

# 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.

# Balade (partie 2) (si bémol)

B. Scherrer

F#m<sup>11</sup>

D<sup>△</sup> 9

A<sup>△</sup>

F#m<sup>11</sup>

1 2

F#m<sup>11</sup>

Bm<sup>7</sup>

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

F#m<sup>11</sup>

E<sup>7</sup>

D<sup>△</sup>

Bm<sup>9</sup>

Bm<sup>7</sup>

F#sus4

F#m<sup>7</sup>

B<sup>7</sup>

Bm<sup>7</sup>

F#sus4

F#m<sup>7</sup>

B<sup>7</sup>

Bm<sup>7</sup>

# Blues (si bémol)

B. Scherrer

The musical score is composed of three staves of music in 12/8 time, key of A major (two sharps). The first staff begins with a D7 chord. The second staff begins with a G7 chord. The third staff begins with an A7 chord. The music consists of eighth-note patterns with various rests and dynamics.

# Boléro malgré lui (si bémol)

B. Scherrer

The sheet music consists of eight staves of musical notation for a single instrument. The key signature is one sharp (F#). The time signature is 3/4 throughout. The music is divided into measures by vertical bar lines. Chords are labeled above the staff at the beginning of each measure. Measure numbers are indicated on the left side of the staves.

Measures 1-4: D<sup>sus2</sup>, D<sup>sus2</sup>, D<sup>sus2</sup>, A<sup>7 b9</sup>

Measures 5-8: D<sup>sus2</sup>, D<sup>sus2</sup>, D<sup>sus2</sup>, D<sup>sus2</sup>

Measures 9-12: D<sup>sus2</sup>, D<sup>sus2</sup>, D<sup>sus2</sup>, A<sup>7 b9</sup>

Measures 13-16: Bm<sup>7</sup>, F#<sup>7/Bb</sup>, D<sup>sus2/A</sup>, E<sup>7/G#</sup>

Measures 17-20: D<sup>sus2</sup>, D<sup>sus2</sup>, D<sup>sus2</sup>, D<sup>sus2</sup>

Measures 21-24: Bm<sup>7</sup>, F#<sup>7/Bb</sup>, D<sup>sus2/A</sup>, E<sup>7/G#</sup>

Measures 25-28: G<sup>△</sup>, (rest), D<sup>△</sup>, G<sup>△</sup>, (rest)

Measures 29-32: D<sup>△</sup>, F<sup>6</sup>, F<sup>△</sup>, Am<sup>7/G</sup>, G<sup>△</sup>

# Bolerototo (si bémol)

B. Scherrer

3/4

D<sup>7</sup>

C<sup>△</sup>

D<sup>7</sup>

G<sup>△</sup>

1. D<sup>7</sup>

2. F<sup>△</sup>

F<sup>7</sup>

B<sub>b</sub><sup>△</sup>

A<sub>b</sub><sup>△</sup>

E<sub>b</sub><sup>△</sup>

A<sub>b</sub><sup>△</sup>

B<sup>△</sup>

A<sup>△</sup>

A<sup>7</sup>

37

# 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>

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

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**A**

1 F $\triangle$

5 F $\triangle$

9 Gm $^7$

13 Gm $^7$

17 **B** F $\sharp\triangle$

21 Ab $\triangle$

B. Scherrer

# Chanson froide réchauffée (d'après Cold Song) (si bémol)

H. Purcell (arr. BS)

## Intro

The musical score consists of six staves of music for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score is divided into sections A, B, C, and D, each with its own set of lyrics and chords.

