

# 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>#o</sup>, E<sup>7 b9</sup>, 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/D#</sup> 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 (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, followed by a section with eighth-note patterns and a G△ chord. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It continues the melodic line with eighth and sixteenth notes, with harmonic chords including D△, A7, and C△. Measure numbers 21, 29, and 37 are indicated above the staves. The music concludes with a final section in E△ and E7 chords.

# 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 feature 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♭<sup>△</sup>

17 Cm<sup>7</sup> B♭<sup>△</sup>

21 Cm<sup>7</sup> B♭<sup>△</sup>

25 C♯<sup>△</sup> G♯<sup>△</sup>

29 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 A<sup>sus2</sup> F<sup>sus2</sup> D<sup>sus2</sup> C<sup>6 sus2</sup>

5 A<sup>sus2</sup> F#<sup>7 sus2</sup> D<sup>sus2</sup> B<sup>sus2</sup>

9 C#<sup>m9</sup> B<sup>m9</sup>

13 C#<sup>m9</sup> G<sup>sus2</sup>

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

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

25 C<sup>7 sus4</sup> Bb<sup>9</sup> G<sup>sus2</sup> Gm<sup>7 #5</sup>

Solos

29 C<sup>△</sup> D#<sup>△</sup>

37 C<sup>△</sup> D#<sup>△</sup>

45 D#<sup>m7</sup> C#<sup>△</sup>

53 C A<sup>sus2</sup> 3 F<sup>sus2</sup> 3 D<sup>sus2</sup> 3 C<sup>6 sus2</sup>

55 A<sup>sus2</sup> 3 F#<sup>7 sus2</sup> 3 D<sup>sus2</sup> 3 B<sup>sus2</sup>

# 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. The first staff starts 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 starts 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 concludes with G△, C♯⁷♯⁵, and ends with a final chord.

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 (F# major), indicated by two sharps on the treble clef staff.

**Chords and Progressions:**

- 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, Bb⁷.
- Staff 6 (Treble Clef):** C⁷, E⁷, D, F#m C#/F.
- Staff 7 (Treble Clef):** A△, D△, F#m⁷, E⁷.
- Staff 8 (Bass Clef):** F△, Dm⁷, E⁷, F△, Dm⁷, E⁷.
- Staff 9 (Treble Clef):** F△, Dm⁷, E⁷, Am⁹.

**Performance Instructions:**

- 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: 2/4 time.
- Measure 13: 3/4 time.
- Measure 14: 2/4 time.
- Measure 15: 3/4 time.
- Measure 16: 2/4 time.
- Measure 17: 3/4 time.
- Measure 18: 2/4 time.
- Measure 19: 3/4 time.
- Measure 20: 2/4 time.
- Measure 21: 3/4 time.
- Measure 22: 2/4 time.
- Measure 23: 3/4 time.
- Measure 24: 2/4 time.
- Measure 25: 3/4 time.
- Measure 26: 2/4 time.
- Measure 27: 3/4 time.
- Measure 28: 2/4 time.
- Measure 29: 3/4 time.
- Measure 30: 2/4 time.

# Joie & bonheur (mi bémol)

B. Scherrer

The musical score consists of two staves. The top staff is in treble clef, 4/4 time, and A major (three sharps). It features a vocal line with various chords indicated above the notes: Am7 at measure 1, F#m at 5, F at 7, A at 9, Am7 at 11, Dm at 10, G7 at 11, C△ at 12 (with a 3 overline), and F△ at 13. Measures 14 through 18 show a repeating pattern of Dm, D#m6 b5, and E7 chords. Measures 22 through 26 show a repeating pattern of B7, B7 #5, and E7 chords. Measures 27 through 30 show a repeating pattern of A, Am7, F#m, F, and A chords. The bottom staff is in bass clef, 4/4 time, and A major (three sharps). It provides harmonic support with sustained notes and eighth-note patterns corresponding to the chords in the treble staff.

# 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: Em.
- Measure 22: Dm.
- Measure 26: Am.
- Measure 30: E<sup>7</sup>.

# La demoiselle de Montréal (mi bémol)

Bruno Scherrer

The sheet music for "La demoiselle de Montréal" in mi bémol (F# minor) is presented in 3/4 time. The piece is divided into 12 staves, each starting with a different letter (A, B, C, A', etc.) and ending with a bar line. The chords used throughout the piece include Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>, C♯<sup>0</sup>, F♯<sup>7</sup>, Dm, A, F<sup>6</sup>, G<sup>6</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, F<sup>△</sup>, B<sup>0</sup>, Am<sup>7</sup>, A<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, F<sup>△</sup>, B<sup>0</sup>, E<sup>7</sup>, A<sup>△</sup>, Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>, C♯<sup>0</sup>, F♯<sup>7</sup>, Bm<sup>7</sup>, B<sup>0</sup>, Bb<sup>7</sup>, A<sup>△</sup>, A<sup>△</sup>, B<sup>0</sup>, Bb<sup>7</sup>, A<sup>△</sup>. The music is written on five-line staves with black note heads and stems. Measure numbers are indicated at the beginning 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 (Treble), G<sup>#</sup> (Treble), E<sup>△</sup> (Treble). Bass: Rest.

