

Bolerototo (mi bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody line with eighth and sixteenth notes, accompanied by harmonic chords. The first few measures include an A7 chord. Measures 9 through 12 show a transition with D△, A7, and C△ chords. Measures 21 through 24 continue the melodic line with C7 and F△ chords. Measures 29 through 32 introduce E♭△ and B♭△ chords. The bottom staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It follows a similar melodic and harmonic pattern, with measures 9 through 12 featuring D△, A7, and C△ chords, and measures 21 through 24 featuring C7 and F△ chords. Measures 29 through 32 introduce E♭△ and B♭△ chords. The score concludes with measures 37 through 40, which feature E♭△, F♯△, E△, and E7 chords.

BouguyBlouz (mi bémol)

E. Nataf

Intro D[#][°] G[#][°] Bm⁷ C[#]⁷ F[#]⁷

Thème B⁷ C[#]⁷ B⁷ F[#]⁷

B⁷ C[#]⁷ B⁷[#]⁹ C[#]⁷ F[#]⁷ B⁷

B⁷ Bm⁷ G[#]m⁷ F[#]m⁷ B⁷

F[#]m⁷ F[#]⁷ B⁷ D[△] G[#]m⁷ B⁷

B⁷ B⁷ B⁷ C[#]⁷ F[#]⁷

D[#][°] G[#][°] Bm⁷ C[#]⁷ F[#]⁷

Solos

B⁷

E⁷ B⁹

F[#]⁷ C[#]⁷ F[#]⁷ B⁷

But Not For Me (mi bémol)

G. Gershwin / I. Gershwin

Intro

C[△] B^{7 #5} B_b⁹ A^{7 #5} Dm⁷ Em⁷ F[△] G⁹

5 C⁶ Dm⁷ G⁷ C^{6 9} F^{#m7} B⁷

9 E[△] D^{#7 #5} D⁹ C^{#7 #5} F^{#m7} G^{#m7} A[△] B⁹

13 E⁶ F^{#m7} B⁷ E⁶ E⁶ C^{#o7}

17 Dm⁷ G⁷ C⁶ Am⁷

21 Dm⁷ G⁷ C⁶ Dm⁷ Dm⁷ G⁷

Thème

25 C[△] Dm⁷ G⁷ C[△]

29 D⁹ G^{sus4} G⁷ C⁹ Gm⁷ C^{sus4}

33 1 F[△] B_b⁹ C[△] Am⁷

37 Dm⁷ A^{7 #5} Dm⁷ G⁷

41 2 F[△] B_b⁹ C[△] E^{7 #5} A^{7 #5}

45 Dm⁹ G⁷ C[△] Dm⁷ G⁷

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

B. Scherrer

A

1 C[△]

5 C[△]

9 Dm⁷ F[△]

13 Dm⁷ F[△]

17 **B** C♯^o Dm⁷

21 Eb[△] Eb[△]

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

H. Purcell (arr. BS)

Intro

Intro

Am Dm/A G/B C A⁷#5 D/F# E⁷/G# Am

9 E^{sus4} C/E B/D# B_b/D E⁷/D A/C# B^b/D E⁷

17 **A** Am F/A B^b/A E⁷/G#

What power are you who from be -

21 Am A⁷/G Dm/F D#^{o7} E D#^{o7}/E

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

27 Em E⁷/D A⁷/C# E⁷/B Am A+

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

B

33 B^b A⁷ D⁷ G#^{o7}

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

37 A⁷ B_b[△] A⁷ G#^{o7} A A⁷#5

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

C

43 D G/B C A°7

I can scar - cely move or draw my my

47 Gm B^b⁷ Am E Am B⁷

breath can scar - cely move or draw my my breath Let

D

53 C#^o D^{o7} E⁷/D A⁷/C# Am/C G/B F/A

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

59 G#^{o7} F#^o E⁷ Am

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

Chasse à l'homme (mi bémol)

