E<sup>7 #5</sup> Eb<sup>9</sup> D<sup>7 #5</sup> Gm<sup>7</sup> Am<sup>7</sup> Bb<sup>△</sup> C<sup>9</sup>

F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6 9</sup> Bm<sup>7</sup> E<sup>7</sup>

A<sup>△</sup> G#<sup>7 #5</sup> G<sup>9</sup> F#<sup>7 #5</sup> Bm<sup>7</sup> C#m<sup>7</sup> D<sup>△</sup> E<sup>9</sup>

A<sup>6</sup> Bm<sup>7</sup> E<sup>7</sup> A<sup>6</sup> A<sup>6</sup> F#<sup>7 #5</sup>

Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Dm<sup>7</sup>

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

**Thème**

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

G<sup>9</sup> C<sup>sus4</sup> C<sup>7</sup> F<sup>9</sup> Cm<sup>7</sup> F<sup>sus4</sup>

Bb<sup>△</sup> Eb<sup>9</sup> F<sup>△</sup> Dm<sup>7</sup>

Gm<sup>7</sup> D<sup>7 #5</sup> Gm<sup>7</sup> C<sup>7</sup>

Bb<sup>△</sup> Eb<sup>9</sup> F<sup>△</sup> A<sup>7 #5</sup> D<sup>7 #5</sup>

Gm<sup>9</sup> C<sup>7</sup> F<sup>△</sup> Gm<sup>7</sup> C<sup>7</sup>

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

B. Scherrer

**A**

1 F $\triangle$

5 F $\triangle$

9 Gm $^7$

13 Gm $^7$

17 **B** F $\sharp\triangle$

21 Ab $\triangle$

B. Scherrer

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

H. Purcell (arr. BS)

**Intro**

Dm Gm/D C/E F D<sup>7</sup>♯5 G/B A<sup>7/C♯</sup> Dm

A<sup>sus4</sup> F/A E/G♯ E♭/G A<sup>7/G</sup> D/F♯ E°/G A<sup>7</sup>

**A**

Dm B♭/D E°/D A<sup>7/C♯</sup>

What power are you who from be -

Dm D<sup>7/C</sup> Gm/B♭ G♯<sup>7</sup> A G♯°<sup>7/A</sup>

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

Am A<sup>7/G</sup> D<sup>7/F♯</sup> A<sup>7/E</sup> Dm D+

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

**B**

E° D<sup>7</sup> G<sup>7</sup> C♯°<sup>7</sup>

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

D<sup>7</sup> E♭△ D<sup>7</sup> C♯°<sup>7</sup> D D<sup>7</sup>♯5

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

**C**

G C/E F D°<sup>7</sup>

I can scar - cely move or draw my

Cm E°<sup>7</sup> Dm A Dm E<sup>7</sup>

breath can scar - cely move or draw my breath Let

**D**

F♯ G°<sup>7</sup> A<sup>7/G</sup> D<sup>7/F♯</sup> Dm/F C/E B♭/D

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

C♯°<sup>7</sup> B° A<sup>7</sup> Dm

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

# Chasse à l'homme (si bémol)

B. Scherrer

The musical score consists of two staves. The top staff is in treble clef, 3/4 time, and A major (three sharps). It features four sections labeled A, B (Swing), and two endings (1 and 2) for the bass line. The bottom staff is in bass clef, 3/4 time, and G major (one sharp). The score includes various chords such as Em<sup>7</sup>, F#m<sup>7</sup>/E, G<sup>Δ</sup>/E, A<sup>7</sup>/E, Em<sup>7</sup>, F#+/E, G<sup>Δ</sup>/E, B<sup>Δ</sup>#5/E, Am<sup>7</sup>, D<sup>7</sup>, G<sup>Δ</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>Δ</sup>, Fm<sup>7</sup>, B<sub>b</sub><sup>7</sup>, F#m<sup>7</sup>, B<sup>7</sup>, Fm<sup>7</sup>, B<sub>b</sub><sup>7</sup>, E<sub>b</sub><sup>Δ</sup>, E<sup>7</sup>#5, E<sub>b</sub><sup>Δ</sup>, B<sup>7</sup>#5, and Em<sup>7</sup>, F#+/E, G<sup>Δ</sup>/E, B<sub>b</sub><sup>Δ</sup>#5/E.

**A** Em<sup>7</sup>      F#m<sup>7</sup>/E      G<sup>Δ</sup>/E      A<sup>7</sup>/E

9 Em<sup>7</sup>      F#+/E      G<sup>Δ</sup>/E      B<sub>b</sub><sup>Δ</sup>#5/E

**B (Swing)**

17 Am<sup>7</sup>      D<sup>7</sup>      G<sup>Δ</sup>

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

25 Fm<sup>7</sup>      B<sub>b</sub><sup>7</sup>      F#m<sup>7</sup>      B<sup>7</sup>

29 Fm<sup>7</sup>      B<sub>b</sub><sup>7</sup>      **1** E<sub>b</sub><sup>Δ</sup>      E<sup>7</sup>#5      **2** E<sub>b</sub><sup>Δ</sup>      B<sup>7</sup>#5