Measure 33: Cm (Treble), B<sub>b</sub>/D (Treble), E<sub>b</sub> (Bass), F (Treble). Bass: Sustained note.

Measure 37: Cm (Treble), B<sub>b</sub>/D (Treble), E<sub>b</sub> (Bass), F (Treble). Bass: Sustained note.

Measure 41: D (Treble), E (Treble), F<sup>o</sup> (Treble), F<sup>#</sup>m (Treble). Bass: Rest.

Measure 45: D (Treble), E (Treble), F<sup>#</sup>m (Treble). Bass: Rest.

# 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) includes harmonic labels: C♯m⁷, A△, B⁷, E△. Staff E (measures 26-31) includes harmonic labels: A△, D♯⁰, G♯⁷. Staff F (measures 32-37) 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 Em, Em△/E♭, Em⁷/D, and Em⁶/C♯. Measures 9 through 12 show C△, E♭△, F△, and G△. Measure 13 concludes the piece.

Am<sup>9</sup>      E♭<sup>△</sup>      F<sup>△</sup>      G<sup>△</sup>  
5      Am<sup>9</sup>      E♭<sup>△</sup>      F<sup>△</sup>      C<sup>△</sup>  
9      Em      Em<sup>△</sup>/E♭      Em<sup>7</sup>/D      Em<sup>6</sup>/C♯  
13      C<sup>△</sup>      E♭<sup>△</sup>      F<sup>△</sup>      G<sup>△</sup>

# 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

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

(Refrain)  
 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:

- 1st staff: A<sup>△</sup>, C#m<sup>7</sup>, F#<sup>△</sup>, F#<sup>7</sup>
- 2nd staff: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>, A<sup>7</sup>
- 3rd staff: D<sup>△</sup>, D#<sup>07</sup>, A/E, C#<sup>7</sup>/F
- 4th staff: F#m<sup>7</sup>, B<sup>7</sup>/D#<sup>7</sup>, Bm<sup>9</sup>, E+
- 5th staff: A<sup>△</sup>, C#m<sup>7</sup>, F#<sup>△</sup>, F#<sup>7</sup>
- 6th staff: Bm<sup>7</sup>, F#<sup>7</sup>/A#<sup>7</sup>, D<sup>△ 9</sup>, Dm
- 7th staff: A, C#<sup>+/F</sup>, F#m, B<sup>7</sup>/D#<sup>7</sup>
- 8th staff: 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 (measures 1-3), D (measure 4).
- Staff 3 (Third from top): Measures 9-12. Chords: Bb, G#, Bb, G#.
- Staff 4 (Bottom): Measures 13-16. Chords: Gm, E, Gm, E (measures 1-3), E (measure 4).

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>/Ab, 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>o</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>

3 3 3 3

57 Em<sup>7</sup> F<sup>△</sup> G G<sub>#</sub><sup>o7</sup>

3 3 3 3

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

3 3 3 3

65 F<sup>△</sup> F<sub>#</sub><sup>o</sup> G<sup>6</sup> G<sub>#</sub><sup>o7</sup>

3 3 3 3

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

3 3 3 3

# 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 B<sup>△</sup> G#m<sup>7</sup> F#<sup>7</sup> B<sup>△</sup> G#m<sup>7</sup> F#<sup>7</sup>

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

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

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

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

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

# Ponyonoke dans le château sur la falaise (mi bémol)

B. Scherrer

1 F<sup>△</sup>

5 G<sup>6</sup>

9 Cm<sup>7</sup>

13 G<sup>#△</sup>

17 D<sup>#m7</sup>

21 B<sup>△</sup>

25 D<sup>#m7</sup>

29 A<sup>#7</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>

The score is numbered 1 through 7 above the staves. Measure numbers 8, 9, and 10 are implied by the progression of the chords.

# 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#

## **Prog-to-log 2000 (mi bémol)**

B. Scherrer

Am G/A

14 8

14 8

14 8

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

12 8

14 8

14 8

5 C B<sub>b</sub>/C

14 8

14 8

14 8

7 F/C C B<sub>b</sub>/C F/C G/C

12 8

12 8

12 8

9 Am G/A

20 8

20 8

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#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Measure 11 starts with a quarter note followed by an eighth note, then a series of eighth notes and sixteenth note pairs. Measure 12 begins with an eighth note followed by a sixteenth note, then continues with eighth notes and sixteenth note pairs. Measure 13 begins with an eighth note followed by a sixteenth note, then continues with eighth notes and sixteenth note pairs. The piece concludes with a double bar line and repeat dots at the end of measure 13.

