

# Prog-to-log 2000 (si bémol)

B. Scherrer

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

1 Dm 14/8

2 14/8

3 B♭/D 14/8 Dm C/D B♭/D Am/D 14/8

4 14/8 12/8 14/8

5 F 14/8 E♭/F 14/8

6 14/8 12/8 14/8

7 B♭/F 14/8 E♭/F B♭/F C/F 20/8

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

9 Dm 20/8 C/D 20/8

10 20/8

11

B $\flat$ /D

Am/D

The musical score consists of two staves. The top staff is in treble clef and has a key signature of one flat. The bottom staff is in bass clef and has a key signature of one flat. Both staves have a common time signature. The music is divided into measures by vertical bar lines. Measure 11 begins with a quarter note followed by eighth notes. The first half of the measure is labeled 'B $\flat$ /D' above the staff. The second half is labeled 'Am/D' above the staff. The notes are primarily eighth notes, with some sixteenth notes and quarter notes.

# Balade (partie 2) (si bémol)

B. Scherrer

The musical score is organized into measures numbered 1 through 33. Measure 1 starts with a F#m<sup>11</sup> chord. Measures 2-4 show a progression from F#m<sup>11</sup> to A△. Measure 5 begins with D△<sup>9</sup>, followed by F#m<sup>11</sup>. Measures 6-8 show a progression from F#m<sup>11</sup> to Bm<sup>7</sup>. Measures 9-11 show a progression from Bm<sup>7</sup> to F#m<sup>11</sup>. Measures 12-14 show a progression from F#m<sup>11</sup> to Bm<sup>7</sup>. Measures 15-17 show a progression from Bm<sup>7</sup> to F#m<sup>11</sup>. Measures 18-20 show a progression from F#m<sup>11</sup> to Bm<sup>7</sup>. Measures 21-23 show a progression from Bm<sup>7/G#</sup> to F#m<sup>11</sup>. Measures 24-26 show a progression from F#m<sup>11</sup> to Bm<sup>7</sup>. Measures 27-29 show a progression from Bm<sup>7</sup> to F#sus4. Measures 30-32 show a progression from F#sus4 to Bm<sup>7</sup>. Measure 33 concludes with a final F#sus4 chord.

# Pour Juliette (partie II) (si bémol)

B. Scherrer

1 F<sup>△</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup>

4 F<sup>△</sup> Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup>

7 B<sub>b</sub><sup>△</sup> Am<sup>7</sup> Gm<sup>7</sup> D<sup>9/F♯</sup>

10 Gm<sup>7</sup> Am<sup>7</sup> B<sub>b</sub><sup>△</sup> C<sup>7</sup>

# Samba Lek' (si bémol)

B. Scherrer

Sheet music for Samba Lek' (si bémol) by B. Scherrer. The music is in 4/4 time, key of A major (two sharps). The chords labeled are Am<sup>7</sup>, Bm<sup>7</sup>, Bb<sup>△</sup>, G♯, G<sup>△</sup>, F♯m<sup>7</sup>, Em<sup>7</sup>, F<sup>△</sup>, Eb, Bb<sup>△9</sup>, and Bb<sup>△9</sup>. The notation includes eighth and sixteenth notes, with some sixteenth-note patterns and rests.

# Valse pour Zélie (si bémol)

B. Scherrer

**A**

1 Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

5 Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

9 C△ F△ C△ F△

13 C△ F△ Fm<sup>7</sup> E<sup>7</sup>

**B**

33 B♭△ F△ B♭△ F△

37 B♭△ F△ E♭ A<sup>7</sup>

41 Gm<sup>7</sup> A<sup>7</sup> Gm<sup>7</sup> A<sup>7</sup>

**C**

45 D△ Gm<sup>7</sup> D△ G△

49 D△ C♯<sup>7</sup> F♯ F♯

53 Bm<sup>7</sup> A G♯Ø G△

57 Em<sup>7</sup> F♯m<sup>7</sup> G△ A<sup>7</sup>

2

61

D D $\triangle$

Gm $^7$

D $\triangle$

G $\triangle$

69

Dm $^7$

Gm $^7$

D $\triangle$

G $\triangle$

# Wuhan connect (si bémol)

B. Scherrer

1 D<sup>9</sup> D<sup>#5 9</sup> D<sup>6 9</sup> D<sup>#5 9</sup>  
5 D<sup>9</sup> D<sup>#5 9</sup> D<sup>6 9</sup> D<sup>#5 9</sup>  
9 F#<sup>9</sup> F#<sup>#5 9</sup> F#<sup>6 9</sup> F#<sup>#5 9</sup>  
13 F#<sup>9</sup> F#<sup>#5 9</sup> F#<sup>6 9</sup> F#<sup>#5 9</sup>  
17 Bb<sup>9</sup> Bb<sup>#5 9</sup> Bb<sup>6 9</sup> Bb<sup>#5 9</sup>  
21 Bb<sup>9</sup> Bb<sup>#5 9</sup> Bb<sup>6 9</sup> Bb<sup>#5 9</sup>

# Agent 000 (si bémol)

B. Scherrer

A musical score for Agent 000 (si bémol) consisting of four staves of music. The music is in 5/4 time, with a key signature of one flat. The first staff starts with a Dm<sup>9</sup> chord. The second staff begins at measure 5 with an E♭△ chord. The third staff starts at measure 9 with a Gm<sup>7</sup> chord. The fourth staff begins at measure 13 with an F△ chord. Measures 1 through 4 are shown in the first staff, measures 5 through 8 in the second, measures 9 through 12 in the third, and measures 13 through 16 in the fourth.

