

# 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**

**13**

**17**

**21**

**25**

**Solos**

**28**

**32**

**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. Staff A (top) starts at measure 1 with a 5/4 time signature and continues through measure 13. Staff B (bottom) begins at measure 17 and ends at measure 29. Both staves are in common time (indicated by a '4'). The music is in F major (one flat). Chords are labeled above the staff, and measure numbers are indicated on the left.

**Staff A (Top):**

- Measures 1-4: Cm<sup>7</sup>, B<sub>b</sub><sup>7</sup>/D, E<sub>b</sub><sup>△</sup>, Fm<sup>7</sup>, Cm<sup>7</sup>, B<sub>b</sub><sup>7</sup>/D, E<sub>b</sub><sup>△</sup>, Fm<sup>7</sup>
- Measures 5-8: Cm<sup>7</sup>, B<sub>b</sub><sup>7</sup>/D, E<sub>b</sub><sup>△</sup>, E<sup>o7</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>7</sup>
- Measures 9-12: 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>, B<sub>b</sub><sup>7</sup>
- Measures 13: Fm<sup>7</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, B<sup>o7</sup>, Cm<sup>7</sup>, B<sub>b</sub><sup>7</sup>/D, E<sub>b</sub><sup>△</sup>, Fm<sup>7</sup>

**Staff B (Bottom):**

- Measures 17-20: E<sub>b</sub>m<sup>7</sup>, Fm<sup>7</sup>, G<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>7</sup>, E<sub>b</sub>m<sup>7</sup>, Fm<sup>7</sup>, G<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>7</sup>
- Measures 21-24: E<sub>b</sub>m<sup>7</sup>, Fm<sup>7</sup>, G<sub>b</sub><sup>△</sup>, G<sup>o7</sup>, A<sub>b</sub>m<sup>7</sup>, B<sub>b</sub>m<sup>7</sup>, C<sub>b</sub><sup>△</sup>, D<sub>b</sub><sup>7</sup>
- Measures 25-28: A<sub>b</sub>m<sup>7</sup>, B<sub>b</sub>m<sup>7</sup>, C<sub>b</sub><sup>△</sup>, D<sub>b</sub><sup>7</sup>, A<sub>b</sub>m<sup>7</sup>, B<sub>b</sub>m<sup>7</sup>, C<sub>b</sub><sup>△</sup>, D<sub>b</sub><sup>7</sup>
- Measure 29: A<sub>b</sub>m<sup>7</sup>, B<sub>b</sub>m<sup>7</sup>, C<sub>b</sub><sup>△</sup>, B<sup>o7</sup>, Cm<sup>7</sup>, B<sub>b</sub><sup>7</sup>/D, E<sub>b</sub><sup>△</sup>, Fm<sup>7</sup>

# Coucher de soleil (derrière un volet bloqué)

B. Scherrer

**A** Dm<sup>7</sup>  
1      2      3      4      5      6      7      8      9      10      11      12      13

**B** E<sub>b</sub>m<sup>7</sup>  
17      18      19      20      21      22      23      24      25      26      27      28      29

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. Chords indicated above the staves are: Em<sup>7</sup>, A<sup>7/C#</sup>, C<sup>△</sup>, A<sup>7</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>, and C<sup>△</sup>. The score concludes with a repeat sign and two endings.

# Grana Od Bora

Traditionnel (arr. Bojan Z)

The sheet music consists of 12 staves of musical notation for a single instrument, likely a guitar or mandolin. The music is in common time (indicated by '4'). The key signature changes throughout the piece, indicated by various sharps and flats. The lyrics are written below the notes, and chords are indicated above the notes or by Roman numerals. The piece is divided into sections A, B, C, and D, each starting with a specific chord.

**Section A:** Starts with 'C' (measures 1-4), followed by 'Am' (measures 5-8), 'E<sup>7</sup>' (measures 9-12), 'Am' (measures 13-16), 'E<sup>7/G#</sup>' (measures 17-20), 'G' (measures 21-24), and 'F#<sup>o</sup>' (measures 25-28).

**Section B:** Starts with 'F<sup>△</sup>' (measures 29-32), followed by 'E<sup>7</sup>' (measures 33-36), 'Dm<sup>7</sup>' (measures 37-40), 'E<sup>7</sup>' (measures 41-44), 'Am' (measures 45-48), 'Dm<sup>7</sup>' (measures 49-52), 'E<sup>7</sup>' (measures 53-56), 'Dm<sup>7</sup>' (measures 57-60), 'E<sup>7</sup>' (measures 61-64), 'Dm<sup>7</sup>' (measures 65-68), 'E<sup>7</sup>' (measures 69-72), 'Dm<sup>7</sup>' (measures 73-76), 'E<sup>7</sup>' (measures 77-80), 'Dm<sup>7</sup>' (measures 81-84), 'E<sup>7</sup>' (measures 85-88), 'Dm<sup>7</sup>' (measures 89-92), 'E<sup>7</sup>' (measures 93-96), 'Dm<sup>7</sup>' (measures 97-100), and 'G<sup>7</sup>' (measures 101-104).