**Basse**

Em<sup>7</sup>      F#m<sup>7</sup>/E      G<sup>Δ</sup>/E      A<sup>7</sup>/E

9 Em<sup>7</sup>      F#+/E      G<sup>Δ</sup>/E      B<sub>b</sub><sup>Δ</sup>#5/E

# Cinq à sept (si bémol)

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

The musical score consists of two staves of piano sheet music. The top staff begins with section A at measure 1, starting in 5/4 time. It includes chords Dm<sup>7</sup>, C<sup>7/E</sup>, F<sup>△</sup>, Gm<sup>7</sup>, Dm<sup>7</sup>, C<sup>7/E</sup>, F<sup>△</sup>, and Gm<sup>7</sup>. Measures 5 through 13 continue section A with chords Dm<sup>7</sup>, C<sup>7/E</sup>, F<sup>△</sup>, F#<sup>o7</sup>, Gm<sup>7</sup>, Am<sup>7</sup>, B<sub>b</sub><sup>△</sup>, C<sup>7</sup>, Gm<sup>7</sup>, Am<sup>7</sup>, B<sub>b</sub><sup>△</sup>, C<sup>7</sup>, Gm<sup>7</sup>, Am<sup>7</sup>, B<sub>b</sub><sup>△</sup>, C<sup>7</sup>, and C#<sup>o7</sup>. Measure 13 leads into section B. The bottom staff begins at measure 17 with Fm<sup>7</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>7</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, and B<sub>b</sub><sup>7</sup>. Measures 17 through 29 continue section B with chords Fm<sup>7</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, A<sup>o7</sup>, B<sub>b</sub>m<sup>7</sup>, Cm<sup>7</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>7</sup>, B<sub>b</sub>m<sup>7</sup>, Cm<sup>7</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>7</sup>, B<sub>b</sub>m<sup>7</sup>, Cm<sup>7</sup>, D<sub>b</sub><sup>△</sup>, C#<sup>o7</sup>, Dm<sup>7</sup>, C<sup>7/E</sup>, F<sup>△</sup>, and Gm<sup>7</sup>. Measure 29 concludes with a final Gm<sup>7</sup>.

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

B. Scherrer

The musical score consists of two staves of music. The top staff starts at measure 1 with a key signature of one sharp (F#), a time signature of 3/4, and dynamic **p**. It features a section labeled **A** with chords Em<sup>7</sup>, D<sup>△</sup>, Em<sup>7</sup>, D<sup>△</sup>, F, C<sup>△</sup>, and B<sup>△</sup> (with a 9th note). The bottom staff begins at measure 13 with a key signature of one sharp (F#), a time signature of 2/4, and dynamic **mf**. It features a section labeled **B** with chords Fm<sup>7</sup>, E<sup>△</sup>, Fm<sup>7</sup>, E<sup>△</sup>, F<sup>△</sup>, C<sup>△</sup>, and B<sup>△</sup>. Both staves conclude with a double bar line and repeat dots.

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

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

# Croisière sur le Styx (si bémol)

B. Scherrer

The musical score consists of three staves of music. Staff A (top) starts at measure 1 with a Bm<sup>7</sup> chord, followed by Bm<sup>△</sup>/A<sup>♯</sup>, Bm<sup>7</sup>/A, and Bm<sup>6</sup>/G<sup>♯</sup>. Staff B (middle) starts at measure 5 with a Bm<sup>7</sup> chord, followed by Bm<sup>△</sup>/A<sup>♯</sup>, Bm<sup>7</sup>/A, and Bm<sup>6</sup>/G<sup>♯</sup>. Staff C (bottom) starts at measure 9 with a G<sup>△</sup> chord, followed by A<sup>7</sup>, F<sup>♯</sup><sup>7</sup>/A<sup>♯</sup>, Bm<sup>7</sup>, and C<sup>△</sup>. Measures 15-20 continue the pattern for staff B. Staff C continues from measure 21 to 26. Staff A resumes from measure 29 to 34. Staff C concludes the piece from measure 37 to 42.

Chords and measures:

- Staff A: Bm<sup>7</sup>, Bm<sup>△</sup>/A<sup>♯</sup>, Bm<sup>7</sup>/A, Bm<sup>6</sup>/G<sup>♯</sup>
- Staff B: Bm<sup>7</sup>, Bm<sup>△</sup>/A<sup>♯</sup>, Bm<sup>7</sup>/A, Bm<sup>6</sup>/G<sup>♯</sup>
- Staff C: G<sup>△</sup>, A<sup>7</sup>, F<sup>♯</sup><sup>7</sup>/A<sup>♯</sup>, Bm<sup>7</sup>, C<sup>△</sup>
- Measures 21-26: G<sup>△</sup>, A<sup>7</sup>, B<sub>b</sub><sup>△</sup>, C<sup>△</sup>, B<sup>△</sup>
- Measures 29-34: Bm<sup>7</sup>, Bm<sup>△</sup>/A<sup>♯</sup>, Bm<sup>7</sup>/A, Bm<sup>6</sup>/G<sup>♯</sup>
- Measures 37-42: G<sup>△</sup>, A<sup>7</sup>, F<sup>♯</sup><sup>7</sup>/A<sup>♯</sup>, Bm<sup>7</sup>, B<sub>b</sub><sup>△</sup>

# En Chapelure (si bémol)

C. Cartier

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

# Grana Od Bora (si bémol)

Traditionnel (arr. Bojan Z)

