

# Agent 000 (mi bémol)

B. Scherrer

A musical score for Agent 000 (mi bémol) consisting of four staves of music. The first staff starts with Am<sup>9</sup> in 5/4 time. The second staff begins at measure 5 with B<sub>b</sub><sup>△</sup>. The third staff starts at measure 9 with Dm<sup>7</sup>. The fourth staff begins at measure 13 with C<sup>△</sup>. The score includes various chords such as Am<sup>9</sup>, B<sub>b</sub><sup>△</sup>, D<sup>#</sup><sup>o</sup>, E<sup>7</sup><sub>b9</sub>, F<sup>△</sup>, and B<sub>b</sub><sup>△</sup>, along with rests and measure endings.

# Balade (partie 2) (mi bémol)

B. Scherrer

1 C#m<sup>11</sup> E△  
5 A△<sup>9</sup> C#m<sup>11</sup> 1. 2.  
17 C#m<sup>11</sup> F#m<sup>7</sup>  
21 F#m<sup>7</sup>/D# C#m<sup>11</sup>  
25 B<sup>7</sup> A△ F#m<sup>9</sup> F#m<sup>7</sup>  
29 C#sus4 C#m<sup>7</sup> F#<sup>7</sup> F#m<sup>7</sup>  
33 C#sus4 C#m<sup>7</sup> F#<sup>7</sup> F#m<sup>7</sup>

# Blues (mi bémol)

B. Scherrer

Musical score for Blues (mi bémol) in 12/8 time, treble clef, key of A major (two sharps). The score consists of three staves of music. The first staff starts with an A7 chord. The second staff starts with a D7 chord. The third staff starts with an E7 chord. The music features various note patterns, rests, and dynamic markings.

# Boléro malgré lui (mi bémol)

B. Scherrer

A sus2      A sus2      A sus2      E<sup>7</sup> b<sup>9</sup>  
5      A sus2      A sus2      A sus2      A sus2  
9      A sus2      A sus2      A sus2      E<sup>7</sup> b<sup>9</sup>  
13     F#m<sup>7</sup>      C#<sup>7</sup>/F      A sus2/E      B<sup>7</sup>/D#  
17     A sus2      A sus2      A sus2      A sus2  
21     F#m<sup>7</sup>      C#<sup>7</sup>/F      A sus2/E      B<sup>7</sup>/D#  
25     D<sup>△</sup>      A<sup>△</sup>      D<sup>△</sup>      A<sup>△</sup>  
31     A<sup>△</sup>      C<sup>6</sup>      C<sup>#o</sup>      Em<sup>7</sup>/D      D<sup>△</sup>

# Bolerototo (pour Arnaud) (mi bémol)

B. Scherrer

1

9

21

29

37

A<sup>7</sup>

G<sup>△</sup>

A<sup>7</sup>

D<sup>△</sup>

1. A<sup>7</sup>

2. C<sup>△</sup>

C<sup>7</sup>

F<sup>△</sup>

E<sup>♭</sup><sup>△</sup>

B<sup>♭</sup><sup>△</sup>

E<sup>♭</sup><sup>△</sup>

F<sup>♯</sup><sup>△</sup>

E<sup>△</sup>

E<sup>7</sup>

# Bras cassé (mi bémol)

B. Scherrer

A<sup>△</sup>

D<sup>△</sup>

F<sup>△</sup>

G

A<sup>△</sup>

1 2.

10 Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup> B<sup>7</sup> Em<sup>7</sup>

15 D#<sup>△</sup> G<sup>△</sup> 1 2. G#º

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

B. Scherrer

**A**

1 C<sup>△</sup>

5 C<sup>△</sup>

9 Dm<sup>7</sup> F<sup>△</sup>

13 Dm<sup>7</sup> F<sup>△</sup>

17 **B** C♯<sup>o</sup> Dm<sup>7</sup>

21 Eb<sup>△</sup> Eb<sup>△</sup>

# Chasse à l'homme (mi bémol)

B. Scherrer

The musical score consists of two staves. The top staff is in treble clef, 3/4 time, and the bottom staff is in bass clef, 3/4 time. The key signature is mi bémol (two sharps). The score includes the following chords:

- Measure 1: A (Bm<sup>7</sup>), C#m<sup>7</sup>/B, D<sup>△</sup>/B, E<sup>7</sup>/B
- Measure 9: Bm<sup>7</sup>, C#+/B, D<sup>△</sup>/B, F<sup>△</sup>#5/B
- Measure 17: Em<sup>7</sup>, A<sup>7</sup>, D<sup>△</sup>
- Measure 21: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>
- Measure 25: Cm<sup>7</sup>, F<sup>7</sup>, C#m<sup>7</sup>, F#<sup>7</sup>
- Measure 29: Cm<sup>7</sup>, F<sup>7</sup>, B<sup>△</sup> (1), B<sup>7</sup>#5 (2), B<sup>△</sup> (1), F#<sup>7</sup> (2)

A section labeled "Basse" (Bass) starts at measure 29, continuing the bass line with the same chords.

# Cool modulations (mi bémol)

B. Scherrer

The sheet music consists of eight staves of musical notation. The key signature changes frequently, indicated by labels above the staff:

- Staff 1: F#m<sup>9</sup>
- Staff 2: D△<sup>9</sup>
- Staff 3: F#m<sup>9</sup>
- Staff 4: (empty staff)
- Staff 5: C#m<sup>9</sup>
- Staff 6: Em
- Staff 7: F#m<sup>9</sup>
- Staff 8: C#m<sup>9</sup>
- Staff 9: Em
- Staff 10: (empty staff)
- Staff 11: D△<sup>9</sup>

Measure numbers are present on the left side of each staff. Measure times are mostly 4/4, except for measure 10 which is 2/4. Measures 17 and 30 contain two endings, labeled 1 and 2.

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

B. Scherrer

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

5 Bm<sup>7</sup> A<sup>△</sup>

9 C<sup>△</sup> G<sup>△</sup>

13 F<sup>△⁹</sup>

**B** Cm<sup>7</sup> B<sub>b</sub><sup>△</sup>

17 Cm<sup>7</sup> B<sub>b</sub><sup>△</sup>

21 C<sup>△</sup> G<sup>△</sup>

25 F<sup>△</sup>

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

1 D△ F#m<sup>7</sup> A△  
4 C#m<sup>7</sup> D△ F#m<sup>7</sup>  
7 A△ C#7 #5 C#7 #5  
10 D△ F#m<sup>7</sup> B⁷ b9 / D#  
13 D△ C#m<sup>7</sup> D△ B⁷ b9 / D#  
17 E<sup>sus4</sup> D△ B⁷ B⁷