B. Scherrer

A Bm⁷ C♯m⁷/B D[△]/B E⁷/B

9 Bm⁷ C♯+/B D[△]/B F[△]♯⁵/B

17 **B (Swing)** Em⁷ A⁷ D[△]

21 Dm⁷ G⁷ C[△]

25 Cm⁷ F⁷ C♯m⁷ F♯⁷

29 Cm⁷ F⁷ 1 B♭[△] B⁷♯⁵ 2 B♭[△] F♯⁷♯⁵

Basse

Bm⁷ C♯m⁷/B D[△]/B E⁷/B

9 Bm⁷ C♯+/B D[△]/B F[△]♯⁵/B

Cinq à sept (mi bémol)

B. Scherrer

The musical score consists of two staves of music. Staff A (top) starts at measure 1 with a 5/4 time signature and a key of A minor (mi bémol). It features a melody line with eighth-note patterns and various chords: Am⁷, G^{7/B}, C[△], Dm⁷, Am⁷, G^{7/B}, C[△], and Dm⁷. Staff B (bottom) begins at measure 5 with a 5/4 time signature and a key of E minor (la bémol). It includes chords such as Am⁷, G^{7/B}, C[△], C#^{o7}, Dm⁷, Em⁷, F[△], G⁷, Dm⁷, Em⁷, F[△], G⁷, Dm⁷, Em⁷, F[△], G#^{o7}, Am⁷, G^{7/B}, C[△], and Dm⁷. Staff A resumes at measure 13 with a 5/4 time signature and a key of A minor (mi bémol), featuring chords like Am⁷, G^{7/B}, C[△], and Dm⁷. Staff B continues at measure 17 with a 5/4 time signature and a key of E minor (la bémol), showing chords such as Cm⁷, Dm⁷, Eb[△], F⁷, Cm⁷, Dm⁷, Eb[△], and F⁷. Both staves conclude at measure 29 with a 5/4 time signature and a key of A minor (mi bémol), featuring chords like Fm⁷, Gm⁷, Ab[△], Bb⁷, Fm⁷, Gm⁷, Ab[△], Bb⁷, Fm⁷, Gm⁷, Ab[△], and Dm⁷. Measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 are indicated above the staves.

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

B. Scherrer

A Bm⁷
p

5 Bm⁷ A[△]

9 C[△] G[△]

13 F^{△⁹}

B Cm⁷ B_b[△]

17 Cm⁷ B_b[△]

21 C[△] G[△]

25 F[△]

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

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

Croisière sur le Styx (mi bémol)

B. Scherrer

A

F#m⁷ F#m[△]/E[△] F#m⁷/E F#m⁶/D[△]

5 F#m⁷ F#m[△]/E[△] F#m⁷/E F#m⁶/D[△]

9 1 D[△] E⁷ C⁷/E[△] F#m⁷ G[△]

15 2 D[△] E⁷ F[△] G[△] F[△]

21 B G[△] E[△] G[△] E[△]

25 C[△] G[△] F[△]

C

F#m⁷ F#m[△]/E[△] F#m⁷/E F#m⁶/D[△]

29 F#m⁷ F#m[△]/E[△] F#m⁷/E F#m⁶/D[△]

33 F#m⁷ F#m[△]/E[△] F#m⁷/E F#m⁶/D[△]

37 D[△] E⁷ C⁷/E[△] F#m⁷ F[△]

En Chapelure (mi bémol)

C. Cartier

1 C[#]m⁷ F[#]/A[#] A[△] F[#]
5 C[#]m⁷ A[△] F[#] D[△]
9 C[#]m⁷ F[#]/A[#] A[△] F[#]m⁷
13 C[#]m⁹ A[△] F[#]m⁷ G[#]m⁷ A[△]

Grana Od Bora (mi bémol)

Traditionnel (arr. Bojan Z)

