

Agent 000 (mi bémol)

B. Scherrer

5/4 time, treble clef. The score consists of four staves of music. Chords are indicated above the staves, and lyrics are written below the notes. Measure 1: Am⁹. Measure 2: B♭△. Measure 3: Am⁹. Measure 4: Dm⁷. Measure 5: D♯⁰. Measure 6: E⁷♭⁹. Measure 7: F△. Measure 8: C△. Measure 9: B♭△. Measure 10: Am⁹.

Am⁹

5 B_b[△]

9 Dm⁷ D_#⁰ E⁷_b⁹ F[△]

13 C[△] B_b[△] Am⁹

Balade (partie 2) (mi bémol)

B. Scherrer

1 C#m¹¹

2 E[△]

5 A^{△9}

17 C#m¹¹

21 F#m⁷

25 B⁷

29 C#sus⁴

33 C#sus⁴

Blues (mi bémol)

B. Scherrer

12/8

5

9

A⁷

D⁷

A⁷

E⁷

D⁷

A⁷

E⁷

Boléro malgré lui (mi bémol)

B. Scherrer

1 A^{sus2} A^{sus2} A^{sus2} E^{7 b9}
5 A^{sus2} A^{sus2} A^{sus2} A^{sus2}
9 A^{sus2} A^{sus2} A^{sus2} E^{7 b9}
13 F♯m⁷ C♯⁷/F A^{sus2/E} B^{7/D♯}
17 A^{sus2} A^{sus2} A^{sus2} A^{sus2}
21 F♯m⁷ C♯⁷/F A^{sus2/E} B^{7/D♯}
25 D[△] A[△] D[△] A[△]
31 A♯[△] C⁶ C♯[△] Em^{7/D} D♯[△]

Bolerototo (pour Arnaud) (mi bémol)

B. Scherrer

Bras cassé (mi bémol)

B. Scherrer

A[△]

D[△]

F[△]

G

A[△]

1 2.

10 Dm⁷ G⁷ C[△] B⁷ Em⁷

15 D[△] G[△] 1 2. G[♯]o

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

B. Scherrer

A

5

9

13

17

21

B

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[△]_b B⁷^{#5} 2 B[△]_b F[#]⁷^{#5}

Basse

Bm⁷ C[#]m⁷/B D[△]/B E⁷/B

9 Bm⁷ C[#]+/B D[△]/B F[△]^{#5}/B

Cool modulations (mi bémol)

B. Scherrer

Sheet music for a solo instrument, likely guitar, in 4/4 time and F#m9 key signature. The music consists of eight staves of musical notation with various chords and performance markings.

1. **Staff 1:** F#m9. Measures 1-4. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10.

2. **Staff 2:** D△9. Measures 5-8. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10.

3. **Staff 3:** Measures 9-12. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10.

4. **Staff 4:** Measures 13-16. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10.

5. **Staff 5:** Em. Measures 17-20. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10. Measure 20: 1. 2. 3. 4. 5. 6. 7. 8. 9.

6. **Staff 6:** F#m9. Measures 21-24. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10.

7. **Staff 7:** C#m9. Measures 25-28. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10.

8. **Staff 8:** Em. Measures 29-32. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10.

9. **Staff 9:** D△9. Measures 33-36. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10.

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

Dans ta F.A.C.E. ! (mi bémol)

B. Scherrer

3/8

4

7

10

13

17

D \triangle

F \sharp m⁷

A \triangle

C \sharp m⁷

D \triangle

F \sharp m⁷

A \triangle

C \sharp ⁷ \sharp ⁵

C \sharp ⁷ \sharp ⁵

D \triangle

F \sharp m⁷

B⁷ \flat ⁹/D \sharp

D \triangle

C \sharp m⁷

D \triangle

B⁷ \flat ⁹/D \sharp

E^{sus4}

D \triangle

B⁷

B⁷

1

2

1

2

4

Danse de (la fin de) l'abondance (mi bémol)