# 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>⁵

41 B C<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 △

10 D♯m<sup>9</sup>

14 A △

19 Solos Am<sup>9</sup>

23 Eb △

27 D♯m<sup>9</sup>

31 A △

# Remous (mi bémol)

B. Scherrer

**A** Em<sup>7</sup>

3 G<sup>△</sup>

5 B<sup>7\#5</sup>

7 C<sup>\#°</sup>

9 **B** Em<sup>7</sup>

11 G<sup>△</sup>

13 B<sup>7\#5</sup>

15 C<sup>\#°</sup>

**Fin**

17 Em<sup>7</sup>

F<sup>\#°</sup>

Am<sup>7</sup>

C<sup>△</sup>

D<sup>7</sup>

B<sup>7\#5/D\#</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 $^7$

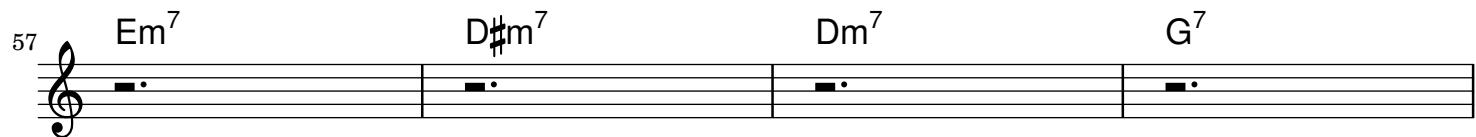
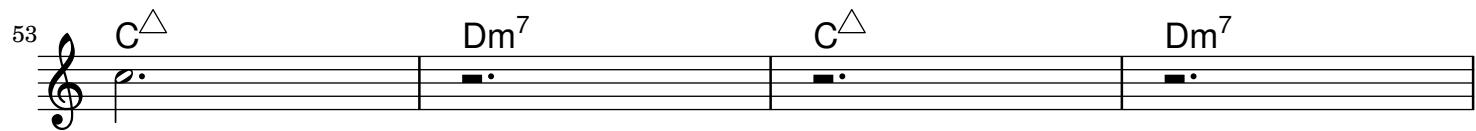
41 Dm $^7$  C $\triangle$  C $\sharp$  $^0$

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

49 Dm $^7$  G $^7$

This musical score provides a detailed guide for playing the piece "Rendez-vous à la Cascade de la Pissoire" in B-flat major. The score is organized into sections A, A', and B, each with its own unique set of chords and strumming patterns. The key signature of B-flat major is maintained throughout the piece. The time signature alternates between 3/4 and 2/4, adding to the rhythmic complexity. The score includes various strumming techniques, such as open strings and muted notes, which are indicated by the letters 'o' and 'm' respectively. Fingerings, such as '3' and '3-', are also included to help the performer execute specific chords or notes accurately. The measure numbers are clearly marked at the beginning of each staff to facilitate reading and performance.

2



# Risas de Bolivia (mi bémol)

Trad. Bolivie, Arr. B. Scherrer

The musical score consists of two staves of music. The top staff begins with a section labeled 'A' in a box, featuring chords Bm<sup>7</sup>, C#m<sup>7</sup>/F# D△/B, C#m<sup>7</sup>/F# Bm<sup>7</sup>, and C#m<sup>7</sup>/F#. This is followed by a section starting at measure 5 with chords D△, C#m<sup>7</sup>/F# Bm<sup>7</sup>, C#m<sup>7</sup>/F# Bm<sup>7</sup>, and C#m<sup>7</sup>/F# Bm<sup>7</sup>. Measures 9 through 12 show chords G, A<sup>7</sup>, D△, 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>, and C#m<sup>7</sup>/F# Bm<sup>7</sup>. Measures 16 through 20 feature chords G△, D△, F#m<sup>7</sup>, Bm<sup>7</sup>, G△, D△, F#m<sup>7</sup>, and Bm<sup>7</sup>. The section ends with a series of eighth-note chords: 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>, and Bm<sup>7</sup>. A bracket labeled 'Solos' covers measures 25 to 29. The bottom staff begins with section 'B' in a box, featuring chords Bm<sup>7</sup>, Bm, Bm△/A# Bm<sup>7</sup>/A, Bm<sup>6</sup>/G# G△, and F#m<sup>7</sup>. Measures 33 through 36 show chords Em, D, F#m/C# Em, D, F#m/C# Bm, and D, F#m/C#. Measures 36 through 40 feature chords Bm, G△, G△/F# Em<sup>7</sup>, D, F#m/C# Bm<sup>7</sup>, F#<sup>7</sup>/A# F#<sup>7</sup>, and F#<sup>7</sup>/A#. Measures 40 through 44 show chords Bm<sup>7</sup>, Bm<sup>7</sup>, D, F#m/C# Bm, D, F#m/C# Bm, G△, G#°, A, G#°, G△, G#°, A, and G#°.



