

# Bolerototo

B. Scherrer

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

# BouguyBlouz

E. Nataf

**Intro**

**Thème**

**Solos**

# 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>

Musical score for 'Cinq à sept' by B. Scherrer. The score consists of two staves of piano music.

**Staff A:** Measures 1-13. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Chords: Cm<sup>7</sup>, B<sub>b</sub><sup>7</sup>/D, Eb<sup>△</sup>, Fm<sup>7</sup>, Cm<sup>7</sup>, B<sub>b</sub><sup>7</sup>/D, Eb<sup>△</sup>, Fm<sup>7</sup>. Measures 5-9: Chords: Cm<sup>7</sup>, B<sub>b</sub><sup>7</sup>/D, Eb<sup>△</sup>, E<sup>o7</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, Ab<sup>△</sup>, B<sub>b</sub><sup>7</sup>. Measures 9-13: Chords: Fm<sup>7</sup>, Gm<sup>7</sup>, Ab<sup>△</sup>, B<sub>b</sub><sup>7</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, Ab<sup>△</sup>, B<sub>b</sub><sup>7</sup>. Measure 13: Measures 14-15 spanned by a slur. Chords: Fm<sup>7</sup>, Gm<sup>7</sup>, Ab<sup>△</sup>, B<sup>o7</sup>, Cm<sup>7</sup>, B<sub>b</sub><sup>7</sup>/D, Eb<sup>△</sup>, Fm<sup>7</sup>.

**Staff B:** Measures 17-29. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Chords: Ebm<sup>7</sup>, Fm<sup>7</sup>, Gb<sup>△</sup>, Ab<sup>7</sup>, Ebm<sup>7</sup>, Fm<sup>7</sup>, Gb<sup>△</sup>, Ab<sup>7</sup>. Measures 21-25: Chords: Ebm<sup>7</sup>, Fm<sup>7</sup>, Gb<sup>△</sup>, G<sup>o7</sup>, Abm<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 25-29: Chords: Abm<sup>7</sup>, B<sub>b</sub>m<sup>7</sup>, C<sub>b</sub><sup>△</sup>, D<sub>b</sub><sup>7</sup>, Abm<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: Measures 30-31 spanned by a slur. Chords: Abm<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, Eb<sup>△</sup>, Fm<sup>7</sup>.

# Coucher de soleil (derrière un volet bloqué)

B. Scherrer

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

5 Dm<sup>7</sup> C<sup>△</sup>

9 E♭<sup>△</sup> B♭<sup>△</sup>

13 A♭<sup>△</sup> 9

**B**

17 E♭m<sup>7</sup> D♭<sup>△</sup>

21 E♭m<sup>7</sup> D♭<sup>△</sup>

25 E<sup>△</sup> B<sup>△</sup>

29 A<sup>△</sup>

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

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

# Croisière sur le Styx

B. Scherrer

**A**

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

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

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

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

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

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

**C**

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

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

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

# En Chapelure

C. Cartier

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

Chords listed from top to bottom:

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

Measure numbers: 1, 5, 9, 13.

# Grana Od Bora

Traditionnel (arr. Bojan Z)

The sheet music consists of 12 staves of musical notation 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.

**Chords and Progressions:**

- Staff 1: A (measures 1-4), C (measures 5-8), E<sup>7</sup> (measures 9-12).
- Staff 2: Am (measures 5-8), B<sup>7</sup> (measures 9-12).
- Staff 3: Am (measures 9-12), E<sup>7/G#</sup> (measures 13-16), G (measures 17-20), F#<sup>ø</sup> (measures 21-24).
- Staff 4: F<sup>△</sup> (measures 13-16), E<sup>7</sup> (measures 17-20), Dm<sup>7</sup> (measures 21-24).
- Staff 5: E<sup>7</sup> (measures 19-22), Dm<sup>7</sup> (measures 23-26), E<sup>7</sup> (measures 27-30).
- Staff 6: Am (measures 23-26), Dm<sup>7</sup> (measures 27-30), E<sup>7</sup> (measures 31-34), Dm<sup>7</sup> (measures 35-38).
- Staff 7: E<sup>7</sup> (measures 35-38), Dm<sup>7</sup> (measures 39-42), E<sup>7</sup> (measures 43-46), Dm<sup>7</sup> (measures 47-50).
- Staff 8: E<sup>7</sup> (measures 47-50), Dm<sup>7</sup> (measures 51-54), G<sup>7</sup> (measures 55-58).