**Chords and Sections:**

- Intro:** Dm, Gm/D, C/E, F, D<sup>7</sup>♯5, G/B, A<sup>7</sup>/C♯, Dm
- A:** A<sup>sus4</sup>, F/A, E/G♯, E♭/G, A<sup>7</sup>/G, D/F♯, E⁰/G, A<sup>7</sup>
- B:** Dm, B♭/D, E⁰/D, A<sup>7</sup>/C♯
- C:** Dm, D<sup>7</sup>/C, Gm/B♭, B<sup>o7</sup>, A, G♯<sup>o7</sup>/A
- D:** Dm, A<sup>7</sup>/G, D<sup>7</sup>/F♯, A<sup>7</sup>/E, Dm, D+  
Am, A<sup>7</sup>/G, D<sup>7</sup>/F♯, A<sup>7</sup>/E, Dm, D+  
E⁰, D<sup>7</sup>, G<sup>7</sup>, C♯<sup>o7</sup>  
D<sup>7</sup>, E♭△, D<sup>7</sup>, C♯<sup>o7</sup>, D, D<sup>7</sup>♯5  
G, C/E, F, D<sup>o7</sup>  
Cm, E⁰<sup>7</sup>, Dm, A, Dm, E<sup>7</sup>  
F♯<sup>o</sup>, G<sup>o7</sup>, A<sup>7</sup>/G, D<sup>7</sup>/F♯, Dm/F, C/E, B♭/D  
C♯<sup>o7</sup>, Dm/B, A<sup>7</sup>, Dm
- E:** What power are you who from be -  
low has made me rise un - wil-ling-ly and slow  
from beds of e - ver - las - ting snow?  
Don't you  
see how stiff I am sti - ff and won - drous  
old far, fa - r un - fit to bear the bit - ter cold?  
I can scar - cely move or draw my  
breath can scar - cely move or draw my breath Let  
me free - eeze a - gain let me free - eeze a - gain  
to death let me free - eeze a - gain to death
- F:** (No lyrics)

# Chasse à l'homme (si bémol)

B. Scherrer

The musical score consists of two staves. The top staff is in treble clef, 3/4 time, and A major (three sharps). It features four sections labeled A, B (Swing), and two endings (1 and 2) for the bass line. The bottom staff is in bass clef, 3/4 time, and G major (one sharp). The score includes various chords such as Em<sup>7</sup>, F#m<sup>7</sup>/E, G<sup>Δ</sup>/E, A<sup>7</sup>/E, Em<sup>7</sup>, F#+/E, G<sup>Δ</sup>/E, B<sup>Δ</sup>#5/E, Am<sup>7</sup>, D<sup>7</sup>, G<sup>Δ</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>Δ</sup>, Fm<sup>7</sup>, B<sub>b</sub><sup>7</sup>, F#m<sup>7</sup>, B<sup>7</sup>, Fm<sup>7</sup>, B<sub>b</sub><sup>7</sup>, E<sub>b</sub><sup>Δ</sup>, E<sup>7</sup>#5, E<sub>b</sub><sup>Δ</sup>, B<sup>7</sup>#5, and Em<sup>7</sup>, F#+/E, G<sup>Δ</sup>/E, B<sub>b</sub><sup>Δ</sup>#5/E.

**A** Em<sup>7</sup>      F#m<sup>7</sup>/E      G<sup>Δ</sup>/E      A<sup>7</sup>/E

9 Em<sup>7</sup>      F#+/E      G<sup>Δ</sup>/E      B<sub>b</sub><sup>Δ</sup>#5/E

**B (Swing)**

17 Am<sup>7</sup>      D<sup>7</sup>      G<sup>Δ</sup>

21 Gm<sup>7</sup>      C<sup>7</sup>      F<sup>Δ</sup>

25 Fm<sup>7</sup>      B<sub>b</sub><sup>7</sup>      F#m<sup>7</sup>      B<sup>7</sup>

29 Fm<sup>7</sup>      B<sub>b</sub><sup>7</sup>      **1** E<sub>b</sub><sup>Δ</sup>      E<sup>7</sup>#5      **2** E<sub>b</sub><sup>Δ</sup>      B<sup>7</sup>#5

**Basse**

Em<sup>7</sup>      F#m<sup>7</sup>/E      G<sup>Δ</sup>/E      A<sup>7</sup>/E

9 Em<sup>7</sup>      F#+/E      G<sup>Δ</sup>/E      B<sub>b</sub><sup>Δ</sup>#5/E

# Cinq à sept (si bémol)

B. Scherrer  
Gm<sup>7</sup>

**A** Dm<sup>7</sup> C<sup>7/E</sup> F<sup>△</sup> Gm<sup>7</sup> Dm<sup>7</sup> C<sup>7/E</sup> F<sup>△</sup> Gm<sup>7</sup>