# 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>. The bass line follows the same eighth-note pattern as Staff 1.
- Staff 3 (Treble Clef):** Measures 5-8. Chords: A<sup>6</sup>, A<sup>6</sup>, C<sup>#</sup>m<sup>7</sup>, F<sup>#</sup>7. The melody continues with eighth-note patterns.
- Staff 4 (Bass Clef):** Measures 5-8. Chords: A<sup>6</sup>, A<sup>6</sup>, C<sup>#</sup>m<sup>7</sup>, F<sup>#</sup>7. The bass line follows the same eighth-note pattern as Staff 3.
- 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 melody continues with 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. The bass line follows the same eighth-note pattern as Staff 5.
- 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 melody continues with 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>. 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 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 is divided into two sections:

- Section A:** Starts at measure 1 with a 2-measure pickup followed by a 4-measure phrase. Chords: Em<sup>7</sup>, F#m<sup>7</sup>. Measure 5: Em<sup>7</sup>, F#m<sup>7</sup>. Measure 9: F<sup>△</sup>, Eb<sup>△</sup>.
- Section B:** Starts at measure 13 with a 2-measure pickup followed by a 4-measure phrase. Chords: D<sup>△9</sup>, D<sup>△9</sup>. Measure 17: C#m<sup>7</sup>, Bm<sup>7</sup>. Measure 21: C#m<sup>7</sup>, Bm<sup>7</sup>. Measure 25: C<sup>△</sup>, B<sup>△</sup>. Measure 29: F<sup>△9</sup>, F<sup>△9</sup>.

Measure numbers are indicated on the left side of the staves.

# 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 Am<sup>9</sup> key signature. The score consists of ten staves of music, each with a different letter label (A, B, C) indicating a section or variation. The music is in common time (indicated by '4'). Chords are labeled above the staff, and specific notes are highlighted with dots or stems.

**Section A:** Measures 1-8. Key signature: Am<sup>9</sup>. Chords: Am<sup>9</sup>, Dm<sup>9</sup>.

**Section B:** Measures 9-16. Key signature: Am<sup>9</sup>. Chords: Am<sup>9</sup>, C<sup>Δ</sup>.

**Section C:** Measures 17-24. Key signature: F<sup>Δ</sup>. Chords: F<sup>Δ</sup>, G<sup>7</sup>, C, G/B, Am, G.

**Section D:** Measures 25-32. Key signature: F<sup>Δ</sup>. Chords: F<sup>Δ</sup>, G<sup>7</sup>, E<sup>7</sup>.

**Section E:** Measures 33-40. Key signature: Am<sup>9</sup>. Chords: Am<sup>9</sup>, F<sup>Δ</sup>, Dm<sup>7</sup>, G, G<sup>#o</sup>.

**Section F:** Measures 41-48. Key signature: Am<sup>9</sup>. Chords: Am<sup>9</sup>, F<sup>Δ</sup>, Dm<sup>7</sup>, G, G<sup>#o</sup>.

**Section G:** Measures 49-56. Key signature: Am. Chords: Am, G/B, C, F<sup>Δ</sup>, Am, G/B, C, F<sup>Δ</sup>.

**Section H:** Measures 57-64. Key signature: Am. Chords: Am, G/B, C, F<sup>Δ</sup>, E<sup>7</sup>.

**Section I:** Measures 65-72. Key signature: Dm<sup>7</sup>. Chords: C, Dm<sup>7</sup>, C<sup>7</sup>, F<sup>Δ</sup>, B<sup>bΔ</sup>.

**Section J:** Measures 73-80. Key signature: Gm<sup>7</sup>. Chords: Gm<sup>7</sup>, C<sup>7</sup>, 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♭, 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>0</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 4/4 time, with a key signature of two sharps (F# and C#). 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>, and Dm<sup>7</sup>. The melody includes several grace notes and slurs, suggesting a fluid performance style.

# 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

3/4

Bm<sup>7</sup>      Dm<sup>7</sup>      G<sup>#</sup><sup>7</sup>      Eb<sup>7</sup>

Gm<sup>7</sup>      B<sub>b</sub><sup>7</sup>      C<sup>#</sup><sup>7</sup>      G<sup>#</sup><sup>7</sup>