**Section C:** Starts with 'E<sup>7</sup>' (measures 105-108), 'Am' (measures 109-112), 'Dm<sup>7</sup>' (measures 113-116), 'E<sup>7</sup>' (measures 117-120), and 'Dm<sup>7</sup>' (measures 121-124).

**Section D:** Starts with 'E<sup>7</sup>' (measures 125-128), 'Dm<sup>7</sup>' (measures 129-132), 'E<sup>7</sup>' (measures 133-136), 'Dm<sup>7</sup>' (measures 137-140), 'G<sup>7</sup>' (measures 141-144), and ends with a final 'Dm<sup>7</sup>' (measure 145).

# 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: 2/4

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

**A** Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup>

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

9 E<sup>ø</sup> A<sup>7</sup> Dm<sup>7</sup> Fm

**B** C A<sub>b</sub><sup>6</sup> B<sub>b</sub><sup>6</sup> C A<sub>b</sub><sup>6</sup> B<sub>b</sub><sup>6</sup>

13 Fm<sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup>

19 D<sup>ø</sup> G<sup>7</sup> Cm<sup>7</sup> C<sup>7</sup>

23 Fm<sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup>

27 D<sup>ø</sup> G<sup>7</sup> C<sup>7</sup>

31 D<sup>ø</sup> G<sup>7</sup> C<sup>△</sup>

**A'** Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup>

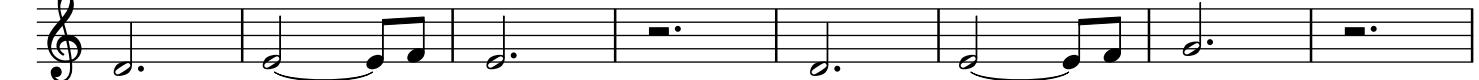
35 Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup>

39 E<sup>ø</sup> A<sup>7</sup> Dm<sup>7</sup>

43 D<sup>ø</sup> D<sub>b</sub><sup>7</sup> C<sup>△</sup> C<sup>△</sup>

47 D<sup>ø</sup> D<sub>b</sub><sup>7</sup> C<sup>△</sup>

51 D<sup>ø</sup> D<sub>b</sub><sup>7</sup> C<sup>△</sup>

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 Fm<sup>9</sup> chord, followed by G°, A♭<sup>6</sup>, B♭m<sup>7</sup>, and C<sup>7</sup>. The second staff begins with D♭△, E♭<sup>6</sup>, C<sup>7</sup>/E, and Fm<sup>6 9</sup>. Subsequent measures include E♭<sup>7</sup>, C<sup>7</sup> b9/E, C<sup>7</sup>/E, Fm<sup>7</sup>, D♭△, C+, F△, F♯<sup>o</sup>, Gm<sup>7</sup>, C<sup>7</sup>, Gm<sup>7</sup>, B♭△, C<sup>7</sup>, C+, F△, F♯<sup>o</sup>, Gm<sup>7</sup>, C<sup>7</sup>/B♭, B♭, E<sup>7</sup>, F△, C<sup>7</sup>, and F△. Measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 are explicitly marked along the left side of the score.

## 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

# 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 are as follows:

- 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
- Measures 29-32: B section begins with Cm<sup>7</sup>. Chords: Cm<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>△</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 written below the notes, with brackets under the first two notes of each line. 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 written below the notes, with brackets under the first two notes of each line. The fourth staff starts with an 'F<sup>Δ</sup>' chord, followed by an 'Fm<sup>7/A⁰</sup>', 'C/G', and 'F♯⁰' chord progression. The lyrics "neur des travail - leurs et pour un monde meil - leur, même si" are written below the notes, with brackets under the first two notes of each line. The fifth staff starts with an 'F<sup>Δ</sup>' chord, followed by an 'Em<sup>7</sup>', 'Dm<sup>7</sup>', and 'D⁰<sup>7</sup>' chord progression. The lyrics "Ma - cron n'veut pas, nous on est là" are written below the notes, with a bracket under the first two notes.

# Ou-dé-a, Casse-toi-d'là !

B. Scherrer

**Basse sur A**

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

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

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

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

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

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

26 C#<sup>7</sup> F#m<sup>7</sup> B<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<sub>b</sub><sup>△</sup>, G<sup>7</sup> b<sub>9</sub>, 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>, G<sup>7</sup> b<sub>9</sub>.