Detailed description: The musical score is arranged in four staves. Staff 1 (measures 1-4) starts with a Dm<sup>9</sup> chord. Staff 2 (measures 5-8) starts with an E♭△ chord. Staff 3 (measures 9-12) starts with a Gm<sup>7</sup> chord. Staff 4 (measures 13-16) starts with an F△ chord. The music uses eighth and sixteenth note patterns with various rests. Measure numbers 1, 5, 9, and 13 are explicitly marked on the left side of the staves.

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

B. Scherrer

Musical score for "Rencontre du 3ème type" (for Bertrand) in G major (one sharp). The score consists of eight staves of music, numbered 1 through 32. Chords are indicated above the notes. The key signature changes at various points, such as at measure 13 where it shifts to D major (two sharps), and at measure 21 where it shifts to E major (one sharp). Measure numbers are placed to the left of the staves.

Chords indicated in the score:

- Measure 1: G $\triangle$
- Measure 2: Am $^7$
- Measure 3: Bm $^7$
- Measure 4: C $\triangle$
- Measure 5: A $^7/C\sharp$
- Measure 6: D $^7$
- Measure 7: D $\sharp^0$
- Measure 8: Em $^7$
- Measure 9: F $\triangle$
- Measure 10: C $\triangle$
- Measure 11: D $^{\text{sus}4}$
- Measure 12: D $^7$
- Measure 13: Dm $^7$
- Measure 14: A/C $\sharp$
- Measure 15: Cm $^7$
- Measure 16: G/B
- Measure 17: B $\flat^6$
- Measure 18:  $\boxed{1}$  Dm/A
- Measure 19: G $\sharp^{\text{ho}7}$
- Measure 20: A $^7$
- Measure 21:  $\boxed{2}$  Dm/A
- Measure 22: E $\emptyset$
- Measure 23: E $\flat^7$
- Measure 24: D $^7$
- Measure 25: G $\triangle$
- Measure 26: Am $^7$
- Measure 27: Bm $^7$
- Measure 28: C $\triangle$
- Measure 29: A $^7/C\sharp$
- Measure 30: D $^7$
- Measure 31: D $\sharp^0$
- Measure 32: Em $^7$
- Measure 33: F $\triangle$
- Measure 34: C $\triangle$
- Measure 35: D $^{\text{sus}4}$
- Measure 36: D $^7$

# Kronembourg-Virus Valse (si bémol)

B. Scherrer

The sheet music consists of two staves: treble and bass. The key signature is three sharps (F#m7). The time signature varies between 2/4 and 3/4. The music is divided into measures by vertical bar lines. Chords are indicated above the staff at the beginning of each measure. The first section ends at measure 17. The second section begins at measure 21. Measure 24 starts with a 2/4 time signature, followed by a repeat sign, a 3/4 time signature, and then a 2/4 time signature again.

Measure 1: F#m<sup>7</sup>, E, D<sup>△</sup>

Measure 5: F#m<sup>7</sup>, E, D<sup>△</sup>

Measure 9: F#m<sup>7</sup>, E, D<sup>△</sup>

Measure 13: F#m<sup>7</sup>, E, D<sup>△</sup>

Measure 17: F#m, G#∅, A<sup>△</sup>, C#m

Measure 21: D<sup>△</sup>

Measure 24: 1. (2/4), 2. (3/4), Am

27

G<sup>#</sup>o

30 Gm A<sup>7</sup>

Dm D<sup>#</sup>

38 A<sup>7</sup>

This musical score consists of four systems of music for two staves: treble and bass. The key signature changes between systems. In the first system (measures 27-29), the key signature is two sharps (G major), and there is a label 'G#o' above the staff. In the second system (measures 30-32), the key signature is one sharp (G major), and there is a label 'Gm' above the staff. In the third system (measures 33-35), the key signature is one sharp (D major), and there is a label 'Dm' above the staff. In the fourth system (measures 37-39), the key signature is one sharp (A major), and there is a label 'A7' above the staff. Measures 30-32 show a transition from G major to G minor. Measures 33-35 show a transition from D major to D major over. Measures 37-39 show a transition from A major to A major over.

# Samba Calor-é-a (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff uses a treble clef and a 7/4 time signature. It features four measures of F/D, G<sup>7</sup>, F/D, and G<sup>7</sup>. Measures 3 through 7 continue this pattern with A/F# and B<sup>7</sup>. Measures 8 through 11 show A/F#, B<sup>7</sup>, B<sub>b</sub><sup>△</sup>, D<sup>△</sup>, G<sup>△</sup>, D<sup>△</sup>, and G<sup>△</sup>. The bottom staff uses a bass clef and a 4/4 time signature. Measures 1 and 2 show C/D and B<sub>b</sub>/D. Measures 3 through 7 show Am<sup>7</sup>/D and Dm<sup>7</sup>. Measures 8 through 11 show B<sub>b</sub><sup>△9</sup> and B<sub>b</sub><sup>△9</sup>.