A

1 A C#⁷

5 F#m G#⁷ C#⁷

9 F#m C#⁷/E# E D#^o

13 D[△] C#⁷ Bm⁷ C#⁷ Bm⁷

B

19 C#⁷ Bm⁷ C#⁷

23 F#m Bm⁷ C#⁷ Bm⁷

27 C#⁷ Bm⁷ C#⁷

31 F#m Bm⁷ C#⁷ Bm⁷

C

35 C C#⁷ Bm⁷ C#⁷ Bm⁷

D

39 C#⁷ F#m Bm⁷

43 Bm⁷ Bm⁷ (3)

47 C#⁷ D C#⁷ Bm⁷ E⁷

Kronembourg-Virus + Agent 000 (mi bémol)

B. Scherrer

KRO-A

Musical score for KRO-A:

- Staff 1: Measure 1: C[#]m⁷, B, A[△]. Measure 2: C[#]m⁷, B, A[△].
- Staff 2: Measure 5: C[#]m⁷, B, A[△].
- Staff 3: Measure 9: C[#]m, D[#]^o, E[△], G[#]m.
- Staff 4: Measure 13: A[△]. Measures 14-15: Rests. Measures 16-17: Rests. Measures 18-19: A section labeled [B] starts with Em. Measure 18 ends with D[#]^o. Measure 19 ends with a fermata over the first note of the next measure.
- Staff 5: Measure 22: Dm. Measure 23: E⁷.
- Staff 6: Measure 26: Am. Measure 27: A[#][△].
- Staff 7: Measure 30: E⁷.

Agent-C

Musical score for Agent-C:

- Staff 1: Measure 34: Am⁹.
- Staff 2: Measure 38: B^b[△]. Measure 39: Am⁹.
- Staff 3: Measure 42: Dm⁷. Measure 43: D[#]^o. Measure 44: E⁷_{b9}. Measure 45: F[△].
- Staff 4: Measure 46: C[△]. Measure 47: B^b[△]. Measure 48: Am⁹.

La demoiselle de Montréal (mi bémol)

Bruno Scherrer

The sheet music consists of 12 staves of musical notation, likely for a solo instrument like piano. The music is in 3/4 time and uses a treble clef. The key signature changes frequently, indicated by a mix of sharps and flats. The notation includes various chords and labels:

- Staff 1: Chords Bm⁷, E⁷, A[△].
- Staff 2: Chord Bm⁷, E⁷, A[△].
- Staff 3: Chords C[#], F#⁷, Bm⁷, Dm.
- Staff 4: Label B, Chords A, F⁶, G⁶, A, F⁶, G⁶.
- Staff 5: Label C, Chords Dm⁷, G⁷, C[△], F[△].
- Staff 6: Chords B⁰, E⁷, Am⁷, A⁷.
- Staff 7: Chords Dm⁷, G⁷, C[△], F[△].
- Staff 8: Chords B⁰, E⁷, Am⁷, F#⁷, Bm⁷.
- Staff 9: Chords B⁰, E⁷, A[△], C[#], F#⁷, Bm⁷.
- Staff 10: Chords B⁰, B_b⁷, A[△], A[△].
- Staff 11: Chords B⁰, B_b⁷, A[△], A[△].

D (contre-chant sur dernier thème)

55

63

73

81

89

101

La revanche du triton (mi bémol)

B. Scherrer

The musical score consists of two staves of music in 3/4 time, key signature of one sharp (F#). The top staff begins with Am⁹, followed by E♭△, F△, and G△. The bottom staff begins with Am⁹, followed by E♭△, F△, and C△. Measures 5 through 8 show a repeating pattern of Em and Em△/E♭. Measures 9 through 12 show a repeating pattern of Em⁷/D and Em⁶/C♯. The score concludes with measures 13 through 16, which repeat the Am⁹, E♭△, F△, and G△ progression.

Am⁹ E♭△ F△ G△

5 Am⁹ E♭△ F△ C△

9 Em Em[△]/E♭ Em⁷/D Em⁶/C♯

13 C△ E♭△ F△ G△

La révolte (mi bémol)

Sébastien Faure (arrangement B. Scherrer)

Musical score for "La révolte" in Mi Bémol (F# minor). The score consists of eight staves of music, each with a key signature of one flat (B-flat). The time signature is 4/4 throughout. The vocal line is accompanied by piano chords indicated above the staff. Measure numbers are provided on the left side of the staves.

