

Bolerototo (si bémol)

B. Scherrer

3/4

D⁷

C[△]

D⁷

G[△]

1. D⁷

2. F[△]

F⁷

B_b[△]

A_b[△]

E_b[△]

A_b[△]

B[△]

A[△]

A⁷

37

BouguyBlouz (si bémol)

E. Nataf

Intro G[#]^o C[#]^o Em⁷ F[#]⁷ B⁷

Thème

4 E⁷ F[#]⁷ E⁷ B⁷

8 E⁷ F[#]⁷ E⁷[#]⁹ F[#]⁷ B⁷ E⁷

13 E⁷ Em⁷ C[#]m⁷ Bm⁷ E⁷

17 Bm⁷ B⁷ E⁷ G[△] C[#]m⁷ E⁷

21 E⁷ E⁷ E⁷

25 G[#]^o C[#]^o Em⁷ F[#]⁷ B⁷

Solos

28 E⁷

32 A⁷ E⁹

36 B⁷ F[#]⁷ B⁷ E⁷

The musical score for 'BouguyBlouz' is presented in G major (two sharps). It features six staves of music, each with a treble clef and a 4/4 time signature. The first staff, labeled 'Intro', includes chords G[#]^o, C[#]^o, Em⁷, F[#]⁷, and B⁷. The second staff, labeled 'Thème', follows a similar pattern with E⁷, F[#]⁷, E⁷[#]⁹, F[#]⁷, B⁷, and E⁷. The third staff continues with E⁷, Em⁷, C[#]m⁷, Bm⁷, and E⁷. The fourth staff includes Bm⁷, B⁷, E⁷, G[△], C[#]m⁷, and E⁷. The fifth staff shows a solo section with three measures of E⁷. The sixth staff concludes with G[#]^o, C[#]^o, Em⁷, F[#]⁷, and B⁷. The final two staves, labeled 'Solos', feature sustained notes: a long E⁷ followed by a long A⁷ and then an E⁹, and a long B⁷ followed by a long F[#]⁷, B⁷, and E⁷.

But Not For Me (si bémol)

G. Gershwin / I. Gershwin

[Intro]

F[△] E^{7 #5} Eb⁹ D^{7 #5} Gm⁷ Am⁷ Bb[△] C⁹

F⁶ Gm⁷ C⁷ F^{6 9} Bm⁷ E⁷

A[△] G#^{7 #5} G⁹ F#^{7 #5} Bm⁷ C#m⁷ D[△] E⁹

A⁶ Bm⁷ E⁷ A⁶ A⁶ F#^{7 #5}

Gm⁷ C⁷ F⁶ Dm⁷

Gm⁷ C⁷ F⁶ Gm⁷ Gm⁷ C⁷

Thème

F[△] Gm⁷ C⁷ F[△]

G⁹ C^{sus4} C⁷ F⁹ Cm⁷ F^{sus4}

Bb[△] Eb⁹ F[△] Dm⁷

Gm⁷ D^{7 #5} Gm⁷ C⁷

Bb[△] Eb⁹ F[△] A^{7 #5} D^{7 #5}

Gm⁹ C⁷ F[△] Gm⁷ C⁷

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

B. Scherrer

A F \triangle

5 F \triangle

9 Gm 7

13 Gm 7

17 **B** F \sharp 0

21 A \flat \triangle

E \flat \triangle

E \flat \triangle

B \flat \triangle

Gm 7

A \flat \triangle

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

H. Purcell (arr. BS)

Intro

Dm Gm/D C/E F D⁷♯5 G/B A^{7/C♯} Dm

A^{sus4} F/A E/G♯ E♭/G A^{7/G} D/F♯ E°/G A⁷

A

Dm B♭/D E°/D A^{7/C♯}

What power are you who from be -

Dm D^{7/C} Gm/B♭ G♯⁷ A G♯^{7/A}

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

Am A^{7/G} D^{7/F♯} A^{7/E} Dm D+

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

B

E° D⁷ G⁷ C♯⁷

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

D⁷ E♭△ D⁷ C♯⁷ D D⁷♯5

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

C

G C/E F D⁷

I can scar - cely move or draw my

Cm E⁷ Dm A Dm E⁷

breath can scar - cely move or draw my breath Let

D

F♯ G⁷ A^{7/G} D^{7/F♯} Dm/F C/E B♭/D

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

C♯⁷ B° A⁷ Dm

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

Chasse à l'homme (si bémol)