A D

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

Bm F<sup>#</sup>7/A<sup>#</sup> A G<sup>#</sup>o

G<sup>△</sup> F<sup>#</sup>7 Em<sup>7</sup> F<sup>#</sup>7 Em<sup>7</sup>

B

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

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

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

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

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

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

Em<sup>7</sup>

43

47 F<sup>#</sup>7 D F<sup>#</sup>7 Em<sup>7</sup> A<sup>7</sup>

# Kronembourg-Virus + Agent 000 (si bémol)

B. Scherrer

## KRO-A

Musical score for the KRO-A section. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a time signature of 5/4. The second staff starts with a treble clef, a key signature of one sharp (F#), and a time signature of 5/4. The third staff starts with a treble clef, a key signature of one sharp (F#), and a time signature of 5/4. The fourth staff starts with a treble clef, a key signature of one sharp (F#), and a time signature of 5/4. The score includes lyrics and chords labeled above the notes.

1 F#m<sup>7</sup>  
5 E D<sup>△</sup>  
9 F#m G#<sup>o</sup> A<sup>△</sup> C#m  
13 D<sup>△</sup> 1 2.  
**B**  
18 Am G#<sup>o</sup>  
22 Gm A<sup>7</sup>  
26 Dm D#<sup>△</sup>  
30 A<sup>7</sup>  
Agent-C

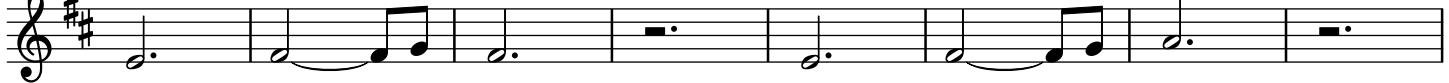
Musical score for the Agent-C section. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one flat (D), and a time signature of 3/4. The second staff starts with a treble clef, a key signature of one flat (D), and a time signature of 3/4. The third staff starts with a treble clef, a key signature of one flat (D), and a time signature of 3/4. The fourth staff starts with a treble clef, a key signature of one flat (D), and a time signature of 3/4. The score includes lyrics and chords labeled above the notes.

34 Dm<sup>9</sup>  
38 Eb<sup>△</sup> Dm<sup>9</sup>  
**D**  
42 Gm<sup>7</sup> G#<sup>o</sup> A<sup>7</sup> b9 Bb<sup>△</sup>  
46 F<sup>△</sup> Eb<sup>△</sup> Dm<sup>9</sup>

# La demoiselle de Montréal (si bémol)

Bruno Scherrer

A Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup>  
5 Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup>  
9 F♯ B<sup>7</sup> Em<sup>7</sup> Gm  
13 D B♭<sup>6</sup> C<sup>6</sup> D B♭<sup>6</sup> C<sup>6</sup>  
19 Gm<sup>7</sup> C<sup>7</sup> F<sup>△</sup> B♭<sup>△</sup>  
23 E⁹ A<sup>7</sup> Dm<sup>7</sup> D<sup>7</sup>  
27 Gm<sup>7</sup> C<sup>7</sup> F<sup>△</sup> B♭<sup>△</sup>  
31 E⁹ A<sup>7</sup>  
35 Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup>  
39 Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup>  
43 E⁹ Eb<sup>7</sup> D<sup>△</sup> D<sup>△</sup>  
47 E⁹ Eb<sup>7</sup> D<sup>△</sup>  
51 E⁹

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

63



73



81



89



101



# La revanche du triton (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with a measure labeled Dm<sup>9</sup>, followed by measures with chords A♭△, B♭△, and C△. The bottom staff begins with a measure labeled Dm<sup>9</sup>, followed by measures with chords A♭△, B♭△, and F△. Measures 9 through 13 show harmonic progressions including Am, Am△/A♭, Am<sup>7</sup>/G, Am<sup>6</sup>/F♯, F△, A♭△, B♭△, and C△. The music is in 3/4 time.

1 Dm<sup>9</sup> A♭△ B♭△ C△

5 Dm<sup>9</sup> A♭△ B♭△ F△

9 Am Am△/A♭ Am<sup>7</sup>/G Am<sup>6</sup>/F♯

13 F△ A♭△ B♭△ C△

# La révolte (si bémol)

Sébastien Faure (arrangement B. Scherrer)

Musical score for "La révolte" in G minor, arranged by B. Scherrer. The score consists of two staves of music, each with a key signature of one flat (G minor) and a time signature of common time (4/4).

The score includes the following chords and measures:

- Measures 1-4: Gm<sup>9</sup>, A°, Bb<sup>6</sup>, Cm<sup>7</sup>, D<sup>7</sup>
- Measures 5-8: Eb<sup>Δ</sup>, F<sup>6</sup>, D<sup>7/F#</sup>, Gm<sup>6 9</sup>
- Measures 9-12: F<sup>7</sup>, D<sup>7 b9/F#</sup>, D<sup>7/F#</sup>, Gm<sup>7</sup>
- Measures 13-16: Eb<sup>Δ</sup>, D<sup>7</sup>, Eb<sup>Δ</sup>, D<sup>+</sup>
- Measures 17-20: G<sup>Δ</sup>, G#<sup>o</sup>, Am<sup>7</sup>, D<sup>7</sup>
- Measures 21-24: Am<sup>7</sup>, C<sup>Δ</sup>, D<sup>7</sup>, D<sup>+</sup>
- Measures 25-28: G<sup>Δ</sup>, G#<sup>o</sup>, Am<sup>7</sup>, D<sup>7/C</sup>, C
- Measure 29: F#<sup>7</sup>, G<sup>Δ</sup>, D<sup>7</sup>, G<sup>Δ</sup>