Chords and measures:

- Measures 1-4: Dm⁹, E°, F⁶, Gm⁷, A⁷
- Measures 5-8: B♭△, C⁶, A⁷/C♯, Dm⁶⁹
- Measures 9-12: C⁷, A⁷♭⁹/C♯, A⁷/C♯, Dm⁷
- Measures 13-16: B♭△, A⁷, B♭△, A+
- Measures 17-20: D△, D♯○, Em⁷, A⁷
- Measures 21-24: Em⁷, G△, A⁷, A+
- Measures 25-28: D△, D♯○, Em⁷, A⁷/G, G
- Measures 29-32: C♯⁷, D△, A⁷, D△

Measure numbers: 1, 5, 9, 13, 17, 21, 25, 29.

La révolte (S. Faure)

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

(Refrain)

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

Refrain:

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

(Refrain)

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

(Refrain)

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

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

(Refrain)

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

(Refrain)

Le meilleur est à venir (mi bémol)

B. Scherrer

A Dm⁹ F^{6 10} G⁹ C⁷

5 Dm⁹ F^{6 10} G⁹ B_b[△]

9 Dm⁹ F^{6 10} G⁹ C⁷

13 Dm⁹ F^{6 10} G⁹ B_b[△]

B

17 C G/B Gm/B_b A⁷

21 Gm⁷ F^{6 10} A^{7/E} A⁷

25 B_b A^{7#5} G^{#o} A⁷

29 Gm⁷ F^{6 10} A^{7/E} D^{#5}

35 **C** (contre-chant) Dm⁹ F^{6 10} G⁹ C⁷

39 Dm⁹ F^{6 10} G⁹ B_b[△]

Moerci Doerien (mi bémol)

B. Scherrer

Theme

Am⁷ Am^{6,9/C} Am⁷ Am^{6,9/C} Am⁷ Am^{6,9/C} Am⁷ Am^{6,9/C}
5 Am⁷ Am^{6,9/C} Am⁷ Am^{6,9/C} Am⁷ Am^{6,9/C} Am⁷ Am^{6,9/C}
9 Cm⁷ Cm^{6,9/D#} Cm⁷ Cm^{6,9/D#} Cm⁷ Cm^{6,9/D#} Cm⁷ Cm^{6,9/D#}
13 Am⁷ Am^{6,9/C} Am⁷ Am^{6,9/C} Am⁷ Am^{6,9/C} Am⁷ Am^{6,9/C}
17 F#+ F+ E+ Eb+ Am⁷ Am^{6,9/C} Am⁷ Am^{6,9/C}
Pont/Solos

21 Am⁷
25 Cm⁷
29 D#m⁷
33 F#m⁷

Oblivion (mi bémol)

A. Piazzola, arr. B. Scherrer

A1

Em Em[△] Em⁷ Em[△]

5 Em Em[△] Em⁷ Em⁶

9 Am⁷ D⁷ G[△] C[△] F#[△] B⁷

13 Em Em[△] Em⁷ Em⁶

17 B⁰ E⁷ Am⁷

21 F#[△] B⁷ Em Em/D

25 F#^{7/C#[△]} B⁷ Em

29 **B** Am⁷ D⁷ G[△] C[△]

37 **1** F#[△] B⁷ Em Em[△] Em⁷

45 **2** F#⁷ B⁷ Em Em[△] Em⁷ Em[△]

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

Trad. stade de foot manif / Arr. B Scherrer

N.C. A[△] Bm⁷ C♯m⁷ C♯° F♯⁷

On est là, on est là, même si

5 Bm⁷ F♯⁷ Bm⁷ E⁷

Ma-cron ne veut pas, nous on est là, pour l'hon -

9 D[△] Dm⁷/F A/E D♯°

neur des travail-leurs et pour un monde meil - leur, même si

13 D[△] C♯m⁷ Bm⁷ B♭⁷

Ma - cron n'veut pas, nous on est là

Ou-dé-a, Casse-toi-d'là ! (mi bémol)