5 Dm<sup>7</sup> C<sup>7/E</sup> F<sup>△</sup> F<sup>#</sup> Gm<sup>7</sup> Am<sup>7</sup> B<sub>b</sub><sup>△</sup> C<sup>7</sup>

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

13 Gm<sup>7</sup> Am<sup>7</sup> B<sub>b</sub><sup>△</sup> C<sup>#</sup><sup>o7</sup> Dm<sup>7</sup> C<sup>7/E</sup> F<sup>△</sup> Gm<sup>7</sup>

**B** Fm<sup>7</sup> Gm<sup>7</sup> A<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup> A<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>7</sup>

17 Fm<sup>7</sup> Gm<sup>7</sup> A<sub>b</sub><sup>△</sup> A<sup>o</sup> B<sub>b</sub>m<sup>7</sup> Cm<sup>7</sup> D<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>7</sup>

21 B<sub>b</sub>m<sup>7</sup> Cm<sup>7</sup> D<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>7</sup> B<sub>b</sub>m<sup>7</sup> Cm<sup>7</sup> D<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>7</sup>

25 B<sub>b</sub>m<sup>7</sup> Cm<sup>7</sup> D<sub>b</sub><sup>△</sup> C<sup>#</sup><sup>o7</sup> Dm<sup>7</sup> C<sup>7/E</sup> F<sup>△</sup> Gm<sup>7</sup>

29 B<sub>b</sub>m<sup>7</sup> Cm<sup>7</sup> D<sub>b</sub><sup>△</sup> C<sup>#</sup><sup>o7</sup> Dm<sup>7</sup> C<sup>7/E</sup> F<sup>△</sup> Gm<sup>7</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. Measure numbers are provided on the left side of each staff.

- Staff 1:** Key signature: B major (two sharps). Modulation: Bm⁹. Measures 1-4.
- Staff 2:** Key signature: G major (one sharp). Modulation: G△⁹. Measures 5-8.
- Staff 3:** Key signature: B major (two sharps). Measures 9-10.
- Staff 4:** Key signature: F#m⁹ (one sharp). Measures 11-14.
- Staff 5:** Key signature: A major (no sharps or flats). Modulation: Am. Measures 15-16. Includes a bracketed section labeled "1." and "2.".
- Staff 6:** Key signature: B major (two sharps). Modulation: Bm⁹. Measures 17-20.
- Staff 7:** Key signature: F#m⁹ (one sharp). Measures 21-24.
- Staff 8:** Key signature: A major (no sharps or flats). Modulation: Am. Measures 25-28.
- Staff 9:** Key signature: G major (one sharp). Modulation: G△⁹. Measures 29-32.

Measure numbers: 1, 5, 10, 13, 17, 22, 26, 30, 34.

Modulations: Bm⁹, G△⁹, Bm⁹, F#m⁹, Am, Bm⁹, F#m⁹, Am, G△⁹.

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

B. Scherrer

The musical score consists of two staves of music. The top staff starts at measure 1 with a key signature of one sharp (F#), a time signature of 3/4, and dynamic **p**. It features a section labeled **A** with chords Em<sup>7</sup>, D<sup>△</sup>, Em<sup>7</sup>, and D<sup>△</sup>. The bottom staff begins at measure 9 with a key signature of two sharps (G#), a time signature of 3/4, and dynamic **F**. It includes chords F and C<sup>△</sup>. Measure 13 starts a section labeled **B** with a key signature of one sharp (F#), a time signature of 3/4, and dynamic **mf**. It contains chords B<sup>△</sup> and E<sup>△</sup>. Measures 21 and 25 continue the section **B** with chords Fm<sup>7</sup> and E<sup>△</sup>, and F#<sup>△</sup> and C#<sup>△</sup> respectively. The score concludes at measure 29 with a final section of B<sup>△</sup>.

