

# 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. Measures 9 through 12 show a transition with D△, A7, and C△ chords. Measures 21 through 24 continue the melodic line with C7 and F△ chords. Measures 29 through 32 introduce E♭△ and B♭△ chords. The bottom staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It follows a similar melodic and harmonic pattern, with measures 9 through 12 featuring D△, A7, and C△ chords, and measures 21 through 24 featuring C7 and F△ chords. Measures 29 through 32 introduce E♭△ and B♭△ chords.

Chords and measures:

- M1: A7
- M2: -
- M3: -
- M4: -
- M5: -
- M6: -
- M7: G△
- M8: A7
- M9: A7
- M10: -
- M11: -
- M12: -
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- M17: -
- M18: -
- M19: -
- M20: -
- M21: C7
- M22: -
- M23: -
- M24: F△
- M25: -
- M26: -
- M27: -
- M28: -
- M29: E♭△
- M30: -
- M31: -
- M32: B♭△
- M33: -
- M34: -
- M35: -
- M36: -
- M37: E♭△
- M38: F♯△
- M39: E△
- M40: E7
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# 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

# Cinq à sept (mi bémol)

B. Scherrer

The musical score consists of two staves of music. Staff A (top) starts at measure 1 with a 5/4 time signature and a key of A minor (mi bémol). It features a melody line with eighth-note patterns and various chords: 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>, and Dm<sup>7</sup>. Staff B (bottom) begins at measure 5 with a 5/4 time signature and a key of E minor (la bémol). It includes chords such as Am<sup>7</sup>, G<sup>7/B</sup>, C<sup>△</sup>, C#<sup>o7</sup>, Dm<sup>7</sup>, Em<sup>7</sup>, F<sup>△</sup>, and G<sup>7</sup>. Both staves continue through measures 9, 13, and 17, with staff B continuing to measure 29. Measure numbers 13, 17, 21, 25, and 29 are explicitly labeled on the left side of the staves.

**A**

1 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>

5 Am<sup>7</sup> G<sup>7/B</sup> C<sup>△</sup> C#<sup>o7</sup> Dm<sup>7</sup> Em<sup>7</sup> F<sup>△</sup> G<sup>7</sup>

9 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>

13 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>

**B**

17 Cm<sup>7</sup> Dm<sup>7</sup> Eb<sup>△</sup> F<sup>7</sup> Cm<sup>7</sup> Dm<sup>7</sup> Eb<sup>△</sup> F<sup>7</sup>

21 Cm<sup>7</sup> Dm<sup>7</sup> Eb<sup>△</sup> E<sup>o7</sup> Fm<sup>7</sup> Gm<sup>7</sup> Ab<sup>△</sup> Bb<sup>7</sup>

25 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>

29 Fm<sup>7</sup> Gm<sup>7</sup> Ab<sup>△</sup> G#<sup>o7</sup> Am<sup>7</sup> G<sup>7/B</sup> C<sup>△</sup> Dm<sup>7</sup>

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

B. Scherrer

**A**

1 Bm<sup>7</sup>

**p**

5 Bm<sup>7</sup>

9 C<sup>△</sup>

13 F<sup>△⁹</sup>

**B**

17 Cm<sup>7</sup>

*mf*

21 Cm<sup>7</sup>

25 C<sup>♯</sup><sub>△</sub>

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

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

9      1 D<sup>△</sup>      E<sup>7</sup>      C<sup>7</sup>/E<sup>△</sup>      F#<sup>m</sup><sup>7</sup>      G<sup>△</sup>

15      2 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>

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

**C**

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

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

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

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

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 C#7 Bm7 C#7 Bm7

39 C#7 F#m Bm7

43 Bm7 Bm7

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 last note.
- 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♭. Measures 9 through 12 show a repeating pattern of Em⁷/D and Em⁶/C♯. The final measure, 13, concludes with C△, E♭△, F△, and G△.

Am<sup>9</sup>      E♭△      F△      G△

5      Am<sup>9</sup>      E♭△      F△      C△

9      Em      Em<sup>△</sup>/E♭      Em<sup>7</sup>/D      Em<sup>6</sup>/C♯

13      C△      E♭△      F△      G△

# 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** 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>#°</sup> A<sup>7</sup>

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

35 **C (contre-chant)** 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>

# 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

The musical score consists of two staves. The top staff begins with a treble clef, a key signature of F major (one sharp), and a common time signature. The first measure contains eighth notes and sixteenth-note pairs. The second measure continues with eighth notes and sixteenth-note pairs. The third measure begins with a key change indicated by 'Em/A' above the staff, featuring eighth notes and sixteenth-note pairs. The fourth measure continues with eighth notes and sixteenth-note pairs. The fifth measure begins with a key change indicated by 'F/A' above the staff, featuring eighth notes and sixteenth-note pairs. The sixth measure continues with eighth notes and sixteenth-note pairs. The seventh measure begins with a key change indicated by 'Em/A' above the staff, featuring eighth notes and sixteenth-note pairs. The eighth measure continues with eighth notes and sixteenth-note pairs. The ninth measure begins with a key change indicated by 'F/A' above the staff, featuring eighth notes and sixteenth-note pairs. The tenth measure continues with eighth notes and sixteenth-note pairs. The eleventh measure begins with a key change indicated by 'Em/A' above the staff, featuring eighth notes and sixteenth-note pairs. The twelfth measure continues with eighth notes and sixteenth-note pairs. The thirteenth measure begins with a key change indicated by 'F/A' above the staff, featuring eighth notes and sixteenth-note pairs. The fourteenth measure continues with eighth notes and sixteenth-note pairs. The fifteenth measure begins with a key change indicated by 'Em/A' above the staff, featuring eighth notes and sixteenth-note pairs. The sixteenth measure continues with eighth notes and sixteenth-note pairs.