B. Scherrer

A Em⁷ F#m⁷/E G[△]/E A⁷/E

9 Em⁷ F#+/E G[△]/E Bb[△]#5/E

B (Swing)

17 Am⁷ D⁷ G[△]

21 Gm⁷ C⁷ F[△]

25 Fm⁷ Bb⁷ F#m⁷ B⁷

29 Fm⁷ Bb⁷ **1** E[△]b E⁷#5 **2** E[△]b B⁷#5

Basse

Em⁷ F#m⁷/E G[△]/E A⁷/E

9 Em⁷ F#+/E G[△]/E Bb[△]#5/E

Cinq à sept (si bémol)

B. Scherrer
Gm⁷

A

1 Dm⁷ C^{7/E} F[△] Gm⁷ Dm⁷ C^{7/E} F[△]
5 Dm⁷ C^{7/E} F[△] F^{#o7} Gm⁷ Am⁷ B_b[△] C⁷
9 Gm⁷ Am⁷ B_b[△] C⁷ Gm⁷ Am⁷ B_b[△] C⁷
13 Gm⁷ Am⁷ B_b[△] C^{#o7} Dm⁷ C^{7/E} F[△] Gm⁷

B

17 Fm⁷ Gm⁷ A_b[△] B_b⁷ Fm⁷ Gm⁷ A_b[△] B_b⁷
21 Fm⁷ Gm⁷ A_b[△] A^{o7} B_bm⁷ Cm⁷ D_b[△] E_b⁷
25 B_bm⁷ Cm⁷ D_b[△] E_b⁷ B_bm⁷ Cm⁷ D_b[△] E_b⁷
29 B_bm⁷ Cm⁷ D_b[△] C^{#o7} Dm⁷ C^{7/E} F[△] Gm⁷

1 5 9 13 17 21 25 29

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

B. Scherrer

The musical score consists of two staves of music. The top staff starts at measure 1 with a key signature of one sharp (F#), a time signature of 3/4, and dynamic **p**. It features a section labeled **A** with chords Em⁷, D[△], Em⁷, and D[△]. The bottom staff begins at measure 9 with a key signature of two sharps (G#), a time signature of 3/4, and dynamic **F**. It includes chords F and C[△]. Measure 13 starts a section labeled **B** with a key signature of one sharp (F#), a time signature of 3/4, and dynamic **mf**. It contains chords B[△] and E[△]. Measures 21 and 25 continue the section **B** with chords Fm⁷ and E[△], and F#[△] and C#[△] respectively. The score concludes at measure 29 with a final section of B[△].

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

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

Croisière sur le Styx (si bémol)

B. Scherrer

A

Bm⁷ Bm[△]/A[♯] Bm⁷/A Bm⁶/G[♯]

5 Bm⁷ Bm[△]/A[♯] Bm⁷/A Bm⁶/G[♯]

9 1 G[△] A⁷ F[♯]⁷/A[♯] Bm⁷ C[△]

15 2 G[△] A⁷ B_b[△] C[△] B[△]

21 B C[△] A[△] C[△] A[△]

25 F[△] C[△] B_b[△]

C

29 Bm⁷ Bm[△]/A[♯] Bm⁷/A Bm⁶/G[♯]

33 Bm⁷ Bm[△]/A[♯] Bm⁷/A Bm⁶/G[♯]

37 G[△] A⁷ F[♯]⁷/A[♯] Bm⁷ B_b[△]

En Chapelure (si bémol)

C. Cartier

F#m⁷ B⁷/D# D[△] B⁷
5 F#m⁷ D[△] B⁷ G[△]
9 F#m⁷ B⁷/D# D[△] Bm⁷
13 F#m^{△9} D[△] Bm⁷ C#m⁷ D[△]

Grana Od Bora (si bémol)