B. Scherrer

A

1 C^Δ B⁷ B_b^Δ A⁷

5 C^Δ B⁷ B_b^Δ A⁷

9 C^Δ B⁷ B_b^Δ A⁷

13 C^Δ B⁷ B_b^Δ A⁷

B

17 E_b^Δ F⁶ F^{#o} Gm

21 E_b^Δ F⁶ F^{#o} Gm

25 E_b^Δ F⁶ F^{#o} Gm

29 1 G^{#7} sus2

33 2 G^{#7} sus2

Double ration de frites (c'est ça la République) (mi bémol)

B. Scherrer

1 A A^{sus2} F^{sus2} D^{sus2} C^{6 sus2}

5 A^{sus2} F^{#7 sus2} D^{sus2} B^{sus2}

9 C^{#m9} Bm⁹

13 C^{#m9} G^{sus2}

17 B F^{7 sus4} E_b Dm^{7 #5} C[#]△⁶

21 F^{7 sus4} E_b Dm^{7 #5} C[#]△⁶

25 C^{7 sus4} B_b⁹ G^{#sus2} Gm^{7 #5}

29 Solos C△ D[#]△

37 C△ D[#]△

45 D^{#m7} C[#]△

53 C A^{sus2} 3 F^{sus2} 3 D^{sus2} 3 C^{6 sus2}

55 A^{sus2} 3 F^{#7 sus2} 3 D^{sus2} 3 B^{sus2}

Ete 2001 (mi bémol)

B. Scherrer

A Am⁹ Dm⁷ F△ D#⁹⁷

5 E⁷ F△ Dm⁷ E⁷

8 **B** A△ D△ F#m⁷ E⁷

12 D#⁹ D△ C#m⁷ D△ B⁹⁷ C#m⁷ D△ B⁹⁷

16 **C** C△ F△ Fm⁷ Bb⁷

20 C⁷ E⁷ D F#m C#/^F

24 **D** A△ D△ F#m⁷ E⁷

28 F△ Dm⁷ E⁷ F△ Dm⁷ E⁷

30 F△ Dm⁷ E⁷ Am⁹

Joie & bonheur (mi bémol)

B. Scherrer

4/4 time, A major

Upper Voice Chords:

- Measures 1-4: A
- Measures 5-13: F#m, F, A, Am⁷
- Measures 14-21: Dm, G⁷, C[△], F[△]
- Measures 22-29: Dm, D#m^{6 b5}, E⁷, Dm, G⁷, C[△], F[△]
- Measures 30-33: B⁷, B^{7 #5}, E⁷, A
- Measures 34-37: Am⁷
- Measures 38-41: F#m, F, A

Basso Chords:

- Measures 30-33: A
- Measures 34-37: Am⁷
- Measures 38-41: F#m, F, A

Kronembourg-Virus Valse (mi bémol)

B. Scherrer

1 A C[#]m⁷ B A[△]

5 C[#]m⁷ B A[△]

9 C[#]m D[#]^o E[△] G[#]m

13 A[△] 1. 2.

18 B Em D[#]^o

22 Dm E⁷

26 Am A[#][△]

30 E⁷

La demoiselle de Montréal (mi bémol)

Bruno Scherrer

Sheet music for 'La demoiselle de Montréal' in 3/4 time, mi bémol key signature. The vocal line is in soprano clef, and the piano line is in bass clef. The piano part includes harmonic analysis labels (A, B, C, A') and chords (Bm⁷, E⁷, A[△], etc.). The vocal line features melodic lines with slurs and grace notes. The piano part includes bass notes and harmonic progressions. The music is divided into measures numbered 1 to 51.

Measure 1: A (Bm⁷), Bm⁷, E⁷, A[△]
Measure 5: Bm⁷, E⁷, A[△]
Measure 9: C[♯], F[♯]⁷, Bm⁷, Dm
Measure 13: A, F⁶, G⁶, A, F⁶, G⁶
Measure 19: Dm⁷, G⁷, C[△], F[△]
Measure 23: B⁰, E⁷, Am⁷, A⁷
Measure 27: Dm⁷, G⁷, C[△], F[△]
Measure 31: B⁰, E⁷
Measure 35: Bm⁷, E⁷, A[△]
Measure 39: Bm⁷, E⁷, A[△]
Measure 43: C[♯], F[♯]⁷, Bm⁷
Measure 47: B⁰, B_b⁷, A[△], A[△]
Measure 51: B⁰, B_b⁷, A[△]