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

B. Scherrer

**A**

1 C<sup>△</sup> | 2 B<sup>7</sup> | 3 B<sub>b</sub><sup>△</sup> | 4 A<sup>7</sup>

5 C<sup>△</sup> | 6 B<sup>7</sup> | 7 B<sub>b</sub><sup>△</sup> | 8 A<sup>7</sup>

9 C<sup>△</sup> | 10 B<sup>7</sup> | 11 B<sub>b</sub><sup>△</sup> | 12 A<sup>7</sup>

13 C<sup>△</sup> | 14 B<sup>7</sup> | 15 B<sub>b</sub><sup>△</sup> | 16 A<sup>7</sup>

**B**

17 E<sub>b</sub><sup>△</sup> | 18 F<sup>6</sup> | 19 F<sup>#o</sup> | 20 Gm

21 E<sub>b</sub><sup>△</sup> | 22 F<sup>6</sup> | 23 F<sup>#o</sup> | 24 Gm

25 E<sub>b</sub><sup>△</sup> | 26 F<sup>6</sup> | 27 F<sup>#o</sup> | 28 Gm

29 1. G<sup>#7</sup> sus2 | 30 2. G<sup>#7</sup> sus2 | 31 | 32 | 33 |

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

B. Scherrer

A sus2      Fsus2      Dsus2      C<sup>6</sup> sus2

5 A sus2      F<sup>#</sup>7 sus2      Dsus2      Bsus2

9 C<sup>#</sup>m<sup>9</sup>      Bm<sup>9</sup>

13 C<sup>#</sup>m<sup>9</sup>      Gsus2

17 B      F<sup>7</sup> sus4      Eb      Dm<sup>7</sup> #5      C<sup>#</sup>△<sup>6</sup>

21 F<sup>7</sup> sus4      Eb      Dm<sup>7</sup> #5      C<sup>#</sup>△<sup>6</sup>

25 C<sup>7</sup> sus4      B<sub>b</sub><sup>9</sup>      G<sub>#</sub>sus2      Gm<sup>7</sup> #5

Solos

29 C△      D#△

37 C△      D#△

45 D#m<sup>7</sup>      C#△

53 C      A sus2      Fsus2      Dsus2      C<sup>6</sup> sus2

55 A sus2      F<sup>#</sup>7 sus2      Dsus2      Bsus2

# Emotion du petit bonhomme (mi bémol)

B. Scherrer

Musical score for "Emotion du petit bonhomme" in G major, 8th note time signature. The score consists of six staves of music, numbered 1 through 21. The first staff begins with a section labeled [A] in F#m⁹, followed by A△, E△, and B⁹. The second staff continues with F#m⁹, A△, E△, and B⁹. The third staff begins with Bm⁹, G♯⁰, F#m⁹, and Fm♯⁵. The fourth staff begins with B⁷, B⁷♯⁵, D♯⁷, and A⁷♯⁵. The fifth staff begins with [B] D△, E⁹, Fm♯⁵, and F#m⁹. The sixth staff begins with G△, C♯⁷♯⁵, and concludes with a final section.

1 F#m<sup>9</sup> A<sup>△</sup> E<sup>△</sup> B<sup>9</sup>  
5 F#m<sup>9</sup> A<sup>△</sup> E<sup>△</sup> B<sup>9</sup>  
9 Bm<sup>9</sup> G<sup>♯⁰</sup> F#m<sup>9</sup> Fm<sup>♯⁵</sup>  
13 B<sup>7</sup> B<sup>7♯⁵</sup> D<sup>♯⁷</sup> A<sup>7♯⁵</sup>  
17 [B] D<sup>△</sup> E<sup>⁹</sup> Fm<sup>♯⁵</sup> F#m<sup>9</sup>  
21 G<sup>△</sup> C<sup>♯⁷♯⁵</sup>

# Ete 2001 (mi bémol)

B. Scherrer

The musical score for "Ete 2001 (mi bémol)" by B. Scherrer is presented in eight staves. The key signature is mi bémol (two sharps). The time signature varies throughout the piece.

**Chords and Performance Markings:**

- Staff 1 (Treble Clef):** Am⁹, Dm⁷, F△, D♯⁷, E⁷, Dm⁷, E⁷.
- Staff 2 (Treble Clef):** E⁷, F△, Dm⁷, E⁷.
- Staff 3 (Treble Clef):** A△, D△, F♯m⁷, E⁷.
- Staff 4 (Treble Clef):** D♯⁰, D△, C♯m⁷ D△ B⁰⁷, C♯m⁷ D△ B⁰⁷.
- Staff 5 (Treble Clef):** C△, F△, Fm⁷, B♭⁷.
- Staff 6 (Treble Clef):** C⁷, E⁷, D, F♯m, C♯/F.
- Staff 7 (Treble Clef):** A△, D△, F♯m⁷, E⁷.
- Staff 8 (Treble Clef):** F△, Dm⁷, E⁷, F△, Dm⁷, E⁷.
- Staff 9 (Treble Clef):** F△, Dm⁷, E⁷, Am⁹.

**Performance Markings:**

- Measure 1: Measure number 1.
- Measure 2: Measure number 2.
- Measure 3: Measure number 3.
- Measure 4: Measure number 4.
- Measure 5: Measure number 5.
- Measure 6: Measure number 6.
- Measure 7: Measure number 7.
- Measure 8: Measure number 8.
- Measure 9: Measure number 9.
- Measure 10: Measure number 10.
- Measure 11: Measure number 11.
- Measure 12: Measure number 12.
- Measure 13: Measure number 13.
- Measure 14: Measure number 14.
- Measure 15: Measure number 15.
- Measure 16: Measure number 16.
- Measure 17: Measure number 17.
- Measure 18: Measure number 18.
- Measure 19: Measure number 19.
- Measure 20: Measure number 20.
- Measure 21: Measure number 21.
- Measure 22: Measure number 22.
- Measure 23: Measure number 23.
- Measure 24: Measure number 24.
- Measure 25: Measure number 25.
- Measure 26: Measure number 26.
- Measure 27: Measure number 27.
- Measure 28: Measure number 28.
- Measure 29: Measure number 29.
- Measure 30: Measure number 30.

**Tempo and Dynamics:**

- Measure 1: 3/4 time.
- Measure 2: 2/4 time.
- Measure 3: 3/4 time.
- Measure 4: 2/4 time.
- Measure 5: 3/4 time.
- Measure 6: 2/4 time.
- Measure 7: 3/4 time.
- Measure 8: 2/4 time.
- Measure 9: 3/4 time.
- Measure 10: 2/4 time.
- Measure 11: 3/4 time.
- Measure 12: 3/4 time.
- Measure 13: 2/4 time.
- Measure 14: 3/4 time.
- Measure 15: 2/4 time.
- Measure 16: 3/4 time.
- Measure 17: 2/4 time.
- Measure 18: 3/4 time.
- Measure 19: 2/4 time.
- Measure 20: 3/4 time.
- Measure 21: 2/4 time.
- Measure 22: 3/4 time.
- Measure 23: 2/4 time.
- Measure 24: 3/4 time.
- Measure 25: 2/4 time.
- Measure 26: 3/4 time.
- Measure 27: 2/4 time.
- Measure 28: 3/4 time.
- Measure 29: 2/4 time.
- Measure 30: 3/4 time.

# Joie & bonheur (mi bémol)

B. Scherrer

A  
Am<sup>7</sup>

5 F♯m F A 1 2

10 Dm G<sup>7</sup> C△ F△

14 Dm D♯m<sup>6</sup> b5 E<sup>7</sup>

18 Dm G<sup>7</sup> C△ F△

22 B<sup>7</sup> B<sup>7</sup> #5 E<sup>7</sup>

26 A Am<sup>7</sup>

30 F♯m F A

Basse A Am<sup>7</sup> F♯m F A 1 2

# Kronembourg-Virus Valse (mi bémol)

B. Scherrer

The sheet music consists of seven staves of musical notation for a single instrument. The key signature is one sharp (F#). The time signature is 5/4. The music is divided into sections A and B, with variations 1 and 2.

**Section A:**

- Measure 1: C<sup>#</sup>m<sup>7</sup> (A) followed by a bar of B.
- Measure 5: C<sup>#</sup>m<sup>7</sup> followed by a bar of B.
- Measure 9: C<sup>#</sup>m followed by D<sup>#</sup><sup>0</sup>, E<sup>△</sup>, and G<sup>#</sup>m.
- Measure 13: A<sup>△</sup>.
- Measure 18: B (Em).
- Measure 22: Dm.
- Measure 26: Am.
- Measure 30: E<sup>7</sup>.

**Section B:**

- Measure 13: A<sup>△</sup> (continuation).
- Measure 18: D<sup>#</sup><sup>0</sup>.
- Measure 22: E<sup>7</sup>.
- Measure 26: A<sup>#</sup><sup>△</sup>.
- Measure 30: E<sup>7</sup>.

**Section 2:**

- Measure 13: A<sup>△</sup>.
- Measure 18: - (rest).
- Measure 22: - (rest).
- Measure 26: - (rest).
- Measure 30: - (rest).