Traditionnel (arr. Bojan Z)

A D

Bm C[#]7 F[#]7

Bm F[#]7/A[#] A G[#]o

G[△] F[#]7 Em⁷ F[#]7 Em⁷

B

F[#]7 Em⁷ F[#]7

Bm Em⁷ F[#]7 Em⁷

F[#]7 Em⁷ F[#]7

Bm Em⁷ F[#]7 Em⁷

C F[#]7 Em⁷ F[#]7 Em⁷

F[#]7 Bm Em⁷

Em⁷

43

47 F[#]7 D F[#]7 Em⁷ A⁷

Kronembourg-Virus + Agent 000 (si bémol)

B. Scherrer

KRO-A

Musical score for the KRO-A section. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a time signature of 5/4. It features notes with various slurs and rests. The second staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 5/4. The third staff starts with a treble clef, a key signature of one sharp (F#), and a time signature of 5/4. The fourth staff starts with a treble clef, a key signature of one sharp (F#), and a time signature of 5/4. Measure numbers 13, 18, 22, and 26 are indicated above the staves. The music includes chords such as F#m⁷, E, D[△], F#m, G#^o, A[△], C#m, D[△], Am, G#^o, Gm, A⁷, Dm, D#[△], A⁷, and B⁷. Measures 18 and 26 include endings labeled '1.' and '2.'

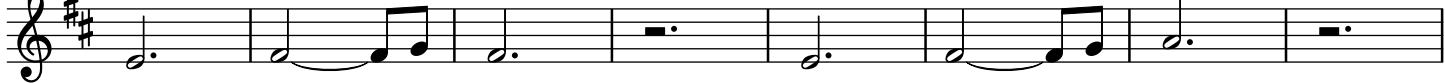
Agent-C

Musical score for the Agent-C section. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one flat (Dm), and a time signature of 3/4. It features notes with various slurs and rests. The second staff starts with a treble clef, a key signature of one flat (Dm), and a time signature of 3/4. The third staff starts with a treble clef, a key signature of one flat (Dm), and a time signature of 3/4. The fourth staff starts with a treble clef, a key signature of one flat (Dm), and a time signature of 3/4. Measure numbers 34, 38, 42, and 46 are indicated above the staves. The music includes chords such as Dm⁹, E^{1△}, Dm⁹, Gm⁷, G#^o, A⁷ b9, B^{1△}, F[△], E^{1△}, Dm⁹, and F#^o.

La demoiselle de Montréal (si bémol)

Bruno Scherrer

A Em⁷ A⁷ D^Δ
5 Em⁷ A⁷ D^Δ
9 F#° B⁷ Em⁷ Gm
B D Bb⁶ C⁶ D Bb⁶ C⁶
13 Gm⁷ C⁷ F^Δ Bb^Δ
19 E° A⁷ Dm⁷ D⁷
23 Gm⁷ C⁷ F^Δ Bb^Δ
27 E° A⁷ Dm⁷ Bb^Δ
31 E° A⁷ D^Δ
A' Em⁷ A⁷ D^Δ
35 Em⁷ A⁷ D^Δ
39 Em⁷ A⁷ D^Δ
43 E° Eb⁷ D^Δ D^Δ
47 E° Eb⁷ D^Δ D^Δ
51 E° Eb⁷ D^Δ D^Δ

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

63



73



81



89



101



La revanche du triton (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with a measure labeled Dm⁹, followed by measures with chords A♭△, B♭△, and C△. The bottom staff begins with a measure labeled Dm⁹, followed by measures with chords A♭△, B♭△, and F△. Measures 9 through 13 show harmonic progression from Am to Am⁶/F♯. The score is in common time (indicated by '3') and uses treble clef.