# La demoiselle de Montréal (Pour Perrine) (si bémol)

Bruno Scherrer

**A** Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup>  
Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup>  
F♯<sup>0</sup> B<sup>7</sup> Em<sup>7</sup> Gm  
D B♭<sup>6</sup> C<sup>6</sup> D B♭<sup>6</sup> C<sup>6</sup>  
Gm<sup>7</sup> C<sup>7</sup> F<sup>△</sup> B♭<sup>△</sup>  
E<sup>0</sup> A<sup>7</sup> Dm<sup>7</sup> D<sup>7</sup>  
Gm<sup>7</sup> C<sup>7</sup> F<sup>△</sup> B♭<sup>△</sup>  
E<sup>0</sup> A<sup>7</sup> Dm<sup>7</sup> D<sup>7</sup>  
E<sup>0</sup> A<sup>7</sup> Dm<sup>7</sup> D<sup>7</sup>  
**A'** Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup>  
Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup>  
F♯<sup>0</sup> B<sup>7</sup> Em<sup>7</sup>  
E<sup>0</sup> E♭<sup>7</sup> D<sup>△</sup> D<sup>△</sup>  
E<sup>0</sup> E♭<sup>7</sup> D<sup>△</sup>

**Pont/Intro (facultatif):**Em<sup>7</sup>A<sup>7</sup>F#<sup>Ø</sup>B<sup>7</sup>

59

Em<sup>7</sup>A<sup>7</sup>D<sup>△</sup>B<sup>7</sup> b5 b6

63

Em<sup>7</sup>A<sup>7</sup>F#<sup>Ø</sup>B<sup>7</sup>

67

Em<sup>7</sup>A<sup>7</sup>D<sup>△</sup>D<sup>△</sup>

71

**Solos et 6/6 possibles sur B:**

D

Bb<sup>6</sup>C<sup>6</sup>

D

Bb<sup>6</sup>C<sup>6</sup>

# La laïcité, c'est ça ! (si bémol)

B. Scherrer

Musical score for "La laïcité, c'est ça ! (si bémol)" by B. Scherrer. The score consists of two staves of music.

**Staff 1:**

- Measures 1-4: G, A, A<sup>#</sup>, Bm
- Measures 5-8: G, A, A<sup>#</sup>, Bm
- Measures 9-12: G, G<sup>#</sup>, A, A<sup>#</sup>
- Measures 13-16: Bm, B/D<sup>#</sup>, Em
- Measures 17-20: Am/B<sup>#</sup>, Em/B, F<sup>#</sup>7/A<sup>#</sup>, Am
- Measures 21-24: Am/B<sup>#</sup>, Em/B, F<sup>#</sup>7/A<sup>#</sup>, B<sup>sus4</sup>, B
- Measures 25-28: G<sup>#</sup>m, C<sup>#</sup>, G<sup>#</sup>m, C<sup>#</sup>

**Staff 2:**

- Measures 1-4: G, A, A<sup>#</sup>, Bm
- Measures 5-8: G, A, A<sup>#</sup>, Bm
- Measures 9-12: G, G<sup>#</sup>, A, A<sup>#</sup>
- Measures 13-16: Bm, B/D<sup>#</sup>, Em
- Measures 17-20: Am/B<sup>#</sup>, Em/B, F<sup>#</sup>7/A<sup>#</sup>, Am
- Measures 21-24: Am/B<sup>#</sup>, Em/B, F<sup>#</sup>7/A<sup>#</sup>, B<sup>sus4</sup>, B
- Measures 25-28: G<sup>#</sup>m, C<sup>#</sup>, G<sup>#</sup>m, C<sup>#</sup>

29 G<sup>#</sup>m C# A<sup>△</sup>

33 Fm E<sub>b</sub>/G A<sub>b</sub> B<sub>b</sub>

37 Fm E<sub>b</sub>/G A<sub>b</sub> B<sub>b</sub>

41 G A B<sub>b</sub><sup>o</sup> Bm

45 G A Bm

# Marche (si bémol)

B. Scherrer

A D A/D G/D A/D D

Bm A/B G/B D/B

Dm/B<sub>b</sub> C/B<sub>b</sub> B<sub>b</sub>△ C/B<sub>b</sub>

F△

E<sub>b</sub>△

B<sub>b</sub>△

**B** A<sub>b</sub>△

E<sub>b</sub>△

A<sub>b</sub>△

B△

A△ A<sup>7</sup>

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

B. Scherrer

The musical score consists of two staves of music. Staff A starts at measure 1 with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, accompanied by a bass line. Measure 1 ends with a repeat sign and begins again with a 3/4 time signature. Measures 5 and 9 continue in 3/4 time. Measure 9 includes a Gm<sup>7</sup> chord label above the staff. Measures 13 and 17 begin in 3/4 time, with a Gm<sup>7</sup> chord label at measure 13 and a B<sub>b</sub><sup>△</sup> label at measure 17. Staff B starts at measure 17 with a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, accompanied by a bass line. Measures 21 and 25 continue in 4/4 time. Measure 21 includes an A<sub>b</sub><sup>△</sup> label above the staff.

# Nouveau Morceau (si bémol)

B. Scherrer

1 B<sup>7</sup>

5 C△

9 Bm F#C#△ D E<sup>7</sup>

13 Am<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> B<sup>7</sup>

17 Em<sup>7</sup> F△ D#o<sup>7</sup> C△

21 Am<sup>7</sup> B<sup>7</sup>

25 Am<sup>7</sup> Bm<sup>7</sup> Bb△ G#△ F#△ Bb△

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

B. Scherrer

D                    A/D                    C/D                    G/D

Gm/D              D                      E/D                    A<sup>7</sup>/D                A<sup>7</sup>