# La demoiselle de Montréal (mi bémol)

Bruno Scherrer

The sheet music consists of ten staves of music. The key signature is Mi Bémol major (two sharps). The time signature is 3/4 throughout. The music is divided into sections:

- Section A:** Starts at measure 1. Chords: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>. Measure 5: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>. Measure 9: C♯<sup>0</sup>, F♯<sup>7</sup>, Bm<sup>7</sup>, Dm. Measure 13: A, F<sup>6</sup>, G<sup>6</sup>, A, F<sup>6</sup>, G<sup>6</sup>.
- Section B:** Starts at measure 19. Chords: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, F<sup>△</sup>. Measure 23: B<sup>0</sup>, E<sup>7</sup>, Am<sup>7</sup>, A<sup>7</sup>. Measure 27: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, F<sup>△</sup>.
- Section C:** Starts at measure 31. Chords: B<sup>0</sup>, E<sup>7</sup>, A<sup>△</sup>. Measure 35: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>. Measure 39: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>. Measure 43: C♯<sup>0</sup>, F♯<sup>7</sup>, Bm<sup>7</sup>. Measure 47: B<sup>0</sup>, B♭<sup>7</sup>, A<sup>△</sup>, A<sup>△</sup>. Measure 51: B<sup>0</sup>, B♭<sup>7</sup>, A<sup>△</sup>.
- Section A':** Starts at measure 31. Chords: B<sup>0</sup>, E<sup>7</sup>, A<sup>△</sup>.

Measure numbers are indicated on the left side of each staff.

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

55

63

73

81

89

101

# La laïcité, c'est ça ! (mi bémol)

B. Scherrer

Musical score for "La laïcité, c'est ça !" in Mi Bémol (D major). The score consists of two staves of music with lyrics. The key signature changes at various points, indicated by labels above the staff.

**Measure 1:** D, E, E<sup>#</sup>, F<sup>#</sup>m

**Measure 5:** D, E, E<sup>#</sup>, F<sup>#</sup>m

**Measure 9:** D, D<sup>#</sup>, E, E<sup>#</sup>

**Measure 13:** F<sup>#</sup>m, F<sup>#</sup>/A<sup>#</sup>, Bm

**Measure 17:** Em/F<sup>x</sup>, Bm/F<sup>#</sup>, C<sup>#7</sup>/E<sup>#</sup>, Em

**Measure 21:** Em/F<sup>x</sup>, Bm/F<sup>#</sup>, C<sup>#7</sup>/E<sup>#</sup>, F<sup>#sus4</sup>, F<sup>#</sup>

**Measure 25:** D<sup>#</sup>m, G<sup>#</sup>, D<sup>#</sup>m, G<sup>#</sup>

29 D<sup>#</sup>m G<sup>#</sup> E<sup>△</sup>

33 Cm B<sub>b</sub>/D E<sub>b</sub> F

37 Cm B<sub>b</sub>/D E<sub>b</sub> F

41 D E F<sup>o</sup> F<sup>#</sup>m

45 D E F<sup>#</sup>m

Measure 29: D<sup>#</sup>m (two notes), G<sup>#</sup> (one note), E<sup>△</sup> (one note). Measure 30: Rest. Measures 31-32: Rests. Measure 33: Cm (one note), B<sub>b</sub>/D (two notes), E<sub>b</sub> (one note), F (one note). Measure 34: Rest. Measures 35-36: Rests. Measure 37: Cm (one note), B<sub>b</sub>/D (two notes), E<sub>b</sub> (one note), F (one note). Measure 38: Rest. Measures 39-40: Rests. Measure 41: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 42: Rest. Measures 43-44: Rests. Measure 45: D (one note), E (one note), F<sup>#</sup>m (two notes). Measure 46: Rest. Measures 47-48: Rests. Measure 49: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 50: Rest. Measures 51-52: Rests. Measure 53: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 54: Rest. Measures 55-56: Rests. Measure 57: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 58: Rest. Measures 59-60: Rests. Measure 61: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 62: Rest. Measures 63-64: Rests. Measure 65: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 66: Rest. Measures 67-68: Rests. Measure 69: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 70: Rest. Measures 71-72: Rests. Measure 73: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 74: Rest. Measures 75-76: Rests. Measure 77: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 78: Rest. Measures 79-80: Rests. Measure 81: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 82: Rest. Measures 83-84: Rests. Measure 85: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 86: Rest. Measures 87-88: Rests. Measure 89: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 90: Rest. Measures 91-92: Rests. Measure 93: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 94: Rest. Measures 95-96: Rests. Measure 97: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 98: Rest. Measures 99-100: Rests.

# La naine des neiges (mi bémol)

B. Scherrer

Musical score for "La naine des neiges" in Mi Bémol (D major). The score consists of six staves of music. Staff A (measures 1-5) shows eighth-note chords in common time. Staff B (measures 6-13) continues the eighth-note chords. Staff C (measures 14-19) features chords with grace notes and includes harmonic labels: C♯m, B/C♯, C♯m, B/C♯, C♯m. Staff D (measures 20-25) shows chords with grace notes and includes harmonic labels: C♯m⁷, A△, B⁷, E△. Staff E (measures 26-31) shows chords with grace notes and includes harmonic labels: A△, D♯⁰, G♯⁷. Staff F (measures 32-37) shows chords with grace notes and includes harmonic labels: A△, D♯⁰, B⁶ sus4, B+, B.

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♯⁰ E△ E△

26 1 A△ D♯⁰ G♯⁷

30 2 A△ D♯⁰ B⁶ sus4 B+ B

# 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.

Am<sup>9</sup>      E♭△      F△      G△

5      Am<sup>9</sup>      E♭△      F△      C△

9      Em      Em<sup>△</sup>/E♭      Em<sup>7</sup>/D      Em<sup>6</sup>/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)

# Blues du con fini (mi bémol)

B. Scherrer

Musical score for "Blues du con fini (mi bémol)" in 6/8 time, treble clef, key of A major (two sharps). The score consists of eight staves of music with various chords and rests. The chords labeled are:

- Measure 1: A<sup>△</sup>, C#m<sup>7</sup>, F#<sup>△</sup>, F#<sup>7</sup>
- Measure 5: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>, A<sup>7</sup>
- Measure 9: D<sup>△</sup>, D#<sup>07</sup>, A/E, C#<sup>7</sup>/F
- Measure 13: F#m<sup>7</sup>, B<sup>7</sup>/D#, Bm<sup>9</sup>, E+
- Measure 17: A<sup>△</sup>, C#m<sup>7</sup>, F#<sup>△</sup>, F#<sup>7</sup>
- Measure 21: Bm<sup>7</sup>, F#<sup>7</sup>/A#, D<sup>△ 9</sup>, Dm
- Measure 25: A, C#+/F, F#m, B<sup>7</sup>/D#
- Measure 29: Bm<sup>9</sup>, E+, A<sup>△ 9</sup>

# Le Marché Turc (mi bémol)

Raoul Petite (Têt de Kran, 1995) / Mozart

Musical score for "Le Marché Turc" in mi bémol (F# minor). The score is divided into four staves:

- Staff 1 (Top): Measures 1-4. Chords: Fm, Fm, Fm, Am.
- Staff 2 (Second from top): Measures 5-8. Chords: Em, Em, Em, D, D.
- Staff 3 (Third from top): Measures 9-12. Chords: Bb, G#, Bb, G#.
- Staff 4 (Bottom): Measures 13-16. Chords: Gm, E, Gm, E, E, E.

Measure numbers 1 and 2 are indicated above the staff lines in brackets.

# Le meilleur est à venir (mi bémol)

B. Scherrer

**A** Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> C<sup>7</sup>

5 Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> B<sub>b</sub><sup>△</sup>

9 Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> C<sup>7</sup>

13 Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> B<sub>b</sub><sup>△</sup>

**B**

17 C G/B Gm/B<sub>b</sub> A<sup>7</sup>

21 Gm<sup>7</sup> F<sup>6 10</sup> A<sup>7/E</sup> A<sup>7</sup>

25 B<sub>b</sub> A<sup>7#5</sup> G<sup>#°</sup> A<sup>7</sup>

29 Gm<sup>7</sup> F<sup>6 10</sup> A<sup>7/E</sup> D<sup>#△b5</sup>

35 **C (contre-chant)** Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> C<sup>7</sup>

39 Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> B<sub>b</sub><sup>△</sup>

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

B. Scherrer

3/4 time, mi bémol key signature.