La laïcité, c'est ça ! (mi bémol)

B. Scherrer

1 D E E# F#m

5 D E E# F#m

9 D D# E E#

13 F#m F#/A# Bm

17 Em/Fx Bm/F# C#7/E# Em

21 Em/Fx Bm/F# C#7/E# F#sus4 F#

25 D#m G# D#m G#

29

D[#]m G[#] E[△]

33

Cm B_b/D E_b F

37

Cm B_b/D E_b F

41

D E F^o F[#]m

45

D E F[#]m

La naine des neiges (mi bémol)

B. Scherrer

A

6

10 C♯m B/C♯ C♯m B/C♯ C♯m

14 **B** C♯m⁷ A△ B⁷ E△

18 C♯m⁷ A△ B⁷ E△

22 A△ D♯∅ E△ E△

26 **1** A△ D♯∅ G♯⁷

30 **2** A△ D♯∅ B^{6 sus4} B+ B

La revanche du triton (mi bémol)

B. Scherrer

Sheet music for 'La revanche du triton' (mi bémol) by B. Scherrer. The music is arranged for two staves, featuring a treble clef and a key signature of one sharp (F#). The music is in 3/4 time. The chords and measures are as follows:

- Measure 1: Am⁹, E♭△, F△, G△
- Measure 2: (F#)△, (F#)△, (F#)△, (F#)△
- Measure 5: Am⁹, E♭△, F△, C△
- Measure 6: (F#)△, (F#)△, (F#)△, (F#)△
- Measure 9: Em, Em△/E♭, Em⁷/D, Em⁶/C♯
- Measure 10: (F#)△, (F#)△, (F#)△, (F#)△
- Measure 13: C△, E♭△, F△, G△
- Measure 14: (F#)△, (F#)△, (F#)△, (F#)△

Blues du con fini (mi bémol)

B. Scherrer

1 A[△] C#m⁷ F#[△] F#⁷
5 Bm⁷ E⁷ A[△] A⁷
9 D[△] D#⁰⁷ A/E C#⁷/F
13 F#m⁷ B⁷/D# Bm⁹ E+
17 A[△] C#m⁷ F#[△] F#⁷
21 Bm⁷ F#⁷/A# D[△]9 Dm
25 A C#+/F F#m B⁷/D#
29 Bm⁹ E+ A[△]9

Le Marché Turc (mi bémol)

Raoul Petite (Têt de Kran, 1995) / Mozart

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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^{#9} 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[△]

<< Light inside the body >> (mi bémol)

B. Scherrer

3 A E/A G/A D/A

5 Dm/A A B/A E⁷/A E⁷

9 A E/A G/A D/A

13 Dm/A A B/A E⁷

17 C B_b/C F/C G⁵/C

21 Gm⁶/C D/C F/C G⁷/C

25 C B_b/C F/C G⁵/C

29 Gm⁶/C D/C F/C

33 Am/E F D⁷/F[♯] G

37 E/G[♯] Am F[♯]⁷/A_b Bm

41 C A⁷/C[♯] D⁷ D⁵⁷

45 Em E⁷

Liquide (mi bémol)

B. Scherrer

A

F#m D[△] F#m D[△]

3 F#m D[△] F#m D[△]

5 D#^o G# Bm C#⁷

8 F#m D[△] 1. F#m D[△] 2. F#m D[△]

B

11 C#m⁹ Em⁹ C[△] F[△]

15 C#m⁹ Em⁹ C[△] F[△]

19 G A B

Marche (mi bémol)

B. Scherrer

A A E/A D/A E/A A

7 F#m E/F# D/F# A/F#

11 Am/F G/F F△ G/F

15 C△

19 Bb△

23 F△

53 Bb△

57 Bb△

61 Eb△

65 F#△

69 E△ E⁷

Mineur/Majeur (mi bémol)

B. Scherrer

Am⁷ G[#]m⁷ G⁶ sus4 F[#]0

F△ D[#]7 E+ E⁷

F△ A△9 F△ A

B_b△ B⁰⁷ E⁷

A△9 E^{7/G#} Gsus2

D/F# F⁶ sus4 F+ E⁶ E⁷ A

Nouveau Morceau (mi bémol)