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

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

# Dans ta F.A.C.E. ! (si bémol)

B. Scherrer

1 G △  
Bm<sup>7</sup>  
D △  
F#m<sup>7</sup>  
G △  
Bm<sup>7</sup>  
7 D △  
F#7#5  
F#7#5  
10 G △  
Bm<sup>7</sup>  
E<sup>7 b9/G#</sup>  
13 G △  
F#m<sup>7</sup>  
G △  
E<sup>7 b9/G#</sup>  
17 A<sup>sus4</sup>  
G △  
E<sup>7</sup>  
E<sup>7</sup>

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

B. Scherrer

**A**

1 F<sup>△</sup> E<sup>7</sup> Eb<sup>△</sup> D<sup>7</sup>

5 F<sup>△</sup> E<sup>7</sup> Eb<sup>△</sup> D<sup>7</sup>

9 F<sup>△</sup> E<sup>7</sup> Eb<sup>△</sup> D<sup>7</sup>

13 F<sup>△</sup> E<sup>7</sup> Eb<sup>△</sup> D<sup>7</sup>

**B**

17 Ab<sup>△</sup> Bb<sup>6</sup> B° Cm

21 Ab<sup>△</sup> Bb<sup>6</sup> B° Cm

25 Ab<sup>△</sup> Bb<sup>6</sup> B° Cm

29 1 C#<sup>7 sus2</sup>

30 2 C#<sup>7 sus2</sup>

33

# Descente au Klezmeristan (si bémol)

B. Scherrer

## Intro

The musical score is composed of five staves of music in 2/4 time, with a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and rests are shown as horizontal dashes. Measure numbers are provided on the left side of each staff.

- Measure 1:** Am/E, E, Am/E, E. The first staff starts with a forte dynamic.
- Measure 5:** E<sup>7</sup> b9, Am/E, E<sup>7</sup>. The second staff begins with a rest.
- Measure 9:** G#m/D#, D#, G#m/D#, D#. The third staff begins with a rest.
- Measure 13:** D#<sup>7</sup> b9, G#m/D#, D#<sup>7</sup>. The fourth staff begins with a rest.
- Measure 17:** Gm/D, D, Gm/D, D. The fifth staff begins with a rest.
- Measure 21:** D<sup>7</sup> b9, Gm/D, D<sup>7</sup>. The sixth staff begins with a rest.

**A**

25 E<sup>7</sup> F<sup>6</sup> E<sup>7</sup> F<sup>6</sup> E<sup>7</sup> F<sup>6</sup> E<sup>7</sup> F<sup>6</sup>

29 E<sup>7</sup> F<sup>6</sup> E<sup>7</sup> F<sup>6</sup> E<sup>7</sup> F<sup>6</sup> E<sup>7</sup> F<sup>6</sup>

**B**

33 D<sup>#7</sup> E<sup>6</sup> D<sup>#7</sup> E<sup>6</sup> D<sup>#7</sup> E<sup>6</sup> D<sup>#7</sup> E<sup>6</sup>

37 D<sup>#7</sup> E<sup>6</sup> D<sup>#7</sup> E<sup>6</sup> D<sup>#7</sup> E<sup>6</sup> D<sup>#7</sup> E<sup>6</sup>

**C**

41 D<sup>7</sup> E<sup>b6</sup> D<sup>7</sup> E<sup>b6</sup> D<sup>7</sup> E<sup>b6</sup> D<sup>7</sup> E<sup>b6</sup>

45 D<sup>7</sup> E<sup>b6</sup> D<sup>7</sup> E<sup>b6</sup> D<sup>7</sup> E<sup>b6</sup> D<sup>7</sup> E<sup>b6</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#m<sup>9</sup> Em<sup>9</sup>