Chords and notes:

- Measures 1-4: A, E/A, G/A, D/A
- Measures 5-8: Dm/A, A, B/A, E<sup>7</sup>/A, E<sup>7</sup>
- Measures 9-12: A, E/A, G/A, D/A
- Measures 13-16: Dm/A, A, B/A, E<sup>7</sup>
- Measures 17-20: C, B<sub>b</sub>/C, F/C, G<sub>#</sub><sup>5</sup>/C
- Measures 21-24: Gm<sup>6</sup>/C, D/C, F/C, G<sup>7</sup>/C
- Measures 25-28: C, B<sub>b</sub>/C, F/C, G<sub>#</sub><sup>5</sup>/C
- Measures 29-32: Gm<sup>6</sup>/C, D/C, F/C
- Measures 33-36: Am/E, F, D<sup>7</sup>/F<sub>#</sub><sup>7</sup>, G
- Measures 37-40: E/G<sub>#</sub>, Am, F<sub>#</sub><sup>7</sup>/A<sub>b</sub>, Bm
- Measures 41-44: C, A<sup>7</sup>/C<sub>#</sub><sup>7</sup>, D<sup>7</sup>, D<sup>#</sup><sup>7</sup>
- Measures 45-48: Em, E<sup>7</sup>

# Liquide (mi bémol)

B. Scherrer

A

F#m D<sup>△</sup> F#m D<sup>△</sup>

D#<sup>○</sup> G# Bm C#<sup>7</sup>

F#m D<sup>△</sup> 1. F#m D<sup>△</sup> 2. F#m D<sup>△</sup>

C#<sup>9</sup> Em<sup>9</sup> C<sup>△</sup> F<sup>△</sup>

C#<sup>9</sup> Em<sup>9</sup> C<sup>△</sup> F<sup>△</sup>

G A B

# Marche (mi bémol)

B. Scherrer

A

7

11

15

19

23

53

57

61

65

69

E/A D/A E/A A

F♯m E/F♯ D/F♯ A/F♯

Am/F G/F F△ G/F

C△

B♭△

F△

[B] E♭△

B♭△

E♭△

F♯△

E△ E<sup>7</sup>

# Mineur/Majeur (mi bémol)

B. Scherrer

Am<sup>7</sup>      G<sup>#</sup>m<sup>7</sup>      G<sup>6</sup> sus4      F<sup>#</sup>ø  
F△      D<sup>#</sup>ø<sup>7</sup>      E+      E<sup>7</sup>  
F△      A△<sup>9</sup>      F△      A  
B<sup>b</sup>△      Bø<sup>7</sup>      E<sup>7</sup>      Gsus2  
A△<sup>9</sup>      E<sup>7/G#</sup>      E<sup>6</sup>      E<sup>7</sup>      A  
D/F<sup>#</sup>      F<sup>6</sup> sus4      F+      E<sup>6</sup>      E<sup>7</sup>      A

# Nouveau Morceau (mi bémol)

B. Scherrer

4

5

9

13

17

21

25

F#<sup>7</sup>

F#<sup>7</sup>

G<sup>△</sup>

G<sup>△</sup>

F#m

C#/G#<sup>△</sup>

A

B<sup>7</sup>

Em<sup>7</sup>

B<sup>7</sup>

Em<sup>7</sup>

F#<sup>7</sup>

Bm<sup>7</sup>

C<sup>△</sup>

A#<sup>o7</sup>

G<sup>△</sup>

Em<sup>7</sup>

F#<sup>7</sup>

Em<sup>7</sup>

F#m<sup>7</sup>

F<sup>△</sup>

D#<sup>△</sup>

C#<sup>△</sup>

F<sup>△</sup>

# Oblivion (mi bémol)

A. Piazzola, arr. B. Scherrer

**A1**

Em Em<sup>△</sup> Em<sup>7</sup> Em<sup>△</sup>

5 Em Em<sup>△</sup> Em<sup>7</sup> Em<sup>6</sup>

9 Am<sup>7</sup> D<sup>7</sup> G<sup>△</sup> C<sup>△</sup> F#<sup>△</sup> B<sup>7</sup>

13 Em Em<sup>△</sup> Em<sup>7</sup> Em<sup>6</sup>

17 B<sup>0</sup> E<sup>7</sup> Am<sup>7</sup>

21 F#<sup>△</sup> B<sup>7</sup> Em Em/D

25 F#<sup>7/C#<sup>△</sup></sup> B<sup>7</sup> Em

29 **B** Am<sup>7</sup> D<sup>7</sup> G<sup>△</sup> C<sup>△</sup>

37 **1** F#<sup>△</sup> B<sup>7</sup> Em Em<sup>△</sup> Em<sup>7</sup>

45 **2** F#<sup>7</sup> B<sup>7</sup> Em Em<sup>△</sup> Em<sup>7</sup> Em<sup>△</sup>

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

Trad. stade de foot manif / Arr. B Scherrer

N.C. A<sup>△</sup> Bm<sup>7</sup> C♯m<sup>7</sup> C♯° F♯<sup>7</sup>

On est là, on est là, même si

Bm<sup>7</sup> F♯<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

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

D<sup>△</sup> Dm<sup>7</sup>/F A/E D♯°

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

D<sup>△</sup> C♯m<sup>7</sup> Bm<sup>7</sup> B♭<sup>7</sup>

Ma - cron n'veut pas, nous on est là

# Ou-dé-a, Casse-toi-d'là ! (mi bémol)

B. Scherrer

**Basse sur A**

F#m<sup>7</sup> D<sup>△</sup> Bm<sup>7</sup> F#m<sup>7</sup> D<sup>△</sup> Bm<sup>7</sup>  
9 F#<sup>△</sup> G#m<sup>7</sup>/F# A#m<sup>7</sup>/F# B<sup>△</sup>/F# C#sus4 C#<sup>7</sup>  
A F#m<sup>7</sup> D<sup>△</sup> Bm<sup>7</sup>  
5 F#m<sup>7</sup> D<sup>△</sup> Bm<sup>7</sup>  
9 F#<sup>△</sup> G#m<sup>7</sup>/F# A#m<sup>7</sup>/F# B<sup>△</sup>/F#  
13 C#sus4 C#<sup>7</sup> 1 2  
18 B D#<sup>7</sup> G#m<sup>7</sup> C#sus4 C#<sup>7</sup> F#<sup>△</sup>  
22 D#<sup>7</sup> G#m<sup>7</sup> C#sus4 C#<sup>7</sup> F#<sup>△</sup>  
26 A#<sup>7</sup> D#m<sup>7</sup> G#<sup>7</sup>  
30 C#sus4 C#<sup>7</sup>

# Perdre son temps (mi bémol)

B. Scherrer

**4/4**

1 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

5 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> Dm<sup>7</sup>

Em<sup>7</sup> F<sup>△</sup> G G<sup>♯</sup><sup>o7</sup>

9

13 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

F<sup>△</sup> F<sup>♯</sup><sup>o</sup> G<sup>6</sup> G<sup>♯</sup><sup>o7</sup>

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

**7/8**

25 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> Dm<sup>7</sup>

Em<sup>7</sup> F<sup>△</sup> G G<sup>♯</sup><sup>o7</sup>

33

37 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

F<sup>△</sup> F<sup>♯</sup><sup>o</sup> G<sup>6</sup> G<sup>♯</sup><sup>o7</sup>

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

**3/4**

49 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

3 3 3 3

2

53 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> Dm<sup>7</sup>

Em<sup>7</sup> F<sup>△</sup> G G<sup>♯</sup><sup>o7</sup>

61 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

F<sup>△</sup> F<sup>♯</sup><sup>o</sup> G<sup>6</sup> G<sup>♯</sup><sup>o7</sup>

69 Am<sup>7</sup> B<sub>b</sub><sup>△</sup> F<sup>△</sup> E<sup>7</sup><sub>b9</sub>

53

57

61

65

69

# Planète Ça tourne (mi bémol)

B. Scherrer

**A**

Bm<sup>9</sup> D<sup>△</sup> E<sup>7</sup> Bm<sup>9</sup> D<sup>△</sup> E<sup>7</sup>