B. Scherrer

Basse sur A

F#m⁷ D[△] Bm⁷ F#m⁷ D[△] Bm⁷
9 F#[△] G#m⁷/F# A#m⁷/F# B[△]/F# C#sus4 C#⁷
A F#m⁷ D[△] Bm⁷
5 F#m⁷ D[△] Bm⁷
9 F#[△] G#m⁷/F# A#m⁷/F# B[△]/F#
13 C#sus4 C#⁷ 1 2
18 B D#⁷ G#m⁷ C#sus4 C#⁷ F#[△]
22 D#⁷ G#m⁷ C#sus4 C#⁷ F#[△]
26 A#⁷ D#m⁷ G#⁷
30 C#sus4 C#⁷

Perdre son temps (mi bémol)

B. Scherrer

4/4

1 A^{sus4} B_b[△] C⁶ B_b[△]

5 A^{sus4} B_b[△] C⁶ Dm⁷

Em⁷ F[△] G G[♯]^{o7}

9

13 A^{sus4} B_b[△] C⁶ B_b[△]

F[△] F[♯]^o G⁶ G[♯]^{o7}

21 Am⁷ B_b[△] F[△] E⁷ _b⁹

7/8

25 A^{sus4} B_b[△] C⁶ B_b[△]

A^{sus4} B_b[△] C⁶ Dm⁷

Em⁷ F[△] G G[♯]^{o7}

33

37 A^{sus4} B_b[△] C⁶ B_b[△]

F[△] F[♯]^o G⁶ G[♯]^{o7}

45 Am⁷ B_b[△] F[△] E⁷ _b⁹

3/4

49 A^{sus4} B_b[△] C⁶ B_b[△]

3 3 3 3

2

53 A^{sus4} B_b[△] C⁶ Dm⁷

Em⁷ F[△] G G[♯]^{o7}

61 A^{sus4} B_b[△] C⁶ B_b[△]

F[△] F[♯]^o G⁶ G[♯]^{o7}

69 Am⁷ B_b[△] F[△] E⁷_{b9}

53

57

61

65

69

Planète Ça tourne (mi bémol)

B. Scherrer

A

Bm⁹ D[△] E⁷ Bm⁹ D[△] E⁷

7 Bm⁹ D[△] E⁷ Bm⁹ D[△] E⁷

B

13 B[△] G♯m⁷ F♯⁷ B[△] G♯m⁷ F♯⁷

19 B[△] G♯m⁷ F♯⁷ B[△] B[△]

C

24 E♭[△] Cm⁷ B♭⁷ E♭[△] Cm⁷ B♭⁷

30 E♭[△] Cm⁷ B♭⁷ E♭[△] E♭[△]

Prog-to-log 2000 (mi bémol)

B. Scherrer

Am G/A

F/A Am G/A F/A Em/A

C B_b/C

F/C C B_b/C F/C G/C

Am G/A

2

11 F/A Em/A

This musical score consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains two measures of music. The first measure consists of eight eighth notes. The second measure consists of sixteenth-note pairs. The bottom staff begins with a bass clef and a key signature of one sharp (F#). It also contains two measures of music. The first measure consists of eight eighth notes. The second measure consists of sixteenth-note pairs. A vertical bar line separates the two measures on each staff. Above the top staff, the label 'F/A' is written. Above the bottom staff, the label 'Em/A' is written.