B. Scherrer

1 F#⁷

5 G△

9 F#m C#/G# A B⁷

13 Em⁷ B⁷ Em⁷ F#⁷

17 Bm⁷ C△ A#⁰⁷ G△

21 Em⁷ F#⁷

25 Em⁷ F#m⁷ F△ D#△ C#△ F△

Oblivion (mi bémol)

A. Piazzola, arr. B. Scherrer

A1

Em Em[△] Em⁷ Em[△]

5 Em Em[△] Em⁷ Em⁶

9 Am⁷ D⁷ G[△] C[△] F[#]⁰ B⁷

13 Em Em[△] Em⁷ Em⁶

17 B⁰ E⁷ Am⁷

21 F[#]⁰ B⁷ Em Em/D

25 F[#]^{7/C#} B⁷ Em

29 **B** Am⁷ D⁷ G[△] C[△]

37 **1** F[#]⁰ B⁷ Em Em[△] E⁷

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#^Ø F#⁷

On est là, on est là, même si

5 Bm⁷ F#⁷ Bm⁷ E⁷ D[△] Dm^{7/F}

Macron ne veut pas, nous on est là, pour l'honneur des travailleurs et pour

11 A/E D#^Ø D[△] C#m⁷ Bm⁷ Bb⁷

un monde meilleur, même si Ma-cron n'veut pas, nous on est là

Ou-dé-a, Casse-toi-d'là ! (mi bémol)

B. Scherrer

Basse sur A

Basse sur A

9 F#^{m7} D[△] Bm⁷ F#^{m7} D[△] Bm⁷

9 F#[△] G#^{m7/F#} A#^{m7/F#} B^{△/F#} C#^{sus4} C#⁷

5 **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[♯]

9

13 A^{sus4} B_b[△] C⁶ B_b[△]

F[△] F[♯] G⁶ G[♯]

17

21 Am⁷ B_b[△] F[△] E⁷

7/8

25 A^{sus4} B_b[△] C⁶ B_b[△]

29 A^{sus4} B_b[△] C⁶ Dm⁷

Em⁷ F[△] G G[♯]

33

37 A^{sus4} B_b[△] C⁶ B_b[△]

F[△] F[♯] G⁶ G[♯]

41

45 Am⁷ B_b[△] F[△] E⁷

3/4

49 A^{sus4} B_b[△] C⁶ B_b[△]

2

53 A^{sus4} B_b[△] C⁶ Dm⁷

57 E^{m7} F[△] G G[♯]₀

61 A^{sus4} B_b[△] C⁶ B_b[△]

65 F[△] F[♯]₀ G⁶ G[♯]₀

69 Am⁷ B_b[△] F[△] E⁷

Planète Ça tourne (mi bémol)

B. Scherrer

A

1 Bm⁹ D[△] E⁷ Bm⁹ D[△] E⁷

7 Bm⁹ D[△] E⁷ Bm⁹ D[△] E⁷

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♭[△]

Pour Juliette (partie II) (mi bémol)

B. Scherrer

1 C[△] Dm⁷ Em⁷ Dm⁷ | 6

4 C[△] Dm⁷ Em⁷ Dm⁷ | 6

7 F[△] Em⁷ Dm⁷ A^{9/C#} | 6

10 Dm⁷ Em⁷ F[△] G⁷ | 6

Pour Manu (mi bémol)

B. Scherrer

The image shows a musical score consisting of 14 staves of music for a solo instrument, likely a flute. The music is in 3/4 time and is written in a treble clef. The key signature changes frequently, indicated by a mix of sharps and flats. The score includes various dynamics such as forte (f), piano (p), and accents. Articulations like staccato dots and slurs are also present. The music is divided into measures by vertical bar lines, and each measure is numbered on the left side. The notes are represented by black dots on the staff, and rests are indicated by empty spaces. The overall style is a complex, melodic piece with a focus on rhythmic variety and harmonic complexity.