7 Bm<sup>9</sup> D<sup>△</sup> E<sup>7</sup> Bm<sup>9</sup> D<sup>△</sup> E<sup>7</sup>

**B**

13 B<sup>△</sup> G♯m<sup>7</sup> F♯<sup>7</sup> B<sup>△</sup> G♯m<sup>7</sup> F♯<sup>7</sup>

19 B<sup>△</sup> G♯m<sup>7</sup> F♯<sup>7</sup> B<sup>△</sup> B<sup>△</sup>

**C**

24 E♭<sup>△</sup> Cm<sup>7</sup> B♭<sup>7</sup> E♭<sup>△</sup> Cm<sup>7</sup> B♭<sup>7</sup>

30 E♭<sup>△</sup> Cm<sup>7</sup> B♭<sup>7</sup> E♭<sup>△</sup> E♭<sup>△</sup>

# Pour Juliette (partie II) (mi bémol)

B. Scherrer

Musical score for "Pour Juliette (partie II) (mi bémol)" by B. Scherrer. The score consists of six staves of music, each with a treble clef and a key signature of one flat (B-flat). The time signature varies between common time (4/4), 6/8, and 9/8.

The score includes the following chords:

- Measure 1: C<sup>△</sup>, Dm<sup>7</sup>, Em<sup>7</sup>, Dm<sup>7</sup>
- Measure 2: Dm<sup>7</sup>, Em<sup>7</sup>, Dm<sup>7</sup>
- Measure 3: C<sup>△</sup>, Dm<sup>7</sup>, Em<sup>7</sup>, Dm<sup>7</sup>
- Measure 4: Dm<sup>7</sup>, Em<sup>7</sup>, Dm<sup>7</sup>
- Measure 5: F<sup>△</sup>, Em<sup>7</sup>, Dm<sup>7</sup>, A<sup>9/C♯</sup>
- Measure 6: Dm<sup>7</sup>, Em<sup>7</sup>, F<sup>△</sup>, G<sup>7</sup>
- Measure 7: Dm<sup>7</sup>, Em<sup>7</sup>, F<sup>△</sup>, G<sup>7</sup>

Measure numbers are indicated at the beginning of each staff: 1, 2, 3, 4, 5, 6, 7, and 10.

# Pour Manu (mi bémol)

B. Scherrer

The sheet music for "Pour Manu (mi bémol)" by B. Scherrer is a single staff of music. The key signature is two sharps (A major), indicated by a treble clef and two sharp symbols. The time signature is 3/4. The music is divided into measures by vertical bar lines. Above each measure, the root note of the chord is written in a triangle symbol. The chords and notes are as follows:

- Measure 1: A△ (two eighth notes), C#m<sup>7</sup> (two eighth notes), D△ (one eighth note), followed by a measure change.
- Measure 2: A△ (two eighth notes), C#m<sup>7</sup> (two eighth notes), D△ (one eighth note), followed by a measure change.
- Measure 3: F#m<sup>7</sup> (two eighth notes), A (one eighth note), B<sup>7</sup> (one eighth note), B<sup>7</sup> (one eighth note).
- Measure 4: F#m<sup>7</sup> (two eighth notes), G#° (one eighth note), A (one eighth note), B<sup>7</sup> (one eighth note).
- Measure 5: B△ (two eighth notes), D#m<sup>7</sup> (two eighth notes), E△ (one eighth note), followed by a measure change.
- Measure 6: B△ (two eighth notes), D#m<sup>7</sup> (two eighth notes), E△ (one eighth note), followed by a measure change.
- Measure 7: G#m<sup>7</sup> (two eighth notes), B (one eighth note), C#<sup>7</sup> (one eighth note), C#<sup>7</sup> (one eighth note).
- Measure 8: G#m<sup>7</sup> (two eighth notes), A#° (one eighth note), B (one eighth note), C#<sup>7</sup> (one eighth note).
- Measure 9: A△ (two eighth notes), C#m<sup>7</sup> (two eighth notes), D△ (one eighth note), followed by a measure change.
- Measure 10: A△ (two eighth notes), C#m<sup>7</sup> (two eighth notes), D△ (one eighth note), followed by a measure change.
- Measure 11: F#m<sup>7</sup> (two eighth notes), A (one eighth note), B<sup>7</sup> (one eighth note), B<sup>7</sup> (one eighth note).
- Measure 12: F#m<sup>7</sup> (two eighth notes), G#° (one eighth note), A (one eighth note), B<sup>7</sup> (one eighth note).

Grace notes are indicated by small eighth-note heads with a slash through them. Measure numbers are placed at the beginning of each measure: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

49 C# G $\sharp$ m<sup>7</sup>

53 C# G $\sharp$ m<sup>7</sup>

57 C# G $\sharp$  F $\sharp$

61 C#

This musical score displays a single melodic line across seven staves. The key signature is G major, indicated by three sharps. The melody consists primarily of eighth-note pairs. Chords are labeled above the staff: G $\sharp$ m<sup>7</sup> at measures 50, 53, 55, and 57; and C# at measures 49, 51, 52, 54, 56, and 58. Measure 50 includes a grace note. Measures 50 and 53 feature three-measure groups indicated by brackets under the bass notes. Measures 51 and 55 show sixteenth-note patterns. Measures 52 and 56 begin with eighth-note pairs. Measures 54 and 58 end with eighth-note pairs. Measure 57 ends with a G $\sharp$  note. Measure 61 concludes with a C# note.

# Prog-to-log 2000 (mi bémol)

B. Scherrer

The musical score is composed of five staves of music. The first staff starts in A major (Am) at 14/8 time. The second staff begins with a blank line. The third staff starts in F/A at 14/8 time. The fourth staff starts with a blank line. The fifth staff starts in C at 14/8 time. The sixth staff begins with a blank line. The seventh staff starts in F/C at 14/8 time. The eighth staff begins with a blank line. The ninth staff starts in Am at 20/8 time. The tenth staff begins with a blank line.

Key changes indicated in the score:

- Am (Staff 1)
- G/A (Staff 1)
- F/A (Staff 3)
- Am G/A F/A Em/A (Staff 3)
- C (Staff 5)
- B♭/C (Staff 5)
- F/C C B♭/C F/C G/C (Staff 7)
- Am G/A (Staff 9)