**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 49 starts with a C<sup>sus4</sup> chord. Measure 53 starts with a C<sup>sus4</sup> chord. Measure 57 starts with a Gm<sup>7</sup> chord. Measure 61 starts with a C<sup>sus4</sup> chord. Measure 65 starts with an A<sub>b</sub><sup>△</sup> chord. Measure 69 starts with a Cm<sup>7</sup> chord.

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> b<sub>9</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. The second staff begins with a blank line. The third staff starts in A<sub>b</sub>/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> and includes measures in 14/8 and D<sub>b</sub>/E<sub>b</sub>. The sixth staff begins with a blank line. The seventh staff starts in A<sub>b</sub>/E<sub>b</sub> and includes measures in 12/8, E<sub>b</sub>, D<sub>b</sub>/E<sub>b</sub>, A<sub>b</sub>/E<sub>b</sub>, and B<sub>b</sub>/E<sub>b</sub>. The eighth staff begins with a blank line. The ninth staff starts in Cm and includes a measure in 20/8. The tenth staff begins with a blank line.

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 D⁷♯⁵ E♭<sup>△</sup>  
7 E<sup>⁰</sup> F⁷ D⁷♯⁵/F♯  
9 **B** Gm<sup>7</sup> A<sup>⁰</sup>  
11 B♭<sup>△</sup> Cm<sup>7</sup>  
13 D⁷♯⁵ E♭<sup>△</sup>  
15 E<sup>⁰</sup> F⁷ D⁷♯⁵/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 $\Delta$  Csus4 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 $\Delta$  Csus4 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>, A<sub>b</sub><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 A<sub>b</sub><sup>△</sup> 9, 2 A<sub>b</sub><sup>△</sup> 9
- Measures 13-14: B<sub>b</sub>/C, A<sub>b</sub>/C

**Bottom Staff (Bass Clef):**

- Measures 1-2: Dotted half note, Dotted half note
- Measures 3-4: Gm<sup>7/C</sup>, Cm<sup>7</sup>

# 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 section labeled 'A' in a box, starting with a Gm<sup>7</sup> chord. The second staff continues with a Gm<sup>7</sup> chord. The third staff begins with an A♭△ chord. The fourth staff begins with an F△<sup>9</sup> chord. The fifth staff begins with an Em<sup>7</sup> chord, labeled 'B' in a box. The sixth staff begins with an Em<sup>7</sup> chord. The seventh staff begins with an E♭△ chord. The eighth staff begins with an A♭△<sup>9</sup> chord. The ninth staff begins with an A♭△<sup>9</sup> chord.

1 Gm<sup>7</sup> Am<sup>7</sup>

5 Gm<sup>7</sup> Am<sup>7</sup>

9 A♭△ G♭△

13 F△<sup>9</sup> F△<sup>9</sup>

17 Em<sup>7</sup> Dm<sup>7</sup>

21 Em<sup>7</sup> Dm<sup>7</sup>

25 E♭△ D♭△

29 A♭△<sup>9</sup> A♭△<sup>9</sup>

# Sur un air de jazz

B. Scherrer

Musical score for "Sur un air de jazz" by B. Scherrer. The score is in 9/8 time and features four staves of music. The chords indicated are:

- Staff 1: Gm<sup>9</sup>, Eb<sup>△</sup>, Ab<sup>7</sup>, Cm<sup>9</sup>
- Staff 2: Gm<sup>9</sup>, Eb<sup>△</sup>, Ab<sup>7</sup>, Eb<sup>△</sup>
- Staff 3: G<sup>7</sup>, Ab<sup>△</sup>, A<sup>7</sup>, D<sup>7 #5</sup>
- Staff 4: Eb<sup>△</sup>, Ab<sup>△</sup>, Dm<sup>7</sup>, Eb<sup>△</sup>

The score includes measure numbers 1, 5, 9, and 13, and includes a tempo marking of 4.

# 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 consists of 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 features eighth-note pairs. Measures 33 through 57 show a repeating pattern of chords: Cm<sup>9</sup>, A♭△, Fm<sup>7</sup>, B♭, B°; Cm, B♭/D, E♭, A♭△; and Cm, B♭/D, E♭, A♭△.

**Section C:** Starts at measure 65 with a Fm<sup>7</sup> chord. The melody consists of eighth-note patterns. Measures 65 through 73 show a repeating pattern of chords: Fm<sup>7</sup>, E♭7, A♭△, D♭△; 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. The first staff (measures 1-4) is for bass and drums, with a tempo of  $\text{♩} = 104$ . It features chords Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, and A<sup>7</sup>. The second staff (measures 5-8) starts with Gm<sup>7</sup>, followed by Gm<sup>7</sup>, A<sup>7</sup>, and then the "Thème" (theme) begins with A<sup>7</sup>. The third staff (measures 9-12) continues with Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, and A<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 with Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, and A<sup>7</sup>.

Ligne de basse de base

The bass line score shows a continuous bass line for four measures. It consists of eighth-note patterns: Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, and A<sup>7</sup>.