# Remous (mi bémol)

B. Scherrer

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

3 G<sup>△</sup>

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

7 C<sup>\#°</sup>

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

11 G<sup>△</sup>

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

15 C<sup>\#°</sup>

**Fin**

17 Em<sup>7</sup>

F<sup>\#°</sup>

Am<sup>7</sup>

C<sup>△</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 measure labeled 'A' containing chords D<sup>△</sup>, Em<sup>7</sup>, F#m<sup>7</sup>, and G<sup>△</sup>. Measures 5 through 8 continue the sequence with E<sup>7/G#</sup>, A<sup>7</sup>, A#<sup>o7</sup>, and Bm<sup>7</sup>. Measures 9 through 24 show a continuation with C<sup>△</sup>, G<sup>△</sup>, A<sup>sus4</sup>, and A<sup>7</sup>. A section labeled 'B' starts at measure 13 with Am<sup>7</sup>, E/G#, Gm<sup>7</sup>, and D/F#. Measures 17 and 21 show variations of F<sup>6</sup> and Am/E chords. Measures 25 through 28 continue the sequence with D<sup>△</sup>, Em<sup>7</sup>, F#m<sup>7</sup>, and G<sup>△</sup>. The bottom staff begins with E<sup>7/G#</sup>, A<sup>7</sup>, A#<sup>o7</sup>, and Bm<sup>7</sup>. Measures 33 through 36 conclude the piece with C<sup>△</sup>, G<sup>△</sup>, 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**

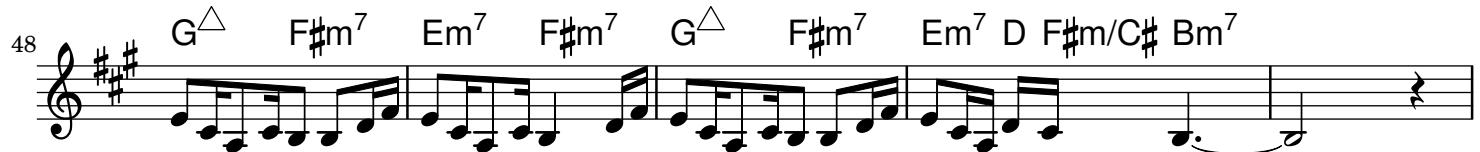
Bm<sup>7</sup> Bm Bm<sup>△</sup>/A# Bm<sup>7</sup>/A Bm<sup>6</sup>/G# G<sup>△</sup> F#m<sup>7</sup>

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 and rests, with some measures grouped by brackets labeled '1.' and '2.'. The staves are numbered 1 through 30.

1 E<sup>7</sup> C<sup>△</sup> E<sup>7</sup> C<sup>△</sup>  
5 E<sup>7</sup> C<sup>△</sup> E<sup>7</sup> C<sup>△</sup> 1. 2.  
10 F<sup>△</sup> F#m<sup>7</sup>  
14 G<sup>6</sup> G<sup>6</sup>  
18 C<sup>△</sup> C#m<sup>7</sup>  
22 D<sup>6</sup> D<sup>6</sup>  
26 E<sup>7</sup> C<sup>△</sup> E<sup>7</sup> C<sup>△</sup>  
30 E<sup>7</sup> C<sup>△</sup> E<sup>7</sup> C<sup>△</sup>

# 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>, and F<sup>△ 9</sup>. Measure 11 begins a repeat section with endings 1 and 2.

Two endings for the repeat section in 4/4 time, key of A major (three sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. Ending 1 starts with G/A and F/A chords. Ending 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, including eighth-note and sixteenth-note figures, along with rests and grace notes. The notation is typical of a samba style, with some unique chord voicings and fingerings indicated by small numbers and dots.

# 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 eighth-note patterns and various 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 33, 41, and 49 show the progression Am<sup>9</sup> → F<sup>Δ</sup> → Dm<sup>7</sup> → G → G♯°. Measures 49 and 57 continue the eighth-note pair pattern.

**Section C:** Starts at measure 65 with Dm<sup>7</sup>. The melody consists of eighth-note pairs. Measures 65, 73, and 81 show the progression Dm<sup>7</sup> → C<sup>7</sup> → F<sup>Δ</sup> → B♭<sup>Δ</sup>. Measures 73 and 81 continue the eighth-note pair pattern.

The score concludes at measure 81 with a final chord of B♭<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)

1  $\text{d} = 104$  Em<sup>7</sup> Em<sup>7</sup> F#<sup>7</sup> F#<sup>7</sup>

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

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

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

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

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

Ligne de basse de base

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