Measure numbers are indicated at the beginning of each staff: 1, 5, 9, 13, 17, 21, 25, and 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 (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with section A at measure 1, featuring chords Gm<sup>9</sup>, B<sub>b</sub><sup>6 10</sup>, C<sup>9</sup>, and F<sup>7</sup>. It continues through measures 5, 9, and 13. Measure 13 marks the start of section B, which includes chords F, C/E, Cm/E<sub>b</sub>, and D<sup>7</sup>. This is followed by measures 21, 25, and 29. Measure 29 begins section C (contre-chant) with chords G<sub>#</sub><sup>△ b5</sup>, Gm<sup>9</sup>, B<sub>b</sub><sup>6 10</sup>, D<sup>7/A</sup>, and C<sup>9</sup>. The score concludes with section A again at measure 39, ending with chords E<sub>b</sub><sup>△</sup>, Gm<sup>9</sup>, B<sub>b</sub><sup>6 10</sup>, C<sup>9</sup>, and E<sub>b</sub><sup>△</sup>.

# Mardi, prison de la santé (si bémol)

B. Scherrer

*swing*

swing

A Dm<sup>13</sup> A<sup>7</sup>#<sup>5</sup> Dm<sup>13</sup> G<sup>7</sup>

Dm<sup>13</sup> A<sup>7</sup>#<sup>5</sup> N.C. N.C.

B E<sup>⁰</sup> A<sup>7</sup> Dm<sup>13</sup>

E<sup>⁰</sup> Eb<sup>7</sup> Eb<sup>Δ</sup>

A Dm<sup>13</sup> A<sup>7</sup>#<sup>5</sup> Dm<sup>13</sup> G<sup>7</sup>

Dm<sup>13</sup> A<sup>7</sup>#<sup>5</sup> N.C. N.C.

# Moerci Doerien (si bémol)

B. Scherrer

## Theme

Dm<sup>7</sup> Dm<sup>6/9</sup>/F Dm<sup>7</sup> Dm<sup>6/9</sup>/F Dm<sup>7</sup> Dm<sup>6/9</sup>/F Dm<sup>7</sup> Dm<sup>6/9</sup>/F  
5 Dm<sup>7</sup> Dm<sup>6/9</sup>/F Dm<sup>7</sup> Dm<sup>6/9</sup>/F Dm<sup>7</sup> Dm<sup>6/9</sup>/F Dm<sup>7</sup> Dm<sup>6/9</sup>/F  
9 Fm<sup>7</sup> Fm<sup>6/9</sup>/G# Fm<sup>7</sup> Fm<sup>6/9</sup>/G# Fm<sup>7</sup> Fm<sup>6/9</sup>/G# Fm<sup>7</sup> Fm<sup>6/9</sup>/G#  
13 Dm<sup>7</sup> Dm<sup>6/9</sup>/F Dm<sup>7</sup> Dm<sup>6/9</sup>/F Dm<sup>7</sup> Dm<sup>6/9</sup>/F Dm<sup>7</sup> Dm<sup>6/9</sup>/F  
17 B+ Bb+ A+ Ab+ Dm<sup>7</sup> Dm<sup>6/9</sup>/F Dm<sup>7</sup> Dm<sup>6/9</sup>/F

## Pont/Solos

21 Dm<sup>7</sup>  
25 Fm<sup>7</sup>  
29 G#m<sup>7</sup>  
33 Bm<sup>7</sup>

# Oblivion (si bémol)

A. Piazzola, arr. B. Scherrer

**A1** Am Am<sup>△</sup> Am<sup>7</sup> Am<sup>△</sup>

**A2** Am Am<sup>△</sup> Am<sup>7</sup> Am<sup>6</sup>

5 Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup> F<sup>△</sup> B<sup>0</sup> E<sup>7</sup>

9

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

17 E<sup>0</sup> A<sup>7</sup> Dm<sup>7</sup>

21 B<sup>0</sup> E<sup>7</sup> Am Am/G

25 B<sup>7</sup>/F<sup>#</sup> E<sup>7</sup> Am

29 **B** Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup> F<sup>△</sup>

37 1. B<sup>0</sup> E<sup>7</sup> Am Am<sup>△</sup> A<sup>7</sup>

45 2. B<sup>7</sup> E<sup>7</sup> Am Am<sup>△</sup> Am<sup>7</sup> Am<sup>△</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#m<sup>7</sup>

F#<sup>ø</sup> B<sup>7</sup>

On est là,  
on est là,  
même si  
Macron ne veut pas, nous on est là,  
pour l'hon -  
neur des travail - leurs et pour un monde meil - leur,  
même si  
Ma - cron n'veut pas, nous on est là

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

B. Scherrer

**Basse sur A**

9      B<sup>△</sup>      C<sup>#</sup>m<sup>7</sup>/B      D<sup>#</sup>m<sup>7</sup>/B      E<sup>△</sup>/B      3      F<sup>#</sup>sus<sup>4</sup>      F<sup>#</sup><sup>7</sup>