2

11 F/A

Em/A

A musical score consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The music consists of eighth and sixteenth note patterns. Measure 1 starts with a quarter note followed by an eighth note. Measures 2-3 show a repeating pattern of eighth notes. Measure 4 features a sixteenth-note run. Measures 5-6 show a return to the eighth-note pattern. Measures 7-8 feature a sixteenth-note run. Measures 9-10 show a return to the eighth-note pattern. Measures 11-12 feature a sixteenth-note run. Measures 13-14 show a return to the eighth-note pattern. Measures 15-16 feature a sixteenth-note run. Measures 17-18 show a return to the eighth-note pattern. Measures 19-20 feature a sixteenth-note run. Measures 21-22 show a return to the eighth-note pattern. Measures 23-24 feature a sixteenth-note run. Measures 25-26 show a return to the eighth-note pattern. Measures 27-28 feature a sixteenth-note run. Measures 29-30 show a return to the eighth-note pattern. Measures 31-32 feature a sixteenth-note run. Measures 33-34 show a return to the eighth-note pattern. Measures 35-36 feature a sixteenth-note run. Measures 37-38 show a return to the eighth-note pattern. Measures 39-40 feature a sixteenth-note run. Measures 41-42 show a return to the eighth-note pattern. Measures 43-44 feature a sixteenth-note run. Measures 45-46 show a return to the eighth-note pattern. Measures 47-48 feature a sixteenth-note run. Measures 49-50 show a return to the eighth-note pattern. Measures 51-52 feature a sixteenth-note run. Measures 53-54 show a return to the eighth-note pattern. Measures 55-56 feature a sixteenth-note run. Measures 57-58 show a return to the eighth-note pattern. Measures 59-60 feature a sixteenth-note run. Measures 61-62 show a return to the eighth-note pattern. Measures 63-64 feature a sixteenth-note run. Measures 65-66 show a return to the eighth-note pattern. Measures 67-68 feature a sixteenth-note run. Measures 69-70 show a return to the eighth-note pattern. Measures 71-72 feature a sixteenth-note run. Measures 73-74 show a return to the eighth-note pattern. Measures 75-76 feature a sixteenth-note run. Measures 77-78 show a return to the eighth-note pattern. Measures 79-80 feature a sixteenth-note run. Measures 81-82 show a return to the eighth-note pattern. Measures 83-84 feature a sixteenth-note run. Measures 85-86 show a return to the eighth-note pattern. Measures 87-88 feature a sixteenth-note run. Measures 89-90 show a return to the eighth-note pattern. Measures 91-92 feature a sixteenth-note run. Measures 93-94 show a return to the eighth-note pattern. Measures 95-96 feature a sixteenth-note run. Measures 97-98 show a return to the eighth-note pattern. Measures 99-100 feature a sixteenth-note run. Measures 101-102 show a return to the eighth-note pattern. Measures 103-104 feature a sixteenth-note run. Measures 105-106 show a return to the eighth-note pattern. Measures 107-108 feature a sixteenth-note run. Measures 109-110 show a return to the eighth-note pattern. Measures 111-112 feature a sixteenth-note run. Measures 113-114 show a return to the eighth-note pattern. Measures 115-116 feature a sixteenth-note run. Measures 117-118 show a return to the eighth-note pattern. Measures 119-120 feature a sixteenth-note run. Measures 121-122 show a return to the eighth-note pattern. Measures 123-124 feature a sixteenth-note run. Measures 125-126 show a return to the eighth-note pattern. Measures 127-128 feature a sixteenth-note run. Measures 129-130 show a return to the eighth-note pattern. Measures 131-132 feature a sixteenth-note run. Measures 133-134 show a return to the eighth-note pattern. Measures 135-136 feature a sixteenth-note run. Measures 137-138 show a return to the eighth-note pattern. Measures 139-140 feature a sixteenth-note run. Measures 141-142 show a return to the eighth-note pattern. Measures 143-144 feature a sixteenth-note run. Measures 145-146 show a return to the eighth-note pattern. Measures 147-148 feature a sixteenth-note run. Measures 149-150 show a return to the eighth-note pattern. Measures 151-152 feature a sixteenth-note run. Measures 153-154 show a return to the eighth-note pattern. Measures 155-156 feature a sixteenth-note run. Measures 157-158 show a return to the eighth-note pattern. Measures 159-160 feature a sixteenth-note run. Measures 161-162 show a return to the eighth-note pattern. Measures 163-164 feature a sixteenth-note run. Measures 165-166 show a return to the eighth-note pattern. Measures 167-168 feature a sixteenth-note run. Measures 169-170 show a return to the eighth-note pattern. Measures 171-172 feature a sixteenth-note run. Measures 173-174 show a return to the eighth-note pattern. Measures 175-176 feature a sixteenth-note run. Measures 177-178 show a return to the eighth-note pattern. Measures 179-180 feature a sixteenth-note run. Measures 181-182 show a return to the eighth-note pattern. Measures 183-184 feature a sixteenth-note run. Measures 185-186 show a return to the eighth-note pattern. Measures 187-188 feature a sixteenth-note run. Measures 189-190 show a return to the eighth-note pattern. Measures 191-192 feature a sixteenth-note run. Measures 193-194 show a return to the eighth-note pattern. Measures 195-196 feature a sixteenth-note run. Measures 197-198 show a return to the eighth-note pattern. Measures 199-200 feature a sixteenth-note run.

# Provisoire (mi bémol)

B. Scherrer

A Bm<sup>9</sup> C♯m<sup>9</sup>

5 Bm<sup>9</sup> C♯m<sup>9</sup>

9 B G<sup>△</sup> Bm<sup>9</sup>

13 G<sup>△</sup> C<sup>△</sup>

17 A Bm<sup>9</sup> C♯m<sup>9</sup>

21 Bm<sup>9</sup> C♯m<sup>9</sup>

25 B G<sup>△</sup> Bm<sup>9</sup>

29 G<sup>△</sup> C<sup>△</sup>

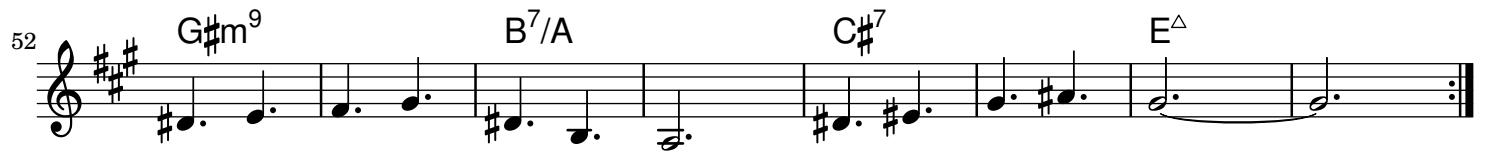
33 B' F<sup>△</sup> F♯<sup>△</sup>

37 F♯<sup>△</sup><sup>5</sup> F♯<sup>△</sup>

41 B G<sup>△</sup>

44 C B<sup>△</sup> C♯m<sup>9</sup> E<sup>△</sup> G<sup>△</sup>

2



# Quettehou Montchaton ? Saint-Vaast ? (mi bémol)

B. Scherrer

## Thème

Am<sup>9</sup>

5 Eb<sup>△</sup>

10 D♯m<sup>9</sup>

14 A<sup>△</sup>

19 Solos Am<sup>9</sup>

23 Eb<sup>△</sup>

27 D♯m<sup>9</sup>

31 A<sup>△</sup>

# 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△), Em<sup>7</sup>, F#m<sup>7</sup>, and G△. Measures 5-8 show E<sup>7</sup>/G# (E/G#), A<sup>7</sup>, A#<sup>o7</sup>, and Bm<sup>7</sup>. Measures 9-12 show C△, G△, A<sup>sus4</sup>, and A<sup>7</sup>. Staff changes occur at measure 13, where the key signature changes to two sharps (B). Measures 13-16 show B (Am<sup>7</sup>), E/G# (E/G#), Gm<sup>7</sup>, and D/F# (D/F#). Measures 17-20 show F<sup>6</sup> (F), Am/E (Am/E), D#<sup>o7</sup> (D#o7), and E<sup>7</sup> (E). Measures 21-24 show F<sup>6</sup> (F), Am/E (Am/E), B<sup>o</sup> (B<sup>o</sup>), B<sub>b</sub><sup>7</sup> (B<sub>b</sub><sup>7</sup>), and A<sup>7</sup> (A<sup>7</sup>). Measure 25 starts with a new section labeled A' (key signature of one sharp). Measures 25-28 show D△ (D△), Em<sup>7</sup> (Em<sup>7</sup>), F#m<sup>7</sup> (F#m<sup>7</sup>), and G△ (G△). Measures 29-32 show E<sup>7</sup>/G# (E<sup>7</sup>/G#), A<sup>7</sup> (A<sup>7</sup>), A#<sup>o7</sup> (A#<sup>o7</sup>), and Bm<sup>7</sup> (Bm<sup>7</sup>). Measures 33-36 show C△ (C△), G△ (G△), A<sup>sus4</sup> (A<sup>sus4</sup>), and A<sup>7</sup> (A<sup>7</sup>).