Remous (mi bémol)

B. Scherrer

A Em⁷

3 G[△]

5 B^{7\#5}

7 C^{\#9}

9 **B** Em⁷

11 G[△]

13 B^{7\#5}

15 C^{\#9}

Fin

17 Em⁷

F^{\#9}

Am⁷

C^{\#9}

D⁷

B^{7\#5/D\#}

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

B. Scherrer

The musical score consists of two staves of music. The top staff begins with a key signature of one sharp (F#). Measures 1-4 show chords A (D△), Em⁷, F#m⁷, and G△. Measures 5-8 show E⁷/G# (E/G#), A⁷, A#^{o7}, and Bm⁷. Measures 9-12 show C△, G△, A^{sus4}, and A⁷. Staff 2 begins at measure 13 with a key signature of two sharps (B). Chords shown are Am⁷, E/G# (E/G#), Gm⁷, and D/F# (D/F#). Measures 17-20 show F⁶ (F), Am/E, D#^{o7}, and E⁷. Measures 21-24 show F⁶ (F), Am/E, B^o, B_b⁷, and A⁷. Staff 1 begins again at measure 25 with a key signature of one sharp (F#). Chords shown are D△, Em⁷, F#m⁷, and G△. Measures 29-32 show E⁷/G# (E/G#), A⁷, A#^{o7}, and Bm⁷. Staff 2 concludes at measure 33 with C△, G△, A^{sus4}, and A⁷.

Risas de Bolivia (mi bémol)

Trad. Bolivie, Arr. B. Scherrer

A

Bm⁷ C#m⁷/F# D[△]/B C#m⁷/F# Bm⁷ C#m⁷/F#

D[△] C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷

G A⁷ D[△] Em⁷ F#m⁷

Bm⁷ Bm⁷ C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷

G[△] D[△] F#m⁷ Bm⁷ G[△] D[△] F#m⁷ Bm⁷

F#m⁷ Bm⁷ F#m⁷ Bm⁷ F#m⁷ Bm⁷ F#m⁷ Bm⁷

Solos

Bm⁹ F#m Bm⁹ F#m Bm⁷ C#m⁷/F# D[△]/B C#m⁷/F#

B

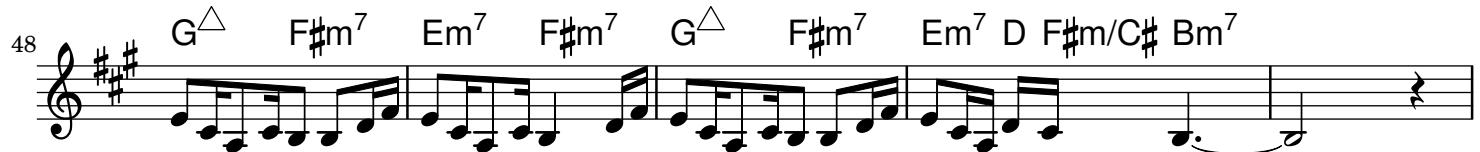
Bm⁷ Bm Bm[△]/A# Bm⁷/A Bm⁶/G# G[△] F#m⁷

Em D F#m/C# Em D F#m/C# Bm D F#m/C#

Bm G[△] G[△]/F# Em⁷ D F#m/C# Bm⁷ F#⁷/A# F#⁷ F#⁷/A#

Bm⁷ Bm⁷ D F#m/C# Bm D F#m/C# Bm

G[△] G[#] A G[#] G[△] G[#] A G[#]



Rêverie (mi bémol)

B. Scherrer

Musical score for Rêverie (mi bémol) by B. Scherrer. The score consists of eight staves of music for a single instrument, likely a guitar or mandolin, in 4/4 time with a key signature of two sharps. The music includes various chords such as E⁷, C[△], F[△], G⁶, C[△], D⁶, E⁷, and C[△], along with rests and grace notes. Measure numbers 1 through 30 are indicated on the left side of each staff.