F#m<sup>9</sup> C<sup>sus2</sup>

**B**

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

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

F<sup>7 sus4</sup> Eb C#<sup>sus2</sup> Cm<sup>7 #5</sup>

**Solos**

F<sup>△</sup> G#<sup>△</sup>

F<sup>△</sup> G#<sup>△</sup>

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

# Emotion du petit bonhomme (si bémol)

B. Scherrer

Musical score for "Emotion du petit bonhomme" in G major, 3/8 time. The score consists of six staves of music. The first staff starts with a key signature of one sharp (G major). Measure 1 (measures 1-4) includes chords Bm⁹, D△, A△, and E⁹. Measure 2 (measures 5-8) includes chords Bm⁹, D△, A△, and E⁹. Measure 3 (measures 9-12) includes chords Em⁹, C♯⁹, Bm⁹, and B♭m⁹♯⁵. Measure 4 (measures 13-16) includes chords E⁷, E⁷♯⁵, G♯⁷, and D⁷♯⁵. Staff B (measures 17-20) includes chords G△, A⁹, B♭m⁹♯⁵, and Bm⁹. Staff C (measures 21-24) includes chords C△, F♯⁷♯⁵, and F♯⁷.

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

# 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#Bb

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>

# 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). It features a vocal line with various chords indicated above the notes, such as 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 Dm<sup>7</sup>. The bottom staff is in bass clef, 4/4 time, and D major. It shows a bass line with notes corresponding to the chords in the treble staff. Measure numbers 1 through 30 are marked along the left side of the staves.

## Kronembourg-Virus Valse (si bémol)

B. Scherrer

5 **A** F#<sup>m</sup><sup>7</sup> E D<sup>△</sup>

10 F#<sup>m</sup><sup>7</sup> E D<sup>△</sup> F#<sup>m</sup>

14 G#<sup>△</sup> A<sup>△</sup> C#<sup>m</sup> D<sup>△</sup>

18 **B** Am G#<sup>△</sup>

22 Gm A<sup>7</sup>

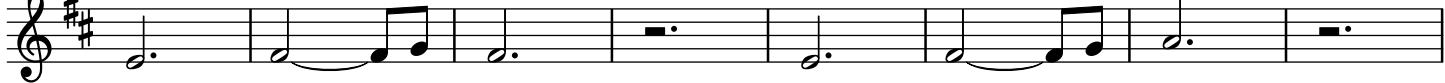
26 Dm D#<sup>△</sup>

30 A<sup>7</sup>

# La demoiselle de Montréal (si bémol)

Bruno Scherrer

A Em<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup>  
5 Em<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup>  
9 F#<sup>Δ</sup> B<sup>7</sup> Em<sup>7</sup> Gm  
13 D Bb<sup>6</sup> C<sup>6</sup> D Bb<sup>6</sup> C<sup>6</sup>  
17 C Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> Bb<sup>Δ</sup>  
21 E° A<sup>7</sup> Dm<sup>7</sup> D<sup>7</sup>  
25 Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> Bb<sup>Δ</sup>  
29 E° A<sup>7</sup> D<sup>Δ</sup>  
33 Em<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup>  
37 Em<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup>  
41 F#<sup>Δ</sup> B<sup>7</sup> Em<sup>7</sup>  
45 E° Eb<sup>7</sup> D<sup>Δ</sup> D<sup>Δ</sup>  
49 E° Eb<sup>7</sup> D<sup>Δ</sup>

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

63



73



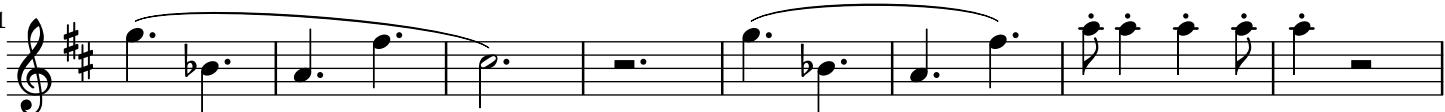
81



89



101



# 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

# 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.

# La revanche du triton (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with a measure labeled Dm<sup>9</sup>, followed by measures with chords A♭△, B♭△, and C△. The bottom staff begins with a measure labeled Dm<sup>9</sup>, followed by measures with chords A♭△, B♭△, and F△. Measures 9 through 13 show harmonic progression from Am to Am<sup>6</sup>/F♯. The score is in common time (indicated by '3') and uses treble clef.