5      B<sup>m</sup><sup>7</sup>      G<sup>△</sup>      Em<sup>7</sup>

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

13     F<sup>#</sup>sus<sup>4</sup>      F<sup>#</sup><sup>7</sup>      1      2

18     B      G<sup>#</sup><sup>7</sup>      C<sup>#</sup>m<sup>7</sup>      F<sup>#</sup>sus<sup>4</sup>      F<sup>#</sup><sup>7</sup>      B<sup>△</sup>

22     G<sup>#</sup><sup>7</sup>      C<sup>#</sup>m<sup>7</sup>      F<sup>#</sup>sus<sup>4</sup>      F<sup>#</sup><sup>7</sup>      B<sup>△</sup>

26     D<sup>#</sup><sup>7</sup>      G<sup>#</sup>m<sup>7</sup>      C<sup>#</sup><sup>7</sup>

30     F<sup>#</sup>sus<sup>4</sup>      F<sup>#</sup><sup>7</sup>

# Perdre son temps (si bémol)

B. Scherrer

**4/4**

D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

5 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> Gm<sup>7</sup>  
Am<sup>7</sup> B $\flat$  $\Delta$  C C $\sharp$  $\circ$  $7$

9 E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

13 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$   
B $\flat$  $\Delta$  B $\emptyset$  C<sup>6</sup> C $\sharp$  $\circ$  $7$

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

21 E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

25 **7/8** D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

29 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> Gm<sup>7</sup>  
Am<sup>7</sup> B $\flat$  $\Delta$  C C $\sharp$  $\circ$  $7$

33 E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

37 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$   
B $\flat$  $\Delta$  B $\emptyset$  C<sup>6</sup> C $\sharp$  $\circ$  $7$

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

45 E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$  B $\flat$  $\Delta$  A<sup>7</sup> $\flat$  $9$

The score consists of eight staves of music for a single instrument. The key signature is one flat (F#). The time signature starts at 4/4 and changes to 7/8 at measure 25. The music includes various chords such as Dsus4, Em7, BflatDelta, F6, Gm7, C, Csharp7, Am7, Bempty7, Bflat7, and A7flat9. The notation includes eighth and sixteenth note patterns, rests, and dynamic markings like f (forte) and p (piano). Measure numbers are indicated on the left side of each staff.

49 **[3/4]** D<sup>sus4</sup> E<sub>b</sub><sup>△</sup> F<sup>6</sup> E<sub>b</sub><sup>△</sup>

53 D<sup>sus4</sup> E<sub>b</sub><sup>△</sup> F<sup>6</sup> Gm<sup>7</sup>

57 Am<sup>7</sup> B<sub>b</sub><sup>△</sup> C C<sup>♯</sup><sup>o7</sup>

61 D<sup>sus4</sup> E<sub>b</sub><sup>△</sup> F<sup>6</sup> 3 E<sub>b</sub><sup>△</sup>

65 B<sub>b</sub><sup>△</sup> B<sup>ø</sup> C<sup>6</sup> C<sup>♯</sup><sup>o7</sup>

69 Dm<sup>7</sup> E<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>△</sup> A<sup>7</sup> <sub>b9</sub>

## **Planète Ça tourne (si bémol)**

B. Scherrer

**A** Em<sup>9</sup> G<sup>△</sup> A<sup>7</sup> Em<sup>9</sup> G<sup>△</sup> A<sup>7</sup>

7 Em<sup>9</sup> G<sup>△</sup> A<sup>7</sup> Em<sup>9</sup> G<sup>△</sup> A<sup>7</sup>

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

13 E<sup>△</sup> C♯m<sup>7</sup> B<sup>7</sup> E<sup>△</sup> C♯m<sup>7</sup> B<sup>7</sup>

19 E<sup>△</sup> C♯m<sup>7</sup> B<sup>7</sup> E<sup>△</sup> E<sup>△</sup>

**C** Ab<sup>△</sup> Fm<sup>7</sup> Eb<sup>7</sup> Ab<sup>△</sup> Fm<sup>7</sup> Eb<sup>7</sup>

24 Ab<sup>△</sup> Fm<sup>7</sup> Eb<sup>7</sup> Ab<sup>△</sup> Fm<sup>7</sup> Eb<sup>7</sup>

30 Ab<sup>△</sup> Fm<sup>7</sup> Eb<sup>7</sup> Ab<sup>△</sup> Ab<sup>△</sup>

# Prog-to-log 2000 (si bémol)

B. Scherrer

The sheet music consists of six staves of music, each with a different time signature and key signature. The first staff starts in Dm (2000) with a 14/8 time signature. The second staff begins with a 14/8 time signature. The third staff starts in B♭/D (2001) with a 14/8 time signature. The fourth staff begins with a 14/8 time signature. The fifth staff starts in F (2002) with a 14/8 time signature. The sixth staff begins with a 14/8 time signature. The seventh staff starts in B♭/F (2003) with a 14/8 time signature. The eighth staff begins with a 14/8 time signature. The ninth staff starts in Dm (2004) with a 20/8 time signature. The tenth staff begins with a 20/8 time signature.