**Section Labels:**

- [A] (measures 1-4)
- [B] (measures 19-22)
- [C] (measures 35-38)
- [D] (measures 47-50)

**Measure Numbers:**

- 1, 5, 9, 13, 19, 23, 27, 31, 35, 39, 43, 47

# 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

The sheet music consists of 14 staves of musical notation for a voice or instrument. The music is in common time (indicated by '3') and features various chords and lyrics in French. The chords are indicated above the staff, such as Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, E<sup>ø</sup>, A<sup>7</sup>, Dm<sup>7</sup>, Fm, 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>, Fm<sup>7</sup>, B<sub>b</sub><sup>7</sup>, E<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, D<sup>ø</sup>, G<sup>7</sup>, Cm<sup>7</sup>, C<sup>7</sup>, Fm<sup>7</sup>, B<sub>b</sub><sup>7</sup>, E<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, D<sup>ø</sup>, G<sup>7</sup>, C<sup>△</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, E<sup>ø</sup>, A<sup>7</sup>, Dm<sup>7</sup>, D<sup>ø</sup>, D<sub>b</sub><sup>7</sup>, C<sup>△</sup>, C<sup>△</sup>, D<sup>ø</sup>, D<sub>b</sub><sup>7</sup>, C<sup>△</sup>, C<sup>△</sup>. The lyrics include 'La demoiselle de Montréal', 'Qui court dans la ville', 'Qui court dans la ville'. The music is divided into sections labeled A, B, C, and A'.

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

# La revanche du triton

B. Scherrer

1 C<sup>m</sup><sup>9</sup> G<sup>♭△</sup> A<sup>♭△</sup> B<sup>♭△</sup>

5 C<sup>m</sup><sup>9</sup> G<sup>♭△</sup> A<sup>♭△</sup> E<sup>♭△</sup>

9 G<sup>m</sup> G<sup>m△/G<sup>♭</sup></sup> G<sup>m⁷/F</sup> G<sup>m⁶/E</sup>

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

# La révolte

Sébastien Faure (arrangement B. Scherrer)

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

## La révolte (S. Faure)

Nous sommes les persécutés  
 De tous les temps et de toutes les races  
 Toujours nous fûmes exploités  
 par les tyrans et les rapaces  
 Mais nous ne voulons plus flétrir  
 Sous le joug qui courba nos pères  
 Car nous voulons nous affranchir  
 de ceux qui causent nos misères

(Refrain)

Pour défendre les intérêts  
 Des flibustiers de la grande industrie  
 On nous ordonne d'être prêts  
 À mourir pour notre patrie  
 Nous ne possédons rien de rien  
 Nous avons horreur de la guerre  
 Voleurs, défendez votre bien  
 Ce n'est pas à nous de le faire

### **Refrain:**

Église, Parlement, Capitalisme,  
 État, Magistrature,  
 Patrons et Gouvernants,  
 libérons nous de cette pourriture  
 Pressant est notre appel,  
 donnons l'assaut au monde autoritaire  
 Et d'un cœur fraternel  
 nous réaliserons l'idéal libertaire

(Refrain)

Déshérités, soyons amis  
 Mettons un terme à nos tristes disputes  
 Debout! ne soyons plus soumis  
 Organisons la Grande Lutte  
 Tournons le dos aux endormeurs  
 Qui bercent la misère humaine  
 Clouons le bec aux imposteurs  
 Qui sèment entre nous la haine

(Refrain)