D                    A/D                    C/D                    G/D

Gm/D              D                      E/D                    A<sup>7</sup>

F                    E♭/F                B♭/F                    C♯⁹/F

Cm⁶/F              G/F                    B♭/F                    C⁷/F

F                    E♭/F                B♭/F                    C♯⁹/F

Cm⁶/F              G/F                    B♭/F

Dm/A               B♭                    G⁷/B                    C

A/C♯               Dm                    B⁷/D♭                Em

F                    D⁷/F♯                G⁷                      G♯⁹⁷

Am    A<sup>7</sup>

# Rendez-vous à la Cascade de la Pissoir (si bémol)

B. Scherrer

**A**

F $\triangle$  Gm $^7$  Am $^7$  G#m $^7$

Gm $^7$  1 C $^7$  2 C $^7$

11 A $^7$  Dm $^7$

15 G $^7$  C $^7$

19 **A'** F $\triangle$  Gm $^7$  Am $^7$  G#m $^7$

Gm $^7$  1 C $^7$  2 C $^7$

29 A $^7$  Dm $^7$

33 G $^7$  C $^7$

37 **B** B $\flat$  $\triangle$  Am $^7$

Gm $^7$  F $\triangle$  F# $^0$

45 B $\flat$  $\triangle$  Am $^7$  G#m $^7$

49 Gm $^7$  C $^7$

2



57



# Le meilleur est à venir (pour Pascale) (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with a key signature of one flat (B-flat), indicated by a 'B' with a flat sign. The first measure (measures 1-4) includes chords Gm⁹, B♭⁶, C⁷, and Gm/F. Measures 5-8 show Gm⁹, B♭⁶, C⁷, and E♭ with a triangle symbol. Measures 9-12 show Gm⁹, B♭⁶, C⁷, and Gm/F with a '3' above the bass note. Measures 13-16 show Gm⁹, B♭⁶, C⁷, and E♭ with a triangle symbol. Measures 17-20 show F, C/E, Cm/E♭, and D⁷. Measures 21-24 show Cm⁷, B♭⁶, A⁷ sus4, and D⁷. Measures 25-28 show E♭, D⁷♯⁵, C♯⁰, and D⁷. Measures 29-32 show Cm⁷, B♭⁶, A⁷ sus4, and G♯ with a triangle symbol and a ♯⁵ below it.

# Rêverie (pour Gaëtan) (si bémol)

B. Scherrer

Musical score for Rêverie (pour Gaëtan) in si bémol. The score consists of two staves: Treble and Bass. The key signature is three sharps (F# major). The time signature is 4/4 throughout.

The score includes the following harmonic progression and markings:

- Measures 1-4: N.C., A, F/A, A, F/A
- Measure 5: A, F/A, A, F/A, F/A (with measure numbers 1 and 2 above the staff)
- Measure 10: B<sub>b</sub> (triangle), Bm<sup>7</sup>
- Measure 14: C<sup>6</sup>, C<sup>6</sup>
- Measure 18: F (triangle), F#m<sup>7</sup>
- Measure 22: G<sup>6</sup>, G<sup>6</sup>
- Measures 26-29: A, F/A, A, F/A
- Measure 30: A, F/A, A, F/A

Measure numbers are indicated at the beginning of each line of music. Measure 10 has a B<sub>b</sub> (triangle) above it. Measures 18 and 22 have F (triangle) above them. Measures 5 and 14 have measure numbers 1 and 2 above them respectively. Measures 26-29 have a bracket under them.

# La revanche du triton (si bémol)

B. Scherrer

The musical score consists of four systems of three staves each. The first system starts in Dm⁹ (three sharps) and includes chords A♭△, B♭△, and C△. The second system starts in Dm⁹ (three sharps) and includes chords A♭△, B♭△, and F△. The third system starts in Am (one sharp) and includes chords Am△/A♭, Am⁷/G, and Am⁶/F♯. The fourth system starts in F△ (no sharps or flats) and includes chords A♭△, B♭△, and C△.

1 Dm<sup>9</sup> A♭△ B♭△ C△

5 Dm<sup>9</sup> A♭△ B♭△ F△

9 Am Am<sup>△</sup>/A♭ Am<sup>7</sup>/G Am<sup>6</sup>/F♯

13 F△ A♭△ B♭△ C△

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

B. Scherrer

**Thème** Dm<sup>9</sup>

The musical score consists of six staves of music. Staff 1 (measures 1-4) starts in D major (Dm<sup>9</sup>) with a treble clef, 4/4 time, and a key signature of one sharp. Staff 2 (measures 5-8) starts in A♭ major (A♭△) with a treble clef, 4/4 time, and a key signature of one sharp. Staff 3 (measures 9-12) starts in G♯ major (G♯m<sup>9</sup>) with a treble clef, 4/4 time, and a key signature of two sharps. Staff 4 (measures 13-16) starts in D major (D△) with a treble clef, 4/4 time, and a key signature of one sharp. Staff 5 (measures 17-20) starts in A♭ major (A♭△) with a treble clef, 4/4 time, and a key signature of one sharp. Staff 6 (measures 21-24) starts in G♯ major (G♯m<sup>9</sup>) with a treble clef, 4/4 time, and a key signature of two sharps. Staff 7 (measures 25-28) starts in D major (D△) with a treble clef, 4/4 time, and a key signature of one sharp. The score includes measure numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31) and section labels (Thème, Solos).

**Solos**

Dm<sup>9</sup>

A♭△

G♯m<sup>9</sup>

D△

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

B. Scherrer

The sheet music consists of six staves of musical notation, each starting with a treble clef and a key signature of two sharps (F# major). The time signature is 3/4 throughout.