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△

# La révolte (si bémol)

Sébastien Faure (arrangement B. Scherrer)

Musical score for "La révolte" in G minor, arranged by B. Scherrer. The score consists of two staves of music, each with a key signature of one flat (G minor) and a time signature of common time (4/4).

The score includes the following chords and measures:

- Measures 1-4: Gm<sup>9</sup>, A°, Bb<sup>6</sup>, Cm<sup>7</sup>, D<sup>7</sup>
- Measures 5-8: Eb<sup>Δ</sup>, F<sup>6</sup>, D<sup>7/F#</sup>, Gm<sup>6 9</sup>
- Measures 9-12: F<sup>7</sup>, D<sup>7 b9/F#</sup>, D<sup>7/F#</sup>, Gm<sup>7</sup>
- Measures 13-16: Eb<sup>Δ</sup>, D<sup>7</sup>, Eb<sup>Δ</sup>, D<sup>+</sup>
- Measures 17-20: G<sup>Δ</sup>, G#<sup>o</sup>, Am<sup>7</sup>, D<sup>7</sup>
- Measures 21-24: Am<sup>7</sup>, C<sup>Δ</sup>, D<sup>7</sup>, D<sup>+</sup>
- Measures 25-28: G<sup>Δ</sup>, G#<sup>o</sup>, Am<sup>7</sup>, D<sup>7/C</sup>, C
- Measure 29: F#<sup>7</sup>, G<sup>Δ</sup>, D<sup>7</sup>, G<sup>Δ</sup>

Measure numbers are indicated at the beginning of each staff: 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 (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 and some ninth 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<sub>b</sub>
- 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>#</sup>, G<sup>△9</sup>, Gm
- Measure 25: D, F#<sup>+/B<sub>b</sub></sup>, Bm, E<sup>7</sup>/G#<sup>7</sup>
- Measure 29: Em<sup>9</sup>, A+, D<sup>△9</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 consists of two staves, each with four measures. Measure 1: B<sub>b</sub>m. Measure 2: B<sub>b</sub>m. Measure 3: B<sub>b</sub>m. Measure 4: Dm. Measure 5: Am. Measure 6: Am. Measure 7: Am. Measures 8-9: G major (1st ending). Measures 10-11: G major (2nd ending). Measure 12: E<sub>b</sub>. Measure 13: C<sub>#</sub>. Measure 14: Cm. Measure 15: A. Measures 16-17: Cm. Measures 18-19: A major (1st ending). Measures 20-21: A major (2nd ending). Measures 22-23: -.

# Le meilleur est à venir (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with section A at measure 1, featuring chords Gm<sup>9</sup>, B<sub>b</sub><sup>6 10</sup>, C<sup>9</sup>, and F<sup>7</sup>. It continues through measures 5, 9, and 13. Measure 13 marks the start of section B, which includes chords F, C/E, Cm/E<sub>b</sub>, and D<sup>7</sup>. This is followed by measures 21, 25, and 29, which include chords Cm<sup>7</sup>, B<sub>b</sub><sup>6 10</sup>, D<sup>7/A</sup>, and G<sub>#</sub><sup>△ b5</sup>. Measure 29 introduces section C (contre-chant) with chords Gm<sup>9</sup>, B<sub>b</sub><sup>6 10</sup>, C<sup>9</sup>, and F<sup>7</sup>. The score concludes at measure 39 with chords Gm<sup>9</sup>, B<sub>b</sub><sup>6 10</sup>, C<sup>9</sup>, and E<sub>b</sub><sup>△</sup>.

# << 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>

# Liquide (si bémol)

B. Scherrer

**A** Bm G<sup>△</sup> Bm G<sup>△</sup>

3 Bm G<sup>△</sup> Bm G<sup>△</sup>

5 G#<sup>△</sup> C# Em F#<sup>7</sup>

8 Bm G<sup>△</sup> 1. Bm G<sup>△</sup> 2. Bm G<sup>△</sup>

**B** F#<sup>m9</sup> Am<sup>9</sup> F<sup>△</sup> Bb<sup>△</sup>

15 F#<sup>m9</sup> Am<sup>9</sup> F<sup>△</sup> Bb<sup>△</sup>

19 C D E

# 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>

# 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.

## **Moerci Doerien (si bémol)**

B. Scherrer  
 $Dm^6/F$

**A**

Dm<sup>7</sup> Dm<sup>6/F</sup> Dm<sup>7</sup> Dm<sup>6/F</sup> Dm<sup>7</sup> Dm<sup>6/F</sup> Dm<sup>7</sup> Dm<sup>6/F</sup>