Ouvrier ou bien paysan  
 Travailleur de la terre ou de l'usine  
 Nous sommes dès nos jeunes ans  
 Réduits aux labours qui nous minent  
 D'un bout du monde à l'autre bout  
 C'est nous qui créons l'abondance  
 C'est nous tous qui produisons tout  
 Et nous vivons dans l'indigence

Partout sévit l'Autorité  
 Des gouvernants l'Internationale  
 Jugule notre liberté  
 Dont le souffle n'est plus qu'un râle  
 L'heure a sonné de réagir  
 En tous lieux la Révolte gronde  
 Compagnons, sachons nous unir  
 Contre tous les Maîtres du Monde

(Refrain)

L'Etat nous écrase d'impôts  
 Il faut payer ses juges, sa flicaille  
 Et si nous protestons trop haut  
 Au nom de l'ordre on nous mitraille  
 Les maîtres ont changés cent fois  
 C'est le jeu de la politique  
 Quels que soient ceux qui font les lois  
 C'est bien toujours la même clique

(Refrain)

# Le meilleur est à venir

B. Scherrer

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

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

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

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

# Moerci Doerien

B. Scherrer

## Theme

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

## Pont/Solos

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

# Oblivion

A. Piazzola, arr. B. Scherrer

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

**Staff A1:**

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

**Staff A2:**

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

**Chords and Lyrics:**

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

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

Trad. stade de foot manif / Arr. B Scherrer

Musical score for the song "On est là". The score consists of four staves of music in common time (indicated by a '4'). The first staff starts with a 'N.C.' (No Chord) followed by a 'C<sup>Δ</sup>' chord. The lyrics "On est là," are written below the notes. 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. 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. The fourth staff starts with an 'F<sup>Δ</sup>' chord, followed by an 'Fm<sup>7/A♭</sup>', 'C/G', and 'F♯⁰' chord progression. The lyrics "neur des travail - leurs et pour un monde meil - leur, même si" are written below the notes. The fifth staff starts with an 'F<sup>Δ</sup>' chord, followed by an 'Em<sup>7</sup>', 'Dm<sup>7</sup>', and 'D♭⁷' chord progression. The lyrics "Ma - cron n'veut pas, nous on est là" are written below the notes. Measure numbers 1, 5, 9, and 13 are indicated at the beginning of each staff.

# 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>

A **A** Am<sup>7</sup> F<sup>△</sup> Dm<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>, A<sup>○</sup>, B<sub>b</sub><sup>6</sup>, B<sup>○7</sup>, A<sub>b</sub><sup>△</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>, 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 bass clef and four vertical stems. Measure numbers 49, 53, 57, 61, 65, and 69 are indicated at the beginning of each staff respectively. Chords are labeled above the staff, and rests are indicated by dashes. Measure 49 starts with C<sup>sus4</sup>, followed by D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, D<sub>b</sub><sup>△</sup>, and ends with a measure ending in a fermata. Measure 53 starts with C<sup>sus4</sup>, followed by D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, Fm<sup>7</sup>, and ends with a measure ending in a fermata. Measure 57 starts with Gm<sup>7</sup>, followed by A<sub>b</sub><sup>△</sup>, B<sub>b</sub>, and B<sup>o7</sup>, ending with a measure ending in a fermata. Measure 61 starts with C<sup>sus4</sup>, followed by D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, and D<sub>b</sub><sup>△</sup>, ending with a measure ending in a fermata. Measure 65 starts with A<sub>b</sub><sup>△</sup>, followed by A<sup>o</sup>, B<sub>b</sub><sup>6</sup>, and B<sup>o7</sup>, ending with a measure ending in a fermata. Measure 69 starts with Cm<sup>7</sup>, followed by D<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, and G<sup>7</sup><sub>b9</sub>, ending with a measure ending in a fermata.