- Staff 1:** Measures 1-4. Key: Em<sup>7</sup>. Chords: Em<sup>7</sup>, Em<sup>7</sup>, Em<sup>7</sup>, Em<sup>7</sup>. Notes include D (triangle above).
- Staff 2:** Measures 5-8. Key: Em<sup>7</sup>. Chords: Em<sup>7</sup>, Em<sup>7</sup>, Em<sup>7</sup>, Em<sup>7</sup>. Notes include D (triangle above).
- Staff 3:** Measures 9-12. Key: F. Chords: F, F, F, F. Notes include C (triangle above).
- Staff 4:** Measures 13-16. Key: B<sup>b</sup>. Chords: B<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>. Notes include a rest.
- Staff 5:** Measures 17-20. Key: Fm<sup>7</sup>. Chords: Fm<sup>7</sup>, Fm<sup>7</sup>, Fm<sup>7</sup>, Fm<sup>7</sup>. Notes include E<sup>b</sup> (triangle above).
- Staff 6:** Measures 21-24. Key: Fm<sup>7</sup>. Chords: Fm<sup>7</sup>, Fm<sup>7</sup>, Fm<sup>7</sup>, Fm<sup>7</sup>. Notes include E<sup>b</sup> (triangle above).
- Staff 7:** Measures 25-28. Key: F<sup>#</sup>. Chords: F<sup>#</sup>, F<sup>#</sup>, F<sup>#</sup>, F<sup>#</sup>. Notes include C<sup>#</sup> (triangle above).
- Staff 8:** Measures 29-32. Key: B. Chords: B, B, B, B. Notes include a rest.

# Bolerototo (pour Arnaud) (si bémol)

B. Scherrer

3

D<sup>7</sup>

C△

D<sup>7</sup>

9

G△

1.

D<sup>7</sup>

2.

F△

20

F<sup>7</sup>

B<sub>b</sub>△

29

A<sub>b</sub>△

E<sub>b</sub>△

37

A<sub>b</sub>△

B△

A△

A<sup>7</sup>

# Samba ni chaussettes (si bémol)

B. Scherrer

A G△ A G△ F Eb△ F Eb△ C# B△ C# B△ A G△ F△ Cm Bb△⁹ Bb Bbm△ Bbm⁷ Am⁷ Am⁶ D⁰ D⁰⁷ Gm⁷ C+ F△ Cm Bb△⁹ Bb Bbm△ Bbm⁷ Dm⁷ G⁷ Bb△ Bbm⁷

# Joie & bonheur (si bémol)

B. Scherrer

The musical score consists of two staves. The top staff is in treble clef, 4/4 time, and D major (two sharps). The bottom staff is in bass clef, 4/4 time, and D major. The score includes lyrics in French and includes measures numbered 1 through 30. Chords indicated include D, Bm, B♭, Dm<sup>7</sup>, Gm, C<sup>7</sup>, F△, B♭△, G♯m<sup>6</sup>♭<sup>5</sup>, A<sup>7</sup>, E<sup>7</sup>, E<sup>7</sup>♯<sup>5</sup>, A<sup>7</sup>, D, and Bm.

1 | D | Bm | B♭ | D | Dm<sup>7</sup> |  
5 | 1. | 2. |  
10 | Gm | C<sup>7</sup> | F△ | B♭△ |  
14 | Gm | G♯m<sup>6</sup>♭<sup>5</sup> | A<sup>7</sup> |  
18 | Gm | C<sup>7</sup> | F△ | B♭△ |  
22 | E<sup>7</sup> | E<sup>7</sup>♯<sup>5</sup> | A<sup>7</sup> |  
26 | D | Dm<sup>7</sup> |  
30 | Bm | B♭ | D |  
Basse | D | Dm<sup>7</sup> | Bm | B♭ | D | 1. | 2. |

# Blues (si bémol)

B. Scherrer

Musical score for "Blues (si bémol)" by B. Scherrer. The score is in 12/8 time, treble clef, and key of D major (two sharps). The music consists of six staves of music, numbered 1 through 11 from top to bottom. Chords indicated above the staff include D<sup>7</sup>, G<sup>7</sup>, D<sup>7</sup>, A<sup>7</sup>, G<sup>7</sup>, D<sup>7</sup>, and A<sup>7</sup>. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings.

# Blues du con fini (si bémol)

B. Scherrer

The musical score is composed of eight staves of music. The key signature is G major (two sharps). The time signature is common time (indicated by '8'). The vocal line includes the following chords:

- Measure 1: D<sup>△</sup>, F#m<sup>7</sup>, B<sup>△</sup>, B<sup>7</sup>
- Measure 5: Em<sup>7</sup>, A<sup>7</sup>, D<sup>△</sup>, D<sup>7</sup>
- Measure 9: G<sup>△</sup>, G#<sup>o7</sup>, D/A, F#<sup>7</sup>/B♭
- Measure 13: Bm<sup>7</sup>, E<sup>7</sup>/G#<sup>7</sup>, Em<sup>9</sup>, A+
- Measure 17: D<sup>△</sup>, F#m<sup>7</sup>, B<sup>△</sup>, B<sup>7</sup>
- Measure 21: Em<sup>7</sup>, B<sup>7</sup>/D#<sup>7</sup>, G<sup>△9</sup>, Gm
- Measure 25: D, F#+/B♭, Bm, E<sup>7</sup>/G#<sup>7</sup>
- Measure 29: Em<sup>9</sup>, A+, D<sup>△9</sup>

# Bras cassé (si bémol)

B. Scherrer

D<sup>△</sup>

G<sup>△</sup>

B<sub>b</sub><sup>△</sup>

C

D<sup>△</sup>

3 3

1 2

10

Gm<sup>7</sup>

C<sup>7</sup>

F<sup>△</sup>

E<sup>7</sup>

14

Am<sup>7</sup>

G#<sup>△</sup>

C<sup>△</sup>

1 2

C#<sup>o</sup>

# Cool modulations (si bémol)

B. Scherrer

The sheet music consists of eight staves of musical notation for piano, arranged vertically. The key signature changes frequently, indicated by the treble clef and the number of sharps or flats. Fingerings are marked with numbers (1, 2, 3) and arrows. Measure numbers are provided at the start of each staff.