# 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 $^7$

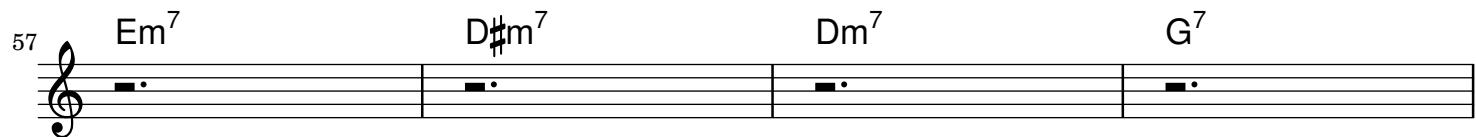
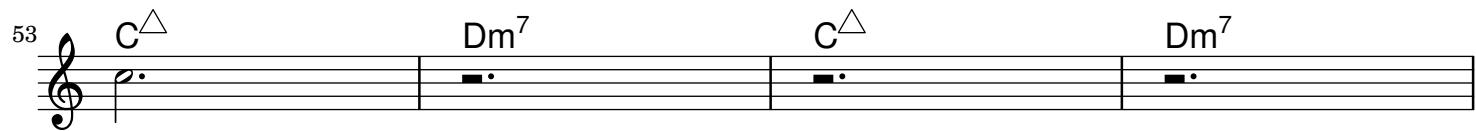
41 Dm $^7$  C $\triangle$  C $\sharp$  $\varnothing$

45 F $\triangle$  Em $^7$  D $\sharp$ m $^7$

49 Dm $^7$  G $^7$

The musical score is composed of ten staves of music for a single instrument. The key signature is mi bémol (B-flat major). The time signature varies between 3/4 and 2/4. The music is divided into sections labeled A, A', and B, each with specific chords and patterns. Measure numbers are provided on the left side of each staff.

2



# Risas de Bolivia (mi bémol)

Trad. Bolivie, Arr. B. Scherrer

**A**

Bm<sup>7</sup> C#m<sup>7</sup>/F# D<sup>△</sup>/B C#m<sup>7</sup>/F# Bm<sup>7</sup> C#m<sup>7</sup>/F#

D<sup>△</sup> C#m<sup>7</sup>/F# Bm<sup>7</sup> C#m<sup>7</sup>/F# Bm<sup>7</sup> C#m<sup>7</sup>/F# Bm<sup>7</sup>

G A<sup>7</sup> D<sup>△</sup> Em<sup>7</sup> F#m<sup>7</sup>

Bm<sup>7</sup> Bm<sup>7</sup> C#m<sup>7</sup>/F# Bm<sup>7</sup> C#m<sup>7</sup>/F# Bm<sup>7</sup>

G<sup>△</sup> D<sup>△</sup> F#m<sup>7</sup> Bm<sup>7</sup> G<sup>△</sup> D<sup>△</sup> F#m<sup>7</sup> Bm<sup>7</sup>

F#m<sup>7</sup> Bm<sup>7</sup> F#m<sup>7</sup> Bm<sup>7</sup> F#m<sup>7</sup> Bm<sup>7</sup> F#m<sup>7</sup> Bm<sup>7</sup> Bm<sup>7</sup>

**Solos**

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

**B**

Bm<sup>7</sup> Bm Bm<sup>△</sup>/A# Bm<sup>7</sup>/A Bm<sup>6</sup>/G# G<sup>△</sup> F#m<sup>7</sup>

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

Bm G<sup>△</sup> G<sup>△</sup>/F# Em<sup>7</sup> D F#m/C# Bm<sup>7</sup> F#<sup>7</sup>/A# F#<sup>7</sup> F#<sup>7</sup>/A#

Bm<sup>7</sup> Bm<sup>7</sup> D F#m/C# Bm D F#m/C# Bm

G<sup>△</sup> G<sup>#</sup> A G<sup>#</sup> G<sup>△</sup> G<sup>#</sup> A G<sup>#</sup>



# Rêverie (mi bémol)

B. Scherrer

1 E<sup>7</sup> C<sup>△</sup> E<sup>7</sup> C<sup>△</sup> 3 E<sup>7</sup> C<sup>△</sup>

5 E<sup>7</sup> C<sup>△</sup> E<sup>7</sup> C<sup>△</sup> 1. 2.

10 F<sup>△</sup> F#m<sup>7</sup>

14 G<sup>6</sup> G<sup>6</sup>

18 C<sup>△</sup> C#m<sup>7</sup>

22 D<sup>6</sup> D<sup>6</sup>

26 E<sup>7</sup> C<sup>△</sup> E<sup>7</sup> C<sup>△</sup>

30 E<sup>7</sup> C<sup>△</sup> E<sup>7</sup> C<sup>△</sup>

# 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: A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>. The melody consists of eighth-note patterns.
- Staff 2 (Bass Clef):** Measures 1-4. Chords: A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>.
- Staff 3 (Treble Clef):** Measures 5-8. Chords: A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>.
- Staff 4 (Bass Clef):** Measures 5-8. Chords: A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>.
- Staff 5 (Treble Clef):** Measures 9-12. Chords: A<sup>6</sup>, A<sup>6</sup>, C<sup>#</sup>m<sup>7</sup>, F<sup>#</sup>7. The bass line includes eighth-note patterns.
- Staff 6 (Bass Clef):** Measures 9-12. Chords: A<sup>6</sup>, A<sup>6</sup>, C<sup>#</sup>m<sup>7</sup>, F<sup>#</sup>7.
- Staff 7 (Treble Clef):** Measures 13-16. Chords: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>6</sup>, A<sup>7/C#</sup>, D<sup>6</sup>, D<sup>#</sup><sup>0</sup>, E<sup>7</sup>. The bass line includes eighth-note patterns.
- Staff 8 (Bass Clef):** Measures 13-16. Chords: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>6</sup>, A<sup>7/C#</sup>, D<sup>6</sup>, D<sup>#</sup><sup>0</sup>, E<sup>7</sup>.

# 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 Am<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, C#m<sup>7</sup>, F#<sup>7</sup>, C#m<sup>7</sup>, F#<sup>7</sup>, C<sup>△</sup>, F<sup>7</sup>, A<sup>△</sup>, D<sup>△</sup>, A<sup>△</sup>, D<sup>△</sup>, A<sup>△</sup>, D<sup>△</sup>, F<sup>△ 9</sup>, F<sup>△ 9</sup>. 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<sup>7/A</sup> and Am<sup>7</sup> 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 Em<sup>7</sup>, F#m<sup>7</sup>
- Staff 2: Em<sup>7</sup>, F#m<sup>7</sup>
- Staff 3: F<sup>△</sup>, Eb<sup>△</sup>
- Staff 4: D<sup>△9</sup>, D<sup>△9</sup>
- Staff 5: B [B] (indicated by a bracket under the staff)
- Staff 6: C#m<sup>7</sup>, Bm<sup>7</sup>
- Staff 7: C#m<sup>7</sup>, Bm<sup>7</sup>
- Staff 8: C<sup>△</sup>, B<sup>△</sup>
- Staff 9: F<sup>△9</sup>, F<sup>△9</sup>

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.