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

# Rencontre du 3ème type (pour Bertrand)

B. Scherrer

The musical score is divided into sections A, B, and A' by brackets and labels. Section A starts at measure 1 with a key signature of one flat (F<sup>△</sup>). It includes chords Gm<sup>7</sup>, Am<sup>7</sup>, and Bb<sup>△</sup>. Measures 5 to 9 show a transition through G<sup>7</sup>/B, C<sup>7</sup>, C<sup>♯</sup>o<sup>7</sup>, and Dm<sup>7</sup>. Section B begins at measure 13 with a key signature of two flats (Cm<sup>7</sup>). It includes chords G/B, B<sub>b</sub>m<sup>7</sup>, and F/A. Measures 17 to 21 show a transition through A<sub>b</sub><sup>6</sup>, Cm/G, F<sup>♯</sup>o<sup>7</sup>, and G<sup>7</sup>. Section A' begins at measure 25 with a key signature of one flat (F<sup>△</sup>). It includes chords Gm<sup>7</sup>, Am<sup>7</sup>, and Bb<sup>△</sup>. Measures 29 to 33 show a transition through G<sup>7</sup>/B, C<sup>7</sup>, C<sup>♯</sup>o<sup>7</sup>, and Dm<sup>7</sup>.

Key signatures and chords:

- Measure 1: F<sup>△</sup>
- Measure 5: G<sup>7</sup>/B
- Measure 9: C<sup>7</sup>
- Measure 13: Cm<sup>7</sup>
- Measure 17: A<sub>b</sub><sup>6</sup>
- Measure 21: Cm/G
- Measure 25: F<sup>△</sup>
- Measure 29: G<sup>7</sup>/B
- Measure 33: E<sub>b</sub><sup>△</sup>
- Chords: Gm<sup>7</sup>, Am<sup>7</sup>, Bb<sup>△</sup>, Dm<sup>7</sup>, C<sup>7</sup>, C<sup>♯</sup>o<sup>7</sup>, B<sub>b</sub>m<sup>7</sup>, F/A, F<sup>♯</sup>o<sup>7</sup>, G<sup>7</sup>, D<sup>ø</sup>, D<sub>b</sub><sup>7</sup>, C<sup>7</sup>, C<sup>sus4</sup>

# 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. Measures 9 through 18 feature more complex harmonic progressions with multiple chords per measure.

# Samba Calor-é-a

B. Scherrer

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

**Top Staff (Treble Clef):**

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

**Bottom Staff (Bass Clef):**

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

# Samba Lek'

B. Scherrer

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

1 Gm<sup>7</sup> Am<sup>7</sup>  
5 Gm<sup>7</sup> Am<sup>7</sup>  
9 A♭△ G♭△  
13 F△⁹ F△⁹  
17 B Em<sup>7</sup> Dm<sup>7</sup>  
21 Em<sup>7</sup> Dm<sup>7</sup>  
25 E♭△ D♭△  
29 A♭△⁹ A♭△⁹

# Sur un air de jazz

B. Scherrer

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

Chords and measures:

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

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

# Le compte à rebours final

Europe (arr. BS)

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

**Section A:** Starts at measure 1 with a Cm<sup>9</sup> chord. The melody 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 73 and 74 continue the pattern. The chords shown are B♭m<sup>7</sup>, E♭<sup>7</sup>, and A♭△.

# Time After Time

J. Styne

**Intro**

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

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

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

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

**Thème**

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

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

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

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

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

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

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

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

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

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

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

# Togo (C)

Henri Texier

Intro (basse/batterie)

The musical score consists of six staves of music for bass/batterie. The key signature is one flat, and the time signature is common time (indicated by a '4'). The tempo is  $\text{♩} = 104$ . The score includes harmonic progressions and a melodic line labeled "Thème".

Measure 1: Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, A<sup>7</sup>

Measure 5: Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, A<sup>7</sup> (labeled "Thème")

Measure 9: Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, A<sup>7</sup>

Measure 13: Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, A<sup>7</sup>

Measure 17: Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, A<sup>7</sup>

Measure 21: Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, A<sup>7</sup>

Ligne de basse de base

The bass line score consists of one staff of music for bass/batterie. The key signature is one flat, and the time signature is common time (indicated by a '4'). The bass line follows the harmonic progression Gm<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, A<sup>7</sup>.