- Staff 1 (Measures 1-4): Key signature 2 sharps. Modulation to Bm<sup>9</sup>. Fingerings: 1, 2, 3, 3.
- Staff 2 (Measures 5-8): Key signature 1 sharp. Modulation to G<sup>△ 9</sup>. Fingerings: 1, 2, 3, 3.
- Staff 3 (Measures 9-12): Key signature 1 sharp. Fingerings: 1, 2, 3, 3.
- Staff 4 (Measures 13-16): Key signature 3 sharps. Modulation to F#m<sup>9</sup>. Fingerings: 1, 2, 3, 3.
- Staff 5 (Measures 17-20): Key signature 2 sharps. Modulation to Am. Fingerings: 1, 2, 3, 3.
- Staff 6 (Measures 21-24): Key signature 2 sharps. Modulation to Bm<sup>9</sup>. Fingerings: 1, 2, 3, 3.
- Staff 7 (Measures 25-28): Key signature 3 sharps. Modulation to F#m<sup>9</sup>. Fingerings: 1, 2, 3.
- Staff 8 (Measures 29-32): Key signature 2 sharps. Modulation to Am. Fingerings: 1, 2, 3, 3.
- Staff 9 (Measures 33-36): Key signature 1 sharp. Modulation to G<sup>△ 9</sup>. Fingerings: 1, 2, 3.

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

B. Scherrer

14/8

F $\triangle$  E $^7$  Eb $\triangle$  D $^7$

3 F $\triangle$  E $^7$  Eb $\triangle$  D $^7$

5 F $\triangle$  E $^7$  Eb $\triangle$  D $^7$

7 F $\triangle$  E $^7$  Eb $\triangle$  D $^7$

9 Ab $\triangle$  B $b^6$  B $^o$  Cm

11 Ab $\triangle$  B $b^6$  B $^o$  Cm

13 Ab $\triangle$  B $b^6$  B $^o$  Cm

15 1 C $\sharp^7$  sus2

17 2 C $\sharp^7$  sus2

# Ete 2001 (si bémol)

B. Scherrer

A Dm<sup>9</sup> Gm<sup>7</sup> Bb<sup>△</sup> G#<sup>⁹⁷</sup>

5 A<sup>7</sup> Bb<sup>△</sup> Gm<sup>7</sup> A<sup>7</sup>

8 B D<sup>△</sup> G<sup>△</sup> Bm<sup>7</sup> A<sup>7</sup>

12 G#<sup>⁹</sup> G<sup>△</sup> 1. F#m<sup>7</sup> G<sup>△</sup> E<sup>⁰⁷</sup> 2. F#m<sup>7</sup> G<sup>△</sup> E<sup>⁰⁷</sup>

16 F<sup>△</sup> Bb<sup>△</sup> Bbm<sup>7</sup> Eb<sup>⁷</sup>

20 F<sup>⁷</sup> A<sup>7</sup> G Bm F#/<sup>Bb</sup>

24 D<sup>△</sup> G<sup>△</sup> Bm<sup>7</sup> A<sup>7</sup>

28 Bb<sup>△</sup> Gm<sup>7</sup> A<sup>7</sup> Bb<sup>△</sup> Gm<sup>7</sup> A<sup>7</sup>

30 Bb<sup>△</sup> Gm<sup>7</sup> A<sup>7</sup> Dm<sup>9</sup>

# Dans ta F.A.C.E. ! (si bémol)

B. Scherrer

1 G<sup>△</sup>

2 Bm<sup>7</sup>

3 D<sup>△</sup>

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

5 G<sup>△</sup>

6 Bm<sup>7</sup>

7 F#7#5

8 F#7#5

9 G<sup>△</sup>

10 Bm<sup>7</sup>

11 E<sup>7</sup>b9/G#

12 G<sup>△</sup>

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

14 G<sup>△</sup>

15 E<sup>7</sup>b9/G#

16 A<sup>sus4</sup>

17 G<sup>△</sup>

18 E<sup>7</sup>

19 E<sup>7</sup>

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

B. Scherrer

**A** D<sup>sus2</sup> B<sub>b</sub><sup>sus2</sup> G<sup>sus2</sup> F<sup>6 sus2</sup>

D<sup>sus2</sup> B<sup>7 sus2</sup> G<sup>sus2</sup> E<sup>sus2</sup>

F#<sup>m9</sup> Em<sup>9</sup>

F#<sup>m9</sup> C<sup>sus2</sup>

**B** B<sub>b</sub><sup>7 sus4</sup> A<sub>b</sub> Gm<sup>7 #5</sup> F<sub>#</sub><sup>△ 6</sup>

B<sub>b</sub><sup>7 sus4</sup> A<sub>b</sub> Gm<sup>7 #5</sup> F<sub>#</sub><sup>△ 6</sup>

F<sup>7 sus4</sup> E<sub>b</sub><sup>9</sup> C<sub>#</sub><sup>sus2</sup> Cm<sup>7 #5</sup>