# Samba ni chaussettes (mi bémol)

B. Scherrer

**A**

E D<sup>△</sup> E D<sup>△</sup>

5 E D<sup>△</sup> E D<sup>△</sup>

9 C B<sub>b</sub><sup>△</sup> C B<sub>b</sub><sup>△</sup>

13 G<sup>#</sup> F<sup>#</sup> G<sup>#</sup> F<sup>#</sup>

17 E D<sup>△</sup> E D<sup>△</sup>

21 **B** C<sup>△</sup> Gm F<sup>△</sup>⁹ F Fm<sup>△</sup> Fm<sup>7</sup>

25 Em<sup>7</sup> Em<sup>6</sup> A<sup>⁰</sup> A<sup>⁰⁷</sup> Dm<sup>7</sup> G<sub>+</sub>

29 C<sup>△</sup> Gm F<sup>△</sup>⁹ F Fm<sup>△</sup> Fm<sup>7</sup>

33 Am<sup>7</sup> D<sup>7</sup> F<sup>△</sup> Fm<sup>7</sup>

# Samedi matin (mi bémol)

B. Scherrer

**A**

Dm<sup>7</sup> E<sub>b</sub><sup>△</sup> Dm<sup>7</sup> E<sub>b</sub><sup>△</sup>

5 Dm<sup>7</sup> E<sub>b</sub><sup>△</sup> Dm<sup>7</sup> E<sub>b</sub><sup>△</sup>

9 Dm<sup>7</sup> E<sub>b</sub><sup>△</sup> Dm<sup>7</sup> E<sub>b</sub><sup>△</sup>

13 Dm<sup>7</sup> E<sub>b</sub><sup>△</sup> Dm<sup>7</sup> E<sub>b</sub><sup>△</sup>

17 B<sub>b</sub>/C B<sub>b</sub> F/A G<sup>#</sup> Gm D/F<sup>#</sup> Fm

21 **B (Solo 1)**

24 Dm<sup>7</sup> E<sub>b</sub><sup>△</sup> Dm<sup>7</sup> E<sub>b</sub><sup>△</sup>

28 Em<sup>7</sup> F<sup>△</sup> F<sup>#</sup>m<sup>7</sup> G<sup>△</sup>

36 C<sup>△</sup> C<sup>#</sup>m<sup>7</sup> D<sup>△</sup> D<sup>#</sup>o<sup>7</sup>

# Satirikiki (mi bémol)

B. Scherrer

**A** Em<sup>9</sup> Dm<sup>9</sup> Em<sup>9</sup> Dm<sup>9</sup>

Em<sup>9</sup> Dm<sup>9</sup> Em<sup>9</sup> Dm<sup>9</sup>

**B** C<sup>△</sup> D<sup>△</sup> Em<sup>7</sup> G<sup>△</sup> G<sup>6</sup> G

Em Em/E♭ Em/D C<sup>△</sup>

Em<sup>9</sup> Dm<sup>9</sup> Em<sup>9</sup> Dm<sup>9</sup>

Em<sup>9</sup> Dm<sup>9</sup> Em<sup>9</sup> Dm<sup>9</sup>

**C** C<sup>△</sup> G<sup>♯</sup>

C<sup>♯</sup> A<sup>♯</sup><sup>7</sup> D<sup>♯</sup><sup>7</sup>

# 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 Am<sup>9</sup>. The melody consists of eighth-note patterns. Measures 9 and 17 continue the pattern. Measure 17 includes chords F<sup>Δ</sup>, G<sup>7</sup>, C, G/B, Am, and G.

**Section B:** Starts at measure 33 with Am<sup>9</sup>. The melody features eighth-note pairs. Measures 41 and 49 continue the pattern. Measure 49 includes chords Am, G/B, C, F<sup>Δ</sup>, Am, G/B, C, and F<sup>Δ</sup>.

**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 Dm<sup>7</sup>, C<sup>7</sup>, F<sup>Δ</sup>, and B<sup>♭</sup><sup>Δ</sup>.

**Final Measures:** Measures 73 and 74 conclude the piece with chords Gm<sup>7</sup>, C<sup>7</sup>, and F<sup>Δ</sup>.

# Valse pour Zélie (mi bémol)

B. Scherrer

The sheet music contains ten staves of musical notation for a single instrument. The key signature is mi bémol (F# minor), indicated by two sharps (#) on the treble clef staff. The time signature is 3/4 throughout.

**Chords and Melodic Patterns:**

- Staff 1 (Measures 1-4):** Am<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>. The melody starts with eighth-note pairs followed by a sixteenth-note run.
- Staff 2 (Measures 5-8):** Am<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>. Similar to Staff 1, with eighth-note pairs and sixteenth-note runs.
- Staff 3 (Measures 9-12):** G△, C△, G△, C△. The melody features eighth-note pairs and sixteenth-note runs.
- Staff 4 (Measures 13-16):** Cm<sup>7</sup>, B<sup>7</sup>. The melody continues with eighth-note pairs and sixteenth-note runs.
- Staff 5 (Measures 33-36):** F△, C△, F△, C△. The melody consists of eighth-note pairs and sixteenth-note runs.
- Staff 6 (Measures 37-40):** F△, C△, B<sub>b</sub>, E<sup>7</sup>. The melody includes eighth-note pairs and sixteenth-note runs.
- Staff 7 (Measures 41-44):** Dm<sup>7</sup>, E<sup>7</sup>, Dm<sup>7</sup>, E<sup>7</sup>. The melody features eighth-note pairs and sixteenth-note runs.
- Staff 8 (Measures 45-48):** A△, Dm<sup>7</sup>, A△, D△. The melody includes eighth-note pairs and sixteenth-note runs.
- Staff 9 (Measures 49-52):** A△, G#<sup>7</sup>, C#, C#. The melody consists of eighth-note pairs and sixteenth-note runs.
- Staff 10 (Measures 53-56):** F#m<sup>7</sup>, E, D#<sup>7</sup>, D△. The melody includes eighth-note pairs and sixteenth-note runs.
- Staff 11 (Measures 57-60):** Bm<sup>7</sup>, C#m<sup>7</sup>, D△, E<sup>7</sup>. The melody features eighth-note pairs and sixteenth-note runs.

**Section Labels:**

- A:** Located above Staff 1 at Measure 1.
- B:** Located above Staff 5 at Measure 33.
- C:** Located above Staff 6 at Measure 45.

2

61 **D** A $\triangle$  Dm $^7$  A $\triangle$  D $\triangle$

69 Am $^7$  Dm $^7$  A $\triangle$  D $\triangle$

# Without mi (mi bémol)

B. Scherrer

A musical score for a single melodic line, likely for a wind instrument like flute or recorder. The music is in common time (indicated by '4'). The key signature is A major (two sharps). The score consists of six staves of music, numbered 1 through 21 from top to bottom. The melody is primarily composed of eighth and sixteenth notes, with occasional quarter notes and rests. Chords are indicated above the staff at various points: Am<sup>7</sup>, D<sup>7</sup>, E<sup>7</sup>, Am<sup>9</sup>, C#<sup>7</sup>, F#<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, E<sup>7</sup>, Am<sup>9</sup>, Dm<sup>7</sup>, E<sup>7</sup>, and Am<sup>9</sup>. The melody includes several grace notes and slurs. The score concludes with a double bar line and repeat dots at the end of staff 21.

# Wuhan connect (mi bémol)

B. Scherrer

A musical score consisting of six staves of music for a keyboard instrument, likely a piano or harpsichord. The music is in common time (indicated by '3') and uses a treble clef. The key signature is three sharps (F major). The score includes measure numbers 1 through 21. The music features various chords and rhythmic patterns, primarily using eighth and sixteenth notes. The chords shown include A<sup>9</sup>, A<sup>#5 9</sup>, A<sup>6 9</sup>, A<sup>#5 9</sup>, C<sup>#9</sup>, C<sup>#5 9</sup>, C<sup>#6 9</sup>, C<sup>#5 9</sup>, F<sup>9</sup>, F<sup>#5 9</sup>, F<sup>6 9</sup>, and F<sup>#5 9</sup>.

# Zarbi (mi bémol)

B. Scherrer

Musical score for Zarbi (mi bémol) by B. Scherrer. The score consists of two staves of music in 3/4 time with a key signature of two sharps. The first staff starts with a Bm7 chord, followed by Dm7, G#7, and Eb7. The second staff continues with Gm7, Bb7, C#7, and G#7. The music features eighth-note patterns and various rests.