1 E⁷ C[△] E⁷ C[△] 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30.

Saint Thomas 5/8 (mi bémol)

Sonny Rollins, Arr. BS

Musical score for "Saint Thomas 5/8 (mi bémol)" by Sonny Rollins, Arr. BS. The score is written for four staves:

- Staff 1 (Treble Clef):** Measures 1-4. Chords: A⁶, A⁶, A⁶, A⁶. The melody consists of eighth-note patterns.
- Staff 2 (Bass Clef):** Measures 1-4. Chords: A⁶, A⁶, A⁶, A⁶. The bass line follows the same eighth-note pattern as Staff 1.
- Staff 3 (Treble Clef):** Measures 5-8. Chords: A⁶, A⁶, C[#]m⁷, F[#]7. The melody continues with eighth-note patterns.
- Staff 4 (Bass Clef):** Measures 5-8. Chords: A⁶, A⁶, C[#]m⁷, F[#]7. The bass line follows the same eighth-note pattern as Staff 3.
- Staff 5 (Treble Clef):** Measures 9-12. Chords: A⁶, A⁶, C[#]m⁷, F[#]7. The melody continues with eighth-note patterns.
- Staff 6 (Bass Clef):** Measures 9-12. Chords: A⁶, A⁶, C[#]m⁷, F[#]7. The bass line follows the same eighth-note pattern as Staff 5.
- Staff 7 (Treble Clef):** Measures 13-16. Chords: Bm⁷, E⁷, A⁶, A^{7/C#}, D⁶, D[#]⁰, E⁷. The melody continues with eighth-note patterns.
- Staff 8 (Bass Clef):** Measures 13-16. Chords: Bm⁷, E⁷, A⁶, A^{7/C#}, D⁶, D[#]⁰, E⁷. The bass line follows the same eighth-note pattern as Staff 7.

Samba Calor-é-a (mi bémol)

B. Scherrer

Musical score for Samba Calor-é-a (mi bémol) in 4/4 time, key of A major (three sharps). The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Chords indicated above the staff include Am⁷, D⁷, Am⁷, D⁷, Am⁷, D⁷, C#m⁷, F#⁷, C#m⁷, F#⁷, C[△], F⁷, A[△], D[△], A[△], D[△], A[△], D[△], F^{△ 9}, and F^{△ 9}. Measure 11 begins a repeat section with endings 1 and 2.

Two endings for the repeat section in 4/4 time, key of A major (three sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. Ending 1 starts with G/A and F/A chords. Ending 2 starts with Em^{7/A} and Am⁷ chords.

Samba Lek' (mi bémol)

B. Scherrer

The sheet music features eight staves of musical notation for a single instrument, likely a samba instrument like a pandeiro or agogô. The music is in 4/4 time and uses a treble clef. The key signature is two sharps, indicating E minor. The chords labeled are:

- Staff 1: A Em⁷, F#m⁷
- Staff 2: Em⁷, F#m⁷
- Staff 3: F[△], Eb[△]
- Staff 4: D^{△9}, D^{△9}
- Staff 5: B [B] (indicated by a bracket under the staff)
- Staff 6: C#m⁷, Bm⁷
- Staff 7: C#m⁷, Bm⁷
- Staff 8: C[△], B[△]
- Staff 9: F^{△9}, F^{△9}

The music includes various rhythmic patterns, including eighth-note and sixteenth-note figures, along with rests and grace notes. The notation is typical of a samba style, with some unique chord voicings and fingerings indicated by small numbers and dots.

Sur un air de jazz (mi bémol)

B. Scherrer

Musical score for "Sur un air de jazz" in G major, 8th note time signature. The score consists of four staves of music. Chords indicated above the staff include Em⁹, C△, F⁷, Am⁹, Em⁹, C△, F⁷, C△, E⁷ (over 4 measures), F△, F#⁷, B⁷♯⁵, C△, F△, Bm⁷, C△, and C△ (over 4 measures). The music features various rhythmic patterns and rests.

Le compte à rebours final (mi bémol)

Europe (arr. BS)

Musical score for "Le compte à rebours final" in Am9 key signature. The score consists of ten staves of music, each with a treble clef and a 4/4 time signature. The music is divided into three sections: A, B, and C.

Section A: Starts at measure 1 with Am⁹. The melody consists of eighth-note patterns. Measures 9 and 17 continue the pattern. Measure 17 includes chords F^Δ, G⁷, C, G/B, Am, and G.

Section B: Starts at measure 33 with Am⁹. The melody features eighth-note pairs. Measures 41 and 49 continue the pattern. Measure 49 includes chords Am, G/B, C, F^Δ, Am, G/B, C, and F^Δ.