**Solos**

F<sup>△</sup> G<sub>#</sub><sup>△</sup>

F<sup>△</sup> G<sub>#</sub><sup>△</sup>

G<sub>#</sub><sup>m7</sup> F<sub>#</sub><sup>△</sup>

**C** D<sup>sus2</sup> B<sub>b</sub><sup>sus2</sup> G<sup>sus2</sup> F<sup>6 sus2</sup>

D<sup>sus2</sup> B<sup>7 sus2</sup> G<sup>sus2</sup> E<sup>sus2</sup>

# Liquide (si bémol)

B. Scherrer

Bm G△ Bm G△ Bm G△ Bm G△ Bm G△ Bm G△

3 G#<sup>0</sup> C# Em F#<sup>7</sup> | 2 4 | 6

5 Bm G△ 1 Bm G△ 2 Bm G△

8 F#m<sup>9</sup> Am<sup>9</sup> F△ Bb△

13 F#m<sup>9</sup> Am<sup>9</sup> F△ Bb△

18 C D E F G A Bb C A/C#

22 Bm G△ Bm G△ Bm G△ Bm G△ Bm G△

24 G#<sup>0</sup> C# Em F#<sup>7</sup> | 2 4 | 6

26 Bm G△ Bm G△ Bm G△

# Mineur/Majeur (si bémol)

B. Scherrer

Detailed description of the musical score:

- Staff 1: Dm<sup>7</sup>, C#m<sup>7</sup>, C<sup>6 sus4</sup>, B<sup>Ø</sup>
- Staff 2: B<sub>b</sub><sup>△</sup>, G<sub>#</sub><sup>ø7</sup>, A+, A<sup>7</sup>
- Staff 3: B<sub>b</sub><sup>△</sup>, D<sup>△ 9</sup>, B<sub>b</sub><sup>△</sup>, D
- Staff 4: E<sub>b</sub><sup>△</sup>, E<sup>ø7</sup>, A<sup>7</sup>
- Staff 5: D<sup>△ 9</sup>, A<sup>7/C#</sup>, C<sup>sus2</sup>
- Staff 6: G/B, B<sub>b</sub><sup>6 sus4</sup>, B<sub>b+</sub>, A<sup>6</sup>, A<sup>7</sup>, D

The score is in common time (indicated by '4') and uses a treble clef. Chords are indicated above the staff, and measure numbers are provided on the left side of each staff.

# La naine des neiges (si bémol)

B. Scherrer

Musical score for "La naine des neiges" (si bémol) by B. Scherrer. The score consists of two staves of music.

**Staff 1:**

- Measures 1-13: Repeating eighth-note patterns. Measure 1 starts with a dynamic **A**. Measures 14-17 show harmonic changes: **F♯m**, **E/F♯**, **F♯m**, **E/F♯**, **F♯m**.
- Measures 18-21: Harmonic changes: **F♯m<sup>7</sup>**, **D△**, **E<sup>7</sup>**, **A△**.
- Measures 22-25: Harmonic changes: **D△**, **G♯<sup>0</sup>**, **A△**, **A△**.
- Measures 26-29: Harmonic changes: **D△**, **G♯<sup>0</sup>**, **C♯<sup>7</sup>**.
- Measures 30-33: Harmonic changes: **D△**, **G♯<sup>0</sup>**, **E<sup>6 sus4</sup>**, **E+**, **E**.

**Staff 2:**

- Measures 1-13: Repeating eighth-note patterns.
- Measures 14-17: Repeating eighth-note patterns.
- Measures 18-21: Repeating eighth-note patterns.
- Measures 22-25: Repeating eighth-note patterns.
- Measures 26-29: Repeating eighth-note patterns.
- Measures 30-33: Repeating eighth-note patterns.

# Pour Manu (si bémol)

B. Scherrer

The sheet music contains ten staves of musical notation, each starting with a measure number:

- Staff 1: Measures 1-4
- Staff 2: Measures 5-8
- Staff 3: Measures 9-12
- Staff 4: Measures 13-16
- Staff 5: Measures 17-20
- Staff 6: Measures 21-24
- Staff 7: Measures 25-28
- Staff 8: Measures 29-32
- Staff 9: Measures 33-36
- Staff 10: Measures 37-40
- Staff 11: Measures 41-44
- Staff 12: Measures 45-48

Chords and notes are labeled above the staff where applicable. The music uses a variety of note heads and stems, with some notes having grace marks. Measure numbers are placed at the beginning of each staff.

Musical score for a solo instrument, likely trumpet, featuring four staves of music. The score is in F major (one sharp) and common time.

**Staff 1 (Measures 49-52):** The melody begins with a sustained note (F#) followed by eighth-note patterns. The key signature changes to C#m<sup>7</sup> (two sharps) at measure 50. Measure 51 contains a melodic line with eighth-note pairs and sixteenth-note grace notes. Measure 52 concludes with a sustained note (C#).

**Staff 2 (Measures 53-56):** The melody continues with eighth-note patterns. The key signature changes to C#m<sup>7</sup> at measure 54. Measure 55 features a sustained note (C#). Measure 56 concludes with a sustained note (B).

**Staff 3 (Measures 57-60):** The melody begins with a sustained note (F#) followed by eighth-note patterns. The key signature changes to C# (one sharp) at measure 58. Measure 59 concludes with a sustained note (B). Measure 60 concludes with a sustained note (F#).

**Staff 4 (Measures 61-64):** The melody consists of sustained notes (F#) in measures 61 and 62, followed by rests in measures 63 and 64.