49 C# G#m⁷

53 C# G#m⁷

57 C# G# F#

61 C#



Prog-to-log 2000 (mi bémol)

B. Scherrer

1 Am G/A

2 - - -

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

4 - - -

5 C Bb/C

6 - - -

7 F/C C Bb/C F/C G/C

8 - - -

9 Am G/A

10 - - -

2

11 F/A Em/A

The musical score is divided into two staves. The top staff, in F/A, features a melody of eighth and sixteenth notes. The bottom staff, in Em/A, provides harmonic support with eighth and sixteenth note patterns. The music begins with a measure of eighth notes followed by a measure of sixteenth notes. The key signature changes to Em/A, indicated by a sharp sign on the staff.

Provisoire (mi bémol)

B. Scherrer

A Bm⁹ C♯m⁹

5 Bm⁹ C♯m⁹

9 **B** G[△] Bm⁹

13 G[△] C[△]

17 **A** Bm⁹ C♯m⁹

21 Bm⁹ C♯m⁹

25 **B** G[△] Bm⁹

29 G[△] C[△]

33 **B'** F[△] F♯[△]

37 F♯⁷△⁵

41

44 **C** B[△] C♯m⁹ E[△] G[△]



Quettehou Montchaton ? Saint-Vaast ? (mi bémol)

B. Scherrer

Thème

Am⁹

5 Eb[△]

10 D♯m⁹

14 A[△]

19 Solos Am⁹

23 Eb[△]

27 D♯m⁹

31 A[△]

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

B. Scherrer

A D[△] Em⁷ F#m⁷ G[△]
5 E⁷/G#[△] A⁷ A#^{o7} Bm⁷
9 C[△] G[△] A^{sus4} A⁷
13 B Am⁷ E/G#[△] Gm⁷ D/F#[△]
17 1 F⁶ Am/E D#^{o7} E⁷
21 2 F⁶ Am/E B^o B^{b7} A⁷
25 A' D[△] Em⁷ F#m⁷ G[△]
29 E⁷/G#[△] A⁷ A#^{o7} Bm⁷
33 C[△] G[△] A^{sus4} A⁷

Rendez-vous à la Cascade de la Pissoire (mi bémol)

B. Scherrer

A C \triangle Dm 7 Em 7 D \sharp m 7

5 Dm 7 1 G 7 2 G 7

11 E 7 Am 7

15 D 7 G 7

19 A' C \triangle Dm 7 Em 7 D \sharp m 7

23 Dm 7 1 G 7 2 G 7

29 E 7 Am 7

33 D 7 G 7

37 B F \triangle Em 7

41 Dm 7 C \triangle C \sharp 0

45 F \triangle Em 7 D \sharp m 7

49 Dm 7 G 7

2



Risas de Bolivia (mi bémol)

Trad. Bolivie, Arr. B. Scherrer

A

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

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

9 G A⁷ D[△] Em⁷ F#m⁷

12 Bm⁷ Bm⁷ C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷

16 G[△] D[△] F#m⁷ Bm⁷ G[△] D[△] F#m⁷ Bm⁷

20 F#m⁷ Bm⁷ F#m⁷ Bm⁷ F#m⁷ Bm⁷ F#m⁷ Bm⁷ Bm⁷

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

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

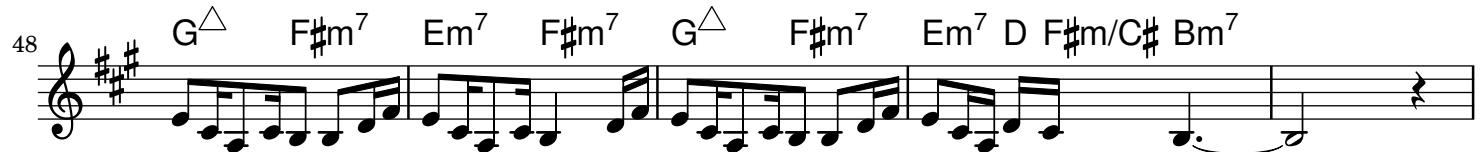
33 Em D F#m/C# Em D F#m/C# Bm D F#m/C#

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

40 Bm⁷ Bm⁷ D F#m/C# Bm D F#m/C# Bm

44 G[△] G#⁰ A G#⁰ G[△] G#⁰ A G#⁰





Rêverie (mi bémol)

B. Scherrer

Sheet music for a solo instrument, likely a flute, featuring seven staves of music with various chords and measures. The music is in 4/4 time and uses a treble clef. The key signature changes throughout the piece, indicated by the number of sharps and flats. Chords include E⁷, C[△], E⁷, C[△], F[△], F[♯]m⁷, G⁶, G⁶, C[△], C[♯]m⁷, D⁶, D⁶, E⁷, C[△], E⁷, C[△], and E⁷, C[△]. Measure numbers 1 and 2 are marked above the staff at measure 15. Measure numbers 1 and 2 are also marked above the staff at measure 29.