1 Dm⁹ A♭△ B♭△ C△

5 Dm⁹ A♭△ B♭△ F△

9 Am Am[△]/A♭ Am⁷/G Am⁶/F♯

13 F△ A♭△ B♭△ C△

La révolte (si bémol)

Sébastien Faure (arrangement B. Scherrer)

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

The score includes the following chords and measures:

- Measures 1-4: Gm⁹, A°, Bb⁶, Cm⁷, D⁷
- Measures 5-8: Eb^Δ, F⁶, D^{7/F#}, Gm^{6 9}
- Measures 9-12: F⁷, D^{7 b9/F#}, D^{7/F#}, Gm⁷
- Measures 13-16: Eb^Δ, D⁷, Eb^Δ, D⁺
- Measures 17-20: G^Δ, G#^o, Am⁷, D⁷
- Measures 21-24: Am⁷, C^Δ, D⁷, D⁺
- Measures 25-28: G^Δ, G#^o, Am⁷, D^{7/C}, C
- Measure 29: F#⁷, G^Δ, D⁷, G^Δ

Measure numbers are indicated at the beginning of each staff: 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 (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with section A at measure 1, featuring chords Gm⁹, B_b^{6 10}, C⁹, and F⁷. It continues through measures 5, 9, and 13. Measure 13 marks the start of section B, which includes chords F, C/E, Cm/E_b, and D⁷. This is followed by measures 21, 25, and 29, which include chords Cm⁷, B_b^{6 10}, D^{7/A}, and G_#^{△ b5}. Measure 29 introduces section C (contre-chant) with chords Gm⁹, B_b^{6 10}, C⁹, and F⁷. The score concludes at measure 39 with chords Gm⁹, B_b^{6 10}, C⁹, and E_b[△].

Moerci Doerien (si bémol)

B. Scherrer

Theme

Dm⁷ Dm^{6/9}/F Dm⁷ Dm^{6/9}/F Dm⁷ Dm^{6/9}/F Dm⁷ Dm^{6/9}/F
5 Dm⁷ Dm^{6/9}/F Dm⁷ Dm^{6/9}/F Dm⁷ Dm^{6/9}/F Dm⁷ Dm^{6/9}/F
9 Fm⁷ Fm^{6/9}/G# Fm⁷ Fm^{6/9}/G# Fm⁷ Fm^{6/9}/G# Fm⁷ Fm^{6/9}/G#
13 Dm⁷ Dm^{6/9}/F Dm⁷ Dm^{6/9}/F Dm⁷ Dm^{6/9}/F Dm⁷ Dm^{6/9}/F
17 B+ B+ A+ A+ Dm⁷ Dm^{6/9}/F Dm⁷ Dm^{6/9}/F

Pont/Solos

21 Dm⁷
25 Fm⁷
29 G#m⁷
33 Bm⁷

Oblivion (si bémol)

A. Piazzola, arr. B. Scherrer

A1 Am Am[△] Am⁷ Am[△]

A2 Am Am[△] Am⁷ Am⁶

5 Dm⁷ G⁷ C[△] F[△] B⁰ E⁷

9

13 Am Am[△] Am⁷ Am⁶

17 E⁰ A⁷ Dm⁷

21 B⁰ E⁷ Am Am/G

25 B⁷/F[#] E⁷ Am

29 **B** Dm⁷ G⁷ C[△] F[△]

37 1. B⁰ E⁷ Am Am[△] A⁷

45 2. B⁷ E⁷ Am Am[△] Am⁷ Am[△]

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

Trad. stade de foot manif / Arr. B Scherrer

N.C.

D[△]

Em⁷

F#m⁷

F#^ø B⁷

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

Ou-dé-a, Casse-toi-d'là ! (si bémol)

B. Scherrer

Basse sur A

The musical score consists of two parts: a bass line and a guitar line.

Bass Line (Basse sur A):

- Measures 1-4: Bm⁷, G[△], Em⁷, Bm⁷, G[△], Em⁷.
- Measure 9: B[△], C♯m⁷/B, D♯m⁷/B, E[△]/B, F♯sus4, F♯⁷.
- Measures 13-17: F♯sus4, F♯⁷, (1), (2).

Guitar Line:

- Measures 1-4: Bm⁷, G[△], Em⁷.
- Measures 5-9: Bm⁷, G[△], Em⁷, B[△], C♯m⁷/B, D♯m⁷/B, E[△]/B.
- Measures 18-22: G♯⁷, C♯m⁷, F♯sus4, F♯⁷, B[△].
- Measures 26-30: D♯⁷, G♯m⁷, C♯⁷, F♯sus4, F♯⁷.