# Satirieke (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with section A at measure 1, featuring a treble clef, a 3/4 time signature, and a key of A minor (Am⁹). Measures 5 and 9 show variations of the Am⁹ chord. Measure 13 starts section B, which includes chords F△, G△, Am⁷, C△, C⁶, and C. Measures 17 through 20 show a sequence of chords: Am, Am/A♭, Am/G, and F△. Measures 21 through 24 show another sequence: Am⁹, Gm⁹, Am⁹, and Gm⁹. Measures 25 through 28 show a sequence: Am⁹, Gm⁹, Am⁹, and Gm⁹. Measures 29 through 32 show a sequence: Am⁹, Gm⁹, Am⁹, and Gm⁹. Measures 33 through 36 show a sequence: C, F♯△, C♯, and G♯⁷. Measures 37 through 40 show a sequence: F♯△, D♯⁷, and G♯⁷.

**A** Am<sup>9</sup> Gm<sup>9</sup> Am<sup>9</sup> Gm<sup>9</sup>

5 Am<sup>9</sup> Gm<sup>9</sup> Am<sup>9</sup> Gm<sup>9</sup>

9 Am<sup>9</sup> Gm<sup>9</sup> Am<sup>9</sup> Gm<sup>9</sup>

13 **B** F△ G△ Am<sup>7</sup> C△ C<sup>6</sup> C

17 Am Am/A♭ Am/G F△

21 **A'** Am<sup>9</sup> Gm<sup>9</sup> Am<sup>9</sup> Gm<sup>9</sup>

25 Am<sup>9</sup> Gm<sup>9</sup> Am<sup>9</sup> Gm<sup>9</sup>

29 Am<sup>9</sup> Gm<sup>9</sup> Am<sup>9</sup> Gm<sup>9</sup>

33 **C** F♯△ C♯ G♯⁷

37 F♯△ D♯⁷ G♯⁷

# Without mi (si bémol)

B. Scherrer

1 Dm<sup>7</sup> G<sup>7</sup>  
5 Gm<sup>7</sup> A<sup>7</sup> Dm<sup>9</sup>  
9 F♯<sup>7</sup> B<sup>7</sup>  
13 E<sup>7</sup> A<sup>7</sup>  
17 Dm<sup>7</sup> G<sup>7</sup>  
21 Gm<sup>7</sup> A<sup>7</sup> Dm<sup>9</sup>

# Zarbi (si bémol)

B. Scherrer

Em<sup>7</sup>      Gm<sup>7</sup>      C♯△      A♭△

5      Cm<sup>7</sup>      Eb△      F♯△      C♯△

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

Trad. stade de foot manif / Arr. B Scherrer

N.C.      D $\triangle$       Em $^7$       F#m $^7$       F# $\emptyset$       B $^7$

On est là, on est là, même si

Em $^7$       B $^7$       Em $^7$       A $^7$       G $\triangle$       Gm $^7$ /B $\flat$

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

D/A      G# $\emptyset$       G $\triangle$       F#m $^7$       Em $^7$       E $\flat$  $^7$

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

# Saint Thomas 5/4 (si bémol)

Sonny Rollins

5/8

D<sup>6</sup>

3/8

4/4

5/8

F#m<sup>7</sup>

B<sup>7</sup>

Em<sup>7</sup>

A<sup>7</sup>

D<sup>6</sup>

D<sup>7</sup>/F#<sup>7</sup>

G<sup>6</sup>

G#<sup>10</sup>

A<sup>7</sup>

# Le Marché Turc (si bémol)

Raoul Petite (Têt de Kran, 1995) / Mozart

Musical score for "Le Marché Turc" in G major, 4/4 time, featuring two staves of piano music. The score includes various chords and key signatures, such as B♭m, Dm, Am, G, E♭, C♯, Cm, and A. Measure numbers 1 through 14 are indicated on the left side of the staves.

1 B♭m B♭m B♭m Dm  
5 Am Am Am 1 G 2 G  
10 E♭ C♯ E♭ C♯  
14 Cm A Cm 1 A 2 A

# Risas de Bolivia (si bémol)

Trad. Bolivie, Arr. B. Scherrer

**A**

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

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

8 Em<sup>7</sup> C D<sup>7</sup> G<sup>△</sup> Am<sup>7</sup> Bm<sup>7</sup>

12 Em<sup>7</sup> Em<sup>7</sup> F#m<sup>7</sup>/B Em<sup>7</sup> F#m<sup>7</sup>/B Em<sup>7</sup>

16 C<sup>△</sup> G<sup>△</sup> Bm<sup>7</sup> Em<sup>7</sup> C<sup>△</sup> G<sup>△</sup> Bm<sup>7</sup> Em<sup>7</sup>

20 Bm<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Em<sup>7</sup> Em<sup>7</sup>

Solos

25 Em<sup>9</sup> Bm Em<sup>9</sup> Bm Em<sup>7</sup> F#m<sup>7</sup>/B G<sup>△</sup>/E F#m<sup>7</sup>/B

29 B Em<sup>7</sup> Em Em<sup>△</sup>/D# Em<sup>7</sup>/D Em<sup>6</sup>/C# C<sup>△</sup> Bm<sup>7</sup>

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

36 Em C<sup>△</sup> C<sup>△</sup>/B Am<sup>7</sup> G Bm/F# Em<sup>7</sup> B<sup>7</sup>/D# B<sup>7</sup> B<sup>7</sup>/D#

40 Em<sup>7</sup> Em<sup>7</sup> G Bm/F# Em G Bm/F# Em

44 C<sup>△</sup> C#<sup>0</sup> D C#<sup>0</sup> C<sup>△</sup> C#<sup>0</sup> D C#<sup>0</sup>

48 C<sup>△</sup> Bm<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup> C<sup>△</sup> Bm<sup>7</sup> Am<sup>7</sup> G Bm/F# Em<sup>7</sup>