1 Dm 14/8

2 14/8

3 B♭/D 14/8 Dm C/D B♭/D Am/D 14/8

4 14/8 12/8 14/8

5 F 14/8 E♭/F 14/8

6 14/8 12/8 14/8

7 B♭/F 14/8 E♭/F B♭/F C/F 20/8

8 14/8 12/8 14/8 20/8

9 Dm 20/8 C/D 20/8

10 20/8

11 B $\flat$ /D Am/D

# Remous (si bémol)

B. Scherrer

**A** Am<sup>7</sup> B<sup>ø</sup>

3 C<sup>△</sup> Dm<sup>7</sup>

5 E<sup>7 #5</sup> F<sup>△</sup>

7 F<sup>#ø</sup> G<sup>7</sup> E<sup>7 #5/G#</sup>

9 **B** Am<sup>7</sup> B<sup>ø</sup>

11 C<sup>△</sup> Dm<sup>7</sup>

13 E<sup>7 #5</sup> F<sup>△</sup>

15 F<sup>#ø</sup> G<sup>7</sup> E<sup>7 #5/G#</sup>

17 **Fin** Am<sup>7</sup>

The musical score is composed of two staves of music. Staff A begins with a measure in Am<sup>7</sup>, followed by a measure in B<sup>ø</sup>. Staff B begins with a measure in Am<sup>7</sup>, followed by a measure in B<sup>ø</sup>. Both staves continue with measures in C<sup>△</sup>, Dm<sup>7</sup>, E<sup>7 #5</sup>, F<sup>△</sup>, F<sup>#ø</sup>, G<sup>7</sup>, and E<sup>7 #5/G#</sup>. The piece concludes with a final Am<sup>7</sup> chord.

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

B. Scherrer

The musical score consists of two staves of music in G major (two sharps). The first staff begins with section A (measures 1-12), which includes chords G<sup>△</sup>, Am<sup>7</sup>, Bm<sup>7</sup>, C<sup>△</sup>, A<sup>7/C#</sup>, D<sup>7</sup>, D<sup>♯</sup>o<sup>7</sup>, and Em<sup>7</sup>. The second staff continues section A (measures 13-24), featuring chords Dm<sup>7</sup>, A/C<sup>♯</sup>, Cm<sup>7</sup>, G/B, B<sup>♭</sup>p<sup>6</sup>, Dm/A, G<sup>♯</sup>o<sup>7</sup>, and A<sup>7</sup>. It then transitions to section B (measures 25-36), which includes chords A<sup>7/C#</sup>, D<sup>7</sup>, Bm<sup>7</sup>, C<sup>△</sup>, D<sup>7</sup>, E<sup>o</sup>, E<sup>♭</sup>b<sup>7</sup>, and D<sup>7</sup>. The score concludes with section A' (measures 37-48), returning to the chords G<sup>△</sup>, Am<sup>7</sup>, Bm<sup>7</sup>, C<sup>△</sup>, A<sup>7/C#</sup>, D<sup>7</sup>, D<sup>♯</sup>o<sup>7</sup>, and Em<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>△</sup>/E F#m<sup>7</sup>/B Em<sup>7</sup> F#m<sup>7</sup>/B

5 G<sup>△</sup> F#m<sup>7</sup>/B Em<sup>7</sup> F#m<sup>7</sup>/B Em<sup>7</sup> F#m<sup>7</sup>/B

8 Em<sup>7</sup> C D<sup>7</sup> G<sup>△</sup> Am<sup>7</sup> Bm<sup>7</sup>

12 Em<sup>7</sup> Em<sup>7</sup> F#m<sup>7</sup>/B Em<sup>7</sup> F#m<sup>7</sup>/B Em<sup>7</sup>

16 C<sup>△</sup> G<sup>△</sup> Bm<sup>7</sup> Em<sup>7</sup> C<sup>△</sup> G<sup>△</sup> Bm<sup>7</sup> Em<sup>7</sup>

20 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> Em<sup>7</sup>

Solos

25 Em<sup>9</sup> Bm Em<sup>9</sup> Bm Em<sup>7</sup> F#m<sup>7</sup>/B G<sup>△</sup>/E F#m<sup>7</sup>/B

29 B Em<sup>7</sup> Em Em<sup>△</sup>/D# Em<sup>7</sup>/D Em<sup>6</sup>/C# C<sup>△</sup> Bm<sup>7</sup>

33 Am G Bm/F# Am G Bm/F# Em G Bm/F#

36 Em C<sup>△</sup> C<sup>△</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#

40 Em<sup>7</sup> Em<sup>7</sup> G Bm/F# Em G Bm/F# Em

44 C<sup>△</sup> C#<sup>0</sup> D C#<sup>0</sup> C<sup>△</sup> C#<sup>0</sup> D C#<sup>0</sup>

48 C<sup>△</sup> Bm<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup> C<sup>△</sup> Bm<sup>7</sup> Am<sup>7</sup> G Bm/F# Em<sup>7</sup>

# Rêverie (si bémol)

B. Scherrer

Musical score for Rêverie (si bémol) by B. Scherrer. The score consists of eight staves of music for a single instrument, likely a piano or harp. The key signature is two sharps (F# major). The time signature is 4/4. The music includes various chords and rests, with some chords labeled above the staff.