Measure numbers are indicated at the beginning of each line: 1, 5, 9, 13, 18, 22, 26, 30.

Perdre son temps (si bémol)

B. Scherrer

4/4

D^{sus4} E \flat Δ F⁶ E \flat Δ

5 D^{sus4} E \flat Δ F⁶ Gm⁷
Am⁷ B \flat Δ C C \sharp \circ 7

9 E \flat Δ F⁶ E \flat Δ

13 D^{sus4} E \flat Δ F⁶ E \flat Δ
B \flat Δ B \emptyset C⁶ C \sharp \circ 7

17 Dm⁷ E \flat Δ B \flat Δ A⁷ \flat 9

21 E \flat Δ F⁶ E \flat Δ

25 **7/8** D^{sus4} E \flat Δ F⁶ E \flat Δ

29 D^{sus4} E \flat Δ F⁶ Gm⁷
Am⁷ B \flat Δ C C \sharp \circ 7

33 E \flat Δ F⁶ E \flat Δ

37 D^{sus4} E \flat Δ F⁶ E \flat Δ
B \flat Δ B \emptyset C⁶ C \sharp \circ 7

41 Dm⁷ E \flat Δ B \flat Δ A⁷ \flat 9

45 E \flat Δ F⁶ E \flat Δ B \flat Δ A⁷ \flat 9

49 **[3/4]** D^{sus4} E_b[△] F⁶ E_b[△]

53 D^{sus4} E_b[△] F⁶ Gm⁷

57 Am⁷ B_b[△] C C[♯]^{o7}

61 D^{sus4} E_b[△] F⁶ 3 E_b[△]

65 B_b[△] B^ø C⁶ C[♯]^{o7}

69 Dm⁷ E_b[△] B_b[△] A⁷ _{b9}

Planète Ça tourne (si bémol)

B. Scherrer

The musical score consists of six staves of music, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is common time (indicated by '4'). The score includes lyrics in French and musical chords.

Staff 1 (Measures 1-6): Chords Em⁹, G[△], A⁷, Em⁹, G[△], A⁷. The section is labeled [A].

Staff 2 (Measures 7-12): Chords Em⁹, G[△], A⁷, Em⁹, G[△], A⁷. The section is labeled [B].

Staff 3 (Measures 13-18): Chords E[△], C#m⁷, B⁷, E[△], C#m⁷, B⁷.

Staff 4 (Measures 19-24): Chords E[△], C#m⁷, B⁷, E[△], E[△]. The section is labeled [C].

Staff 5 (Measures 25-30): Chords A♭[△], Fm⁷, E♭⁷, A♭[△], Fm⁷, E♭⁷.

Staff 6 (Measures 31-36): Chords A♭[△], Fm⁷, E♭⁷, A♭[△], A♭[△].

Prog-to-log 2000 (si bémol)

B. Scherrer

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

1 Dm 14/8

2 14/8

3 B♭/D 14/8 Dm C/D B♭/D Am/D 14/8

4 14/8 12/8 14/8

5 F 14/8 E♭/F 14/8

6 14/8 12/8 14/8

7 B♭/F 14/8 E♭/F B♭/F C/F 20/8

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

9 Dm 20/8 C/D 20/8

10 20/8

11 B \flat /D Am/D

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The key signature is one flat. The music begins with a B-flat/D chord in the treble staff and an A minor/D major chord in the bass staff. This is followed by a series of eighth and sixteenth note patterns. Measures 12 and 13 continue this pattern.

Remous (si bémol)

B. Scherrer

A Am⁷ B^ø

3 C[△] Dm⁷

5 E^{7 #5} F[△]

7 F^{#ø} G⁷ E^{7 #5/G#}

9 **B** Am⁷ B^ø

11 C[△] Dm⁷

13 E^{7 #5} F[△]

15 F^{#ø} G⁷ E^{7 #5/G#}

17 **Fin** Am⁷

The musical score is composed of two staves of music. Staff A begins with a measure in Am⁷, followed by a measure in B^ø. Staff B begins with a measure in Am⁷, followed by a measure in B^ø. Both staves continue with measures in C[△], Dm⁷, E^{7 #5}, F[△], F^{#ø}, G⁷, and E^{7 #5/G#}. The piece concludes with a final Am⁷ chord.