Saint Thomas 5/8 (mi bémol)

Sonny Rollins, Arr. BS

Musical score for 'Saint Thomas 5/8 (mi bémol)' featuring two staves of 5/8 time. The score includes measure numbers 1 through 13, chords, and measure endings. The first staff (treble clef) starts with an A⁶ chord. The second staff (bass clef) starts with an A⁶ chord. Measures 5 through 8 show a repeating pattern of A⁶ chords. Measure 9 begins with an A⁶ chord, followed by a C[#]m⁷ chord, and then an F[#]7 chord. Measures 13 through 16 show a progression of chords: Bm⁷, E⁷, A⁶, A⁷/C[#], D⁶, D[#]⁰, and E⁷. Measure endings are indicated by numbers 1, 2, and 3.

1 A⁶ A⁶ A⁶ A⁶
2 A⁶ A⁶ A⁶ A⁶
3 A⁶ A⁶ C[#]m⁷ F[#]7
4 A⁶ A⁶ C[#]m⁷ F[#]7
5 A⁶ A⁶ A⁶ A⁶
6 A⁶ A⁶ A⁶ A⁶
7 A⁶ A⁶ A⁶ A⁶
8 A⁶ A⁶ A⁶ A⁶
9 A⁶ - C[#]m⁷ F[#]7
10 A⁶ - C[#]m⁷ F[#]7
11 Bm⁷ E⁷ A⁶ A⁷/C[#] D⁶ D[#]⁰ E⁷
12 Bm⁷ E⁷ A⁶ A⁷/C[#] D⁶ D[#]⁰ E⁷
13 Bm⁷ E⁷ A⁶ A⁷/C[#] D⁶ D[#]⁰ E⁷
14 Bm⁷ E⁷ A⁶ A⁷/C[#] D⁶ D[#]⁰ E⁷
15 Bm⁷ E⁷ A⁶ A⁷/C[#] D⁶ D[#]⁰ E⁷
16 Bm⁷ E⁷ A⁶ A⁷/C[#] D⁶ D[#]⁰ E⁷

Samba Calor-é-a (mi bémol)

B. Scherrer

Sheet music for Samba Calor-é-a (mi bémol) in 4/4 time, treble clef, and key of A major (three sharps). The music consists of six staves of music, numbered 1 through 11. Chords indicated above the staff include Am⁷, D⁷, Am⁷, D⁷, Am⁷, D⁷, C#m⁷, F#⁷, C#m⁷, F#⁷, C[△], D[△], A[△], D[△], A[△], D[△], A[△], D[△], F[△]9, F[△]9.

Sheet music for Samba Calor-é-a (mi bémol) in 4/4 time, treble and bass clefs. The music consists of two staves, numbered 1 through 3. Chords indicated above the staff include G/A, F/A, Em⁷/A, and Am⁷.

Samba Lek' (mi bémol)

B. Scherrer

The sheet music consists of eight staves of music. The first staff starts with a section labeled 'A' in a box, featuring chords Em^7 and $\text{F}^{\#}\text{m}^7$. The second staff begins with Em^7 and $\text{F}^{\#}\text{m}^7$. The third staff starts with F^{Δ} and E_b^{Δ} . The fourth staff starts with $\text{D}^{\Delta 9}$ and $\text{D}^{\Delta 9}$. The fifth staff, labeled 'B' in a box, starts with $\text{C}^{\#}\text{m}^7$ and Bm^7 . The sixth staff starts with $\text{C}^{\#}\text{m}^7$ and Bm^7 . The seventh staff starts with C^{Δ} and B_b^{Δ} . The eighth staff starts with $\text{F}^{\Delta 9}$ and $\text{F}^{\Delta 9}$. The music is in 4/4 time and uses a treble clef. Chords are indicated by Roman numerals with superscripts (e.g., Em^7 , $\text{F}^{\#}\text{m}^7$, $\text{C}^{\#}\text{m}^7$) and subscripts (e.g., Δ , $\Delta 9$, Δ). Measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 are marked on the left side of the staves.