Chords labeled in the score:

- A<sup>7</sup>
- F<sup>Δ</sup>
- B<sup>Δ</sup>
- Bm<sup>7</sup>
- C<sup>6</sup>
- F<sup>Δ</sup>
- F#m<sup>7</sup>
- G<sup>6</sup>
- A<sup>7</sup>
- F<sup>Δ</sup>
- A<sup>7</sup>
- F<sup>Δ</sup>
- A<sup>7</sup>
- F<sup>Δ</sup>

# Saint Thomas 5/8 (si bémol)

Sonny Rollins, Arr. BS

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

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

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

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

# Samba Calor-é-a (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff uses a treble clef and a 7/4 time signature. The bottom staff uses a bass clef and a 4/4 time signature. Chords are indicated above the notes. Measure numbers 1 through 11 are marked on the left side of the top staff. Measure numbers 1 through 3 are marked on the left side of the bottom staff. Measure numbers 4 through 6 are marked on the right side of the top staff. Measure numbers 7 through 9 are marked on the right side of the bottom staff. Measure numbers 10 and 11 are marked on the right side of the top staff. Measure 11 includes a first ending (B-flat major ninth chord) and a second ending (B-flat major ninth chord). The score concludes with a repeat sign and a double bar line.

1 Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

3 Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

5 F#m<sup>7</sup> B<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup>

7 F#m<sup>7</sup> B<sup>7</sup> B<sub>b</sub><sup>△</sup>

9 D<sup>△</sup> G<sup>△</sup> D<sup>△</sup> G<sup>△</sup>

11 D<sup>△</sup> G<sup>△</sup> 1 B<sub>b</sub><sup>△ 9</sup> 2 B<sub>b</sub><sup>△ 9</sup>

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

Am<sup>7</sup>/D Dm<sup>7</sup>

# Samba Lek' (si bémol)

B. Scherrer

Musical score for Samba Lek' (si bémol) in G major (two sharps). The score consists of eight staves of music, each starting with a different measure number (1, 5, 9, 13, 17, 21, 25, 29). The music is in 4/4 time.

The chords labeled above the staff are:

- Measure 1: Am<sup>7</sup>
- Measure 5: Am<sup>7</sup>
- Measure 9: Bb<sup>△</sup>
- Measure 13: G<sup>△ 9</sup>
- Measure 17: F#m<sup>7</sup>
- Measure 21: F#m<sup>7</sup>
- Measure 25: F<sup>△</sup>
- Measure 29: Bb<sup>△ 9</sup>
- Measure 33: Bb<sup>△ 9</sup>

Measure 1: The melody begins with a eighth-note grace note followed by a sixteenth-note grace note, then a quarter note, a eighth-note grace note followed by a sixteenth-note grace note, a quarter note, and a eighth-note grace note followed by a sixteenth-note grace note. The chord Am<sup>7</sup> is indicated above the staff.

Measure 5: The melody continues with a eighth-note grace note followed by a sixteenth-note grace note, then a quarter note, a eighth-note grace note followed by a sixteenth-note grace note, a quarter note, and a eighth-note grace note followed by a sixteenth-note grace note. The chord Am<sup>7</sup> is indicated above the staff.

Measure 9: The melody starts with a half note Bb, followed by a eighth-note grace note followed by a sixteenth-note grace note, then a quarter note, a eighth-note grace note followed by a sixteenth-note grace note, a quarter note, and a eighth-note grace note followed by a sixteenth-note grace note. The chord Bb<sup>△</sup> is indicated above the staff.

Measure 13: The melody starts with a eighth-note grace note followed by a sixteenth-note grace note, then a quarter note, a eighth-note grace note followed by a sixteenth-note grace note, a quarter note, and a eighth-note grace note followed by a sixteenth-note grace note. The chord G<sup>△ 9</sup> is indicated above the staff.

Measure 17: The melody starts with a eighth-note grace note followed by a sixteenth-note grace note, then a quarter note, a eighth-note grace note followed by a sixteenth-note grace note, a quarter note, and a eighth-note grace note followed by a sixteenth-note grace note. The chord F#m<sup>7</sup> is indicated above the staff.

Measure 21: The melody starts with a eighth-note grace note followed by a sixteenth-note grace note, then a quarter note, a eighth-note grace note followed by a sixteenth-note grace note, a quarter note, and a eighth-note grace note followed by a sixteenth-note grace note. The chord F#m<sup>7</sup> is indicated above the staff.

Measure 25: The melody starts with a eighth-note grace note followed by a sixteenth-note grace note, then a quarter note, a eighth-note grace note followed by a sixteenth-note grace note, a quarter note, and a eighth-note grace note followed by a sixteenth-note grace note. The chord F<sup>△</sup> is indicated above the staff.

Measure 29: The melody starts with a eighth-note grace note followed by a sixteenth-note grace note, then a quarter note, a eighth-note grace note followed by a sixteenth-note grace note, a quarter note, and a eighth-note grace note followed by a sixteenth-note grace note. The chord Bb<sup>△ 9</sup> is indicated above the staff.

Measure 33: The melody starts with a eighth-note grace note followed by a sixteenth-note grace note, then a quarter note, a eighth-note grace note followed by a sixteenth-note grace note, a quarter note, and a eighth-note grace note followed by a sixteenth-note grace note. The chord Bb<sup>△ 9</sup> is indicated above the staff.