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

B. Scherrer

The musical score consists of two staves of music in G major (two sharps). The first staff begins with section A (measures 1-12), which includes chords G[△], Am⁷, Bm⁷, C[△], A^{7/C#}, D⁷, D[♯]o⁷, and Em⁷. The second staff continues section A (measures 13-24), featuring chords Dm⁷, A/C[♯], Cm⁷, G/B, B[♭]p⁶, Dm/A, G[♯]o⁷, and A⁷. It then transitions to section B (measures 25-36), which includes chords A^{7/C#}, D⁷, Bm⁷, C[△], D⁷, E^o, E[♭]b⁷, and D⁷. The score concludes with section A' (measures 37-48), returning to the chords G[△], Am⁷, Bm⁷, C[△], A^{7/C#}, D⁷, D[♯]o⁷, and Em⁷.

Risas de Bolivia (si bémol)

Trad. Bolivie, Arr. B. Scherrer

A

Em⁷ F#m⁷/B G[△]/E F#m⁷/B Em⁷ F#m⁷/B

5 G[△] F#m⁷/B Em⁷ F#m⁷/B Em⁷ F#m⁷/B

8 Em⁷ C D⁷ G[△] Am⁷ Bm⁷

12 Em⁷ Em⁷ F#m⁷/B Em⁷ F#m⁷/B Em⁷

16 C[△] G[△] Bm⁷ Em⁷ C[△] G[△] Bm⁷ Em⁷

20 Bm⁷ Em⁷ Bm⁷ Em⁷ Bm⁷ Em⁷ Em⁷ Em⁷

Solos

25 Em⁹ Bm Em⁹ Bm Em⁷ F#m⁷/B G[△]/E F#m⁷/B

29 B Em⁷ Em Em[△]/D# Em⁷/D Em⁶/C# C[△] Bm⁷

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

36 Em C[△] C[△]/B Am⁷ G Bm/F# Em⁷ B⁷/D# B⁷ B⁷/D#

40 Em⁷ Em⁷ G Bm/F# Em G Bm/F# Em

44 C[△] C#⁰ D C#⁰ C[△] C#⁰ D C#⁰

48 C[△] Bm⁷ Am⁷ Bm⁷ C[△] Bm⁷ Am⁷ G Bm/F# Em⁷

Rêverie (si bémol)

B. Scherrer

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

Chords labeled in the score:

- A⁷
- F^Δ
- B^Δ
- Bm⁷
- C⁶
- F^Δ
- F#m⁷
- G⁶
- A⁷
- F^Δ
- A⁷
- F^Δ
- A⁷
- F^Δ

Saint Thomas 5/8 (si bémol)

Sonny Rollins, Arr. BS

1 D⁶ D⁶ D⁶ D⁶

5 D⁶ D⁶ D⁶ D⁶

9 D⁶ D⁶ F#m⁷ B⁷

13 Em⁷ A⁷ D⁶ D⁷/F#⁷ G⁶ G#⁷ A⁷

Samba Calor-é-a (si bémol)

B. Scherrer

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

Chords and measures:

- M1: Dm⁷, G⁷, Dm⁷, G⁷
- M3: Dm⁷, G⁷, Dm⁷, G⁷
- M5: F#m⁷, B⁷, F#m⁷, B⁷
- M7: F#m⁷, B⁷, B_b[△]
- M9: D[△], G[△], D[△], G[△]
- M11: D[△], G[△], B_b^{△9}, B_b^{△9}
- M1: C/D
- M3: Am^{7/D}
- M5: Dm⁷

Samba Lek' (si bémol)

B. Scherrer

The sheet music for "Samba Lek'" is composed of eight staves of musical notation. The key signature is A major (two sharps), and the time signature is 4/4. The music is divided into two sections: section A (measures 1-16) and section B (measures 17-29).