Section C: Starts at measure 57 with Am. The melody continues with eighth-note pairs. Measure 65 starts with a repeat sign and includes chords Dm⁷, C⁷, F^Δ, and B[♭]^Δ.

Final Measures: Measures 73 and 74 conclude the piece with chords Gm⁷, C⁷, and F^Δ.

Time After Time (mi bémol)

J. Styne

Intro

D[△] E⁹ C#m⁷ F#m⁷ C⁹

Bm⁷ E^{7 b9} A[△] A⁶

F#m F#m⁷/E D[#] Dm⁶ C#m⁷ A/C#

F#m⁷ B⁹ E^{sus4} E⁹

Thème

A[△] Bm⁷ E^{sus4} A[△] Bm⁷ E^{sus4} E⁹

A[△] G#⁰ C#^{7 b9}

F#m F#m/E D[#] G#^{7 b9} C#m⁷ F#^{7 b9}

Bm⁷ C#⁰ F#^{7 #5} B⁹ E^{sus4} E^{7 b9}

A[△] Bm⁷ E^{sus4} A[△] Bm⁷ E^{sus4} E⁹

A[△] Em⁷ A⁷ D[△] Dm⁷ Dm⁶

A^{6/E} D^{#0} Dm⁷ C#m⁷ B^{sus4} B⁷

A^{6/E} Bm^{7/E} E^{7 b9} A⁶

Measures 1-16 (Top Staff): Intro
D[△], E⁹, C#m⁷, F#m⁷, C⁹
Bm⁷, E^{7 b9}, A[△], A⁶
F#m, F#m⁷/E, D[#], Dm⁶, C#m⁷, A/C#
F#m⁷, B⁹, E^{sus4}, E⁹

Measures 17-25 (Top Staff): Thème
A[△], Bm⁷, E^{sus4}, A[△], Bm⁷, E^{sus4}, E⁹
A[△], G#⁰, C#^{7 b9}
F#m, F#m/E, D[#], G#^{7 b9}, C#m⁷, F#^{7 b9}

Measures 26-34 (Top Staff):
Bm⁷, C#⁰, F#^{7 #5}, B⁹, E^{sus4}, E^{7 b9}
A[△], Bm⁷, E^{sus4}, A[△], Bm⁷, E^{sus4}, E⁹

Measures 35-43 (Bottom Staff):
A[△], Em⁷, A⁷, D[△], Dm⁷, Dm⁶
A^{6/E}, D^{#0}, Dm⁷, C#m⁷, B^{sus4}, B⁷

Measures 44-45 (Bottom Staff):
A^{6/E}, Bm^{7/E}, E^{7 b9}, A⁶

Togo (Eb)

Henri Texier

Intro (basse/batterie)

The musical score consists of six staves of music for Eb instruments. The first staff (measures 1-4) is labeled "Intro (basse/batterie)" and shows chords Em⁷, Em⁷, F#⁷, and F#⁷. The second staff (measures 5-8) starts the "Thème" with chords Em⁷, Em⁷, F#⁷, and F#⁷. The third staff (measures 9-12) continues the theme with chords Em⁷, Em⁷, F#⁷, and F#⁷. The fourth staff (measures 13-16) follows the same pattern. The fifth staff (measures 17-20) and the sixth staff (measures 21-24) both feature a bass line. Measure 21 begins with a bass note followed by a eighth-note pair, then Em⁷, Em⁷, F#⁷, and F#⁷. Measure 22 continues with a bass note followed by a eighth-note pair, then Em⁷, Em⁷, F#⁷, and F#⁷. Measures 23 and 24 continue the bass line with Em⁷, Em⁷, F#⁷, and F#⁷.

Ligne de basse de base

A single staff of music for the bass line, starting at measure 21. It consists of four measures of alternating bass notes and eighth-note pairs, corresponding to the chords Em⁷, Em⁷, F#⁷, and F#⁷.