# Sur un air de jazz (si bémol)

B. Scherrer

Musical score for "Sur un air de jazz" in G major, 9/8 time. The score consists of four staves of music. The first staff starts with Am⁹. The second staff starts with Am⁹. The third staff starts with A⁷. The fourth staff starts with F⁹. Measure numbers 1, 5, 9, and 13 are indicated above the staves. Chords labeled include Am⁹, F⁹, Bb⁷, Dm⁹, A⁷, Bb⁹, B⁷, E⁷♯⁵, F⁹, Bb⁹, Em⁷, and F⁹. Measure 9 includes a bracket under the first four measures labeled "4". Measure 13 includes a bracket under the first four measures labeled "4". The score concludes with a final measure ending on a G note.

# Le compte à rebours final (si bémol)

Europe (arr. BS)

The musical score consists of 11 staves of music, each representing a different instrument or voice part. The staves are arranged vertically, with measure numbers (e.g., 9, 17, 25, 33, 41, 49, 57, 65, 73) placed to the left of the first staff. The music is in common time (indicated by '4') and uses a treble clef. The key signature is one flat (B-flat), indicated by a 'b' symbol. The score includes various chords and progressions, such as Dm⁹, Gm⁹, F△, C⁷, B♭△, A⁷, C/E, Dm, C, C♯°, and E♭△. The music is divided into sections labeled A, B, and C, with section A starting at measure 9 and section B starting at measure 33. The score concludes with a final section C at measure 65.

**A**

Dm<sup>9</sup> Gm<sup>9</sup>

9 Dm<sup>9</sup> F<sup>△</sup>

17 B♭<sup>△</sup> C<sup>7</sup> F C/E Dm C

25 B♭<sup>△</sup> C<sup>7</sup> A<sup>7</sup>

**B**

33 Dm<sup>9</sup> B♭<sup>△</sup> Gm<sup>7</sup> C C♯°

41 Dm<sup>9</sup> B♭<sup>△</sup> Gm<sup>7</sup> C C♯°

49 Dm C/E F B♭<sup>△</sup> Dm C/E F B♭<sup>△</sup>

57 Dm C/E F B♭<sup>△</sup> A<sup>7</sup>

**C**

65 Gm<sup>7</sup> F<sup>7</sup> B♭<sup>△</sup> E♭<sup>△</sup>

73 Cm<sup>7</sup> F<sup>7</sup> B♭<sup>△</sup>

# Time After Time (si bémol)

J. Styne

**Intro**

G<sup>△</sup> A<sup>9</sup> F#m<sup>7</sup> Bm<sup>7</sup> F<sup>9</sup>

5 Em<sup>7</sup> A<sup>7 b9</sup> D<sup>△</sup> D<sup>6</sup>

9 Bm Bm<sup>7/A</sup> G#<sup>o</sup> Gm<sup>6</sup> F#m<sup>7</sup> D/F#

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

**Thème**

17 D<sup>△</sup> Em<sup>7</sup> A<sup>sus4</sup> D<sup>△</sup> Em<sup>7</sup> A<sup>sus4</sup> A<sup>9</sup>

21 D<sup>△</sup> C#<sup>o</sup> F#<sup>7 b9</sup>

25 Bm Bm/A G#<sup>o</sup> C#<sup>7 b9</sup> F#m<sup>7</sup> B<sup>7 b9</sup>

29 Em<sup>7</sup> F#<sup>o</sup> B<sup>7 #5</sup> E<sup>9</sup> A<sup>sus4</sup> A<sup>7 b9</sup>

33 D<sup>△</sup> Em<sup>7</sup> A<sup>sus4</sup> D<sup>△</sup> Em<sup>7</sup> A<sup>sus4</sup> A<sup>9</sup>

37 D<sup>△</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>△</sup> Gm<sup>7</sup> Gm<sup>6</sup>

41 D<sup>6/A</sup> G#<sup>o</sup> Gm<sup>7</sup> F#m<sup>7</sup> E<sup>sus4</sup> E<sup>7</sup>

45 D<sup>6/A</sup> Em<sup>7/A</sup> A<sup>7 b9</sup> D<sup>6</sup>

# Togo (Bb)

Henri Texier

Intro (basse/batterie)

The musical score consists of six staves of music. The first staff (measures 1-4) is for bass and drums, with a tempo of  $\text{♩} = 104$ . It features chords Am<sup>7</sup>, Am<sup>7</sup>, B<sup>7</sup>, and B<sup>7</sup>. The second staff (measures 5-8) starts with Am<sup>7</sup>, followed by Am<sup>7</sup>, B<sup>7</sup>, and B<sup>7</sup>. The third staff (measures 9-12) continues with Am<sup>7</sup>, Am<sup>7</sup>, B<sup>7</sup>, and B<sup>7</sup>. The fourth staff (measures 13-16) follows the same pattern. The fifth staff (measures 17-20) also follows the same pattern. The sixth staff (measures 21-24) concludes the section. Measure 8 is labeled "Thème".

Ligne de basse de base

A single staff of bass music for the bass line. It consists of four measures, each starting with Am<sup>7</sup>, followed by Am<sup>7</sup>, B<sup>7</sup>, and B<sup>7</sup>.