Section A:

- Measures 1-4: Chord Am⁷. The melody consists of eighth-note patterns.
- Measures 5-8: Chord Am⁷. The melody continues with eighth-note patterns.
- Measures 9-12: Chord Bb[△]. The melody includes a bass line.
- Measures 13-16: Chord G^{△ 9}. The melody features eighth-note patterns.

Section B:

- Measures 17-20: Chord F#m⁷. The melody consists of eighth-note patterns.
- Measures 21-24: Chord Em⁷. The melody includes a bass line.
- Measures 25-28: Chord F[△]. The melody features eighth-note patterns.
- Measures 29-32: Chord Bb^{△ 9}. The melody includes a bass line.

Sur un air de jazz (si bémol)

B. Scherrer

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

Le compte à rebours final (si bémol)

Europe (arr. BS)

The musical score consists of 11 staves of music, each representing a different instrument or voice part. The staves are arranged vertically, with measure numbers (e.g., 9, 17, 25, 33, 41, 49, 57, 65, 73) placed to the left of the first staff. The music is in common time (indicated by a '4' in the top right corner of each staff). The key signature is one flat (B-flat), indicated by a 'b' symbol in the top right corner of each staff.

Section A: Measures 1-29

- Measure 1: Key signature changes to one flat (B-flat). Chords: Dm⁹, Gm⁹.
- Measure 9: Chord: Dm⁹.
- Measure 17: Chords: B♭△, C⁷, F, C/E, Dm, C.
- Measure 25: Chords: B♭△, C⁷, A⁷.

Section B: Measures 33-57

- Measure 33: Chords: Dm⁹, B♭△, Gm⁷, C, C♯°.
- Measure 41: Chords: Dm⁹, B♭△, Gm⁷, C, C♯°.
- Measure 49: Chords: Dm, C/E, F, B♭△, Dm, C/E, F, B♭△.
- Measure 57: Chords: Dm, C/E, F, B♭△, A⁷.

Section C: Measures 65-73

- Measure 65: Key signature changes to no sharps or flats. Chords: Gm⁷, F⁷, B♭△, E♭△.
- Measure 73: Chords: Cm⁷, F⁷, B♭△.

Time After Time (si bémol)

J. Styne

Intro

G[△] A⁹ F#m⁷ Bm⁷ F⁹

5 Em⁷ A^{7 b9} D[△] D⁶

9 Bm Bm^{7/A} G#^o Gm⁶ F#m⁷ D/F#

13 Bm⁷ E⁹ A^{sus4} A⁹

Thème

17 D[△] Em⁷ A^{sus4} D[△] Em⁷ A^{sus4} A⁹

21 D[△] C#^o F#^{7 b9}

25 Bm Bm/A G#^o C#^{7 b9} F#m⁷ B^{7 b9}

29 Em⁷ F#^o B^{7 #5} E⁹ A^{sus4} A^{7 b9}

33 D[△] Em⁷ A^{sus4} D[△] Em⁷ A^{sus4} A⁹

37 D[△] Am⁷ D⁷ G[△] Gm⁷ Gm⁶

41 D^{6/A} G#^o Gm⁷ F#m⁷ E^{sus4} E⁷

45 D^{6/A} Em^{7/A} A^{7 b9} D⁶

Togo (Bb)

Henri Texier

Intro (basse/batterie)

The musical score consists of six staves of music. The first staff (measures 1-4) is for bass and drums, with a tempo of $\text{♩} = 104$. It features chords Am⁷, Am⁷, B⁷, and B⁷. The second staff (measures 5-8) starts with Am⁷, followed by Am⁷, B⁷, and then the "Thème" begins with B⁷. The third staff (measures 9-12) continues with Am⁷, Am⁷, B⁷, and B⁷. The fourth staff (measures 13-16) follows the same pattern. The fifth staff (measures 17-20) follows the same pattern. The sixth staff (measures 21-24) follows the same pattern.

Ligne de basse de base

A single staff for bass showing a continuous line of notes. The bass line follows the harmonic progression Am⁷, Am⁷, B⁷, and B⁷.