Samba ni chaussettes (mi bémol)

B. Scherrer

A

1 E D \triangle E D \triangle

5 E D \triangle E D \triangle

9 C B \flat \triangle C B \flat \triangle

13 G \sharp F \sharp G \sharp F \sharp

17 E D \triangle E D \triangle

21 **B** C \triangle Gm F \triangle 9 F Fm \triangle Fm 7

25 Em 7 Em 6 A 0 A 07 Dm 7 G $+$

29 C \triangle Gm F \triangle 9 F Fm \triangle Fm 7

33 Am 7 D 7 F \triangle Fm 7

Samedi matin (mi bémol)

B. Scherrer

A

1 Dm⁷ E_b[△] Dm⁷ E_b[△]

5 Dm⁷ E_b[△] Dm⁷ E_b[△]

9 Dm⁷ E_b[△] Dm⁷ E_b[△]

13 Dm⁷ E_b[△] Dm⁷ E_b[△]

17 B_b/C B_b F/A G[#] Gm D/F[#] Fm

21 **B (Solo 1)**

24 Dm⁷ E_b[△] Dm⁷ E_b[△]

28 Em⁷ F[△] F[#]m⁷ G[△]

36 C[△] C[#]m⁷ D[△] D[#]o⁷

Satirieke (mi bémol)

B. Scherrer

A

Em⁹ Dm⁹ Em⁹ Dm⁹

5 Em⁹ Dm⁹ Em⁹ Dm⁹

9 Em⁹ Dm⁹ Em⁹ Dm⁹

13 **B** C[△] D[△] Em⁷ G[△] G⁶ G

17 Em Em/E♭ Em/D C[△]

21 **A'** Em⁹ Dm⁹ Em⁹ Dm⁹

25 Em⁹ Dm⁹ Em⁹ Dm⁹

29 Em⁹ Dm⁹ Em⁹ Dm⁹

33 **C** C[△] G♯

37 C[△] A♯⁷ D♯⁷

Valse pour Zélie (mi bémol)

B. Scherrer

A Am⁷ D⁷ Am⁷ D⁷

5 Am⁷ D⁷ Am⁷ D⁷

9 G△ C△ G△ C△

13 G△ C△ Cm⁷ B⁷

B F△ C△ F△ C△

37 F△ C△ B_b E⁷

41 Dm⁷ E⁷ Dm⁷ E⁷

C A△ Dm⁷ A△ D△

49 A△ G#⁷ C# C#

53 F#m⁷ E D#ø D△

57 Bm⁷ C#m⁷ D△ E⁷

Without mi (mi bémol)

B. Scherrer

1 Am⁷ D⁷
5 Dm⁷ E⁷ Am⁹
9 C^{#7} F^{#7}
13 B⁷ E⁷
17 Am⁷ D⁷
21 Dm⁷ E⁷ Am⁹

Wuhan connect (mi bémol)

B. Scherrer

1 A⁹ A^{9⁵⁹} A^{6⁹} A^{9⁵⁹}
5 A⁹ A^{9⁵⁹} A^{6⁹} A^{9⁵⁹}
9 C#⁹ C#^{9⁵⁹} C#^{6⁹} C#^{9⁵⁹}
13 C#⁹ C#^{9⁵⁹} C#^{6⁹} C#^{9⁵⁹}
17 F⁹ F^{9⁵⁹} F^{6⁹} F^{9⁵⁹}
21 F⁹ F^{9⁵⁹} F^{6⁹} F^{9⁵⁹}

Zarbi (mi bémol)

B. Scherrer

3/4 time signature, key of B major (two sharps). The music consists of two staves. The top staff starts with Bm⁷, followed by Dm⁷, G#[△], and Eb[△]. The bottom staff starts with Gm⁷, followed by Bb[△], C#[△], and G#[△]. The lyrics are: Zarbi mi bémol, Zarbi mi bémol, Zarbi mi bémol, Zarbi mi bémol.