Dm<sup>7</sup> Dm<sup>6/F</sup> Dm<sup>7</sup> Dm<sup>6/F</sup> Dm<sup>7</sup> Dm<sup>6/F</sup> Dm<sup>7</sup> Dm<sup>6/F</sup>

Fm<sup>7</sup> Fm<sup>6/G#</sup> Fm<sup>7</sup> Fm<sup>6/G#</sup> Fm<sup>7</sup> Fm<sup>6/G#</sup> Fm<sup>7</sup> Fm<sup>6/G#</sup>

Dm<sup>7</sup> Dm<sup>6/F</sup> Dm<sup>7</sup> Dm<sup>6/F</sup> Dm<sup>7</sup> Dm<sup>6/F</sup> Dm<sup>7</sup> Dm<sup>6/F</sup>

B+ B<sub>b</sub>+ A+ A<sub>b</sub>+ Dm<sup>7</sup> Dm<sup>6/F</sup> Dm<sup>7</sup> Dm<sup>6/F</sup>

**solo**

Dm<sup>7</sup> Dm<sup>6/F</sup> Dm<sup>7</sup> Dm<sup>6/F</sup> Dm<sup>7</sup> Dm<sup>6/F</sup> Dm<sup>7</sup> Dm<sup>6/F</sup>

Dm<sup>7</sup> Dm<sup>6/F</sup> Dm<sup>7</sup> Dm<sup>6/F</sup> Dm<sup>7</sup> Dm<sup>6/F</sup> Dm<sup>7</sup> Dm<sup>6/F</sup>

Fm<sup>7</sup> Fm<sup>6/G#</sup> Fm<sup>7</sup> Fm<sup>6/G#</sup> Fm<sup>7</sup> Fm<sup>6/G#</sup> Fm<sup>7</sup> Fm<sup>6/G#</sup>

Fm<sup>7</sup> Fm<sup>6/G#</sup> Fm<sup>7</sup> Fm<sup>6/G#</sup> Fm<sup>7</sup> Fm<sup>6/G#</sup> Fm<sup>7</sup> Fm<sup>6/G#</sup>

G<sup>#</sup>m<sup>7</sup> G<sup>#</sup>m<sup>6/B</sup> G<sup>#</sup>m<sup>7</sup> G<sup>#</sup>m<sup>6/B</sup> G<sup>#</sup>m<sup>7</sup> G<sup>#</sup>m<sup>6/B</sup> G<sup>#</sup>m<sup>7</sup> G<sup>#</sup>m<sup>6/B</sup>

G<sup>#</sup>m<sup>7</sup> G<sup>#</sup>m<sup>6/B</sup> G<sup>#</sup>m<sup>7</sup> G<sup>#</sup>m<sup>6/B</sup> G<sup>#</sup>m<sup>7</sup> G<sup>#</sup>m<sup>6/B</sup> G<sup>#</sup>m<sup>7</sup> G<sup>#</sup>m<sup>6/B</sup>

Bm<sup>7</sup> Bm<sup>6/D</sup> Bm<sup>7</sup> Bm<sup>6/D</sup> Bm<sup>7</sup> Bm<sup>6/D</sup> Bm<sup>7</sup> Bm<sup>6/D</sup>

Bm<sup>7</sup> Bm<sup>6/D</sup> Bm<sup>7</sup> Bm<sup>6/D</sup> Bm<sup>7</sup> Bm<sup>6/D</sup> Bm<sup>7</sup> Bm<sup>6/D</sup>

# 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△

# Oblivion (si bémol)

A. Piazzola, arr. B. Scherrer

**A1** Am Am<sup>△</sup> Am<sup>7</sup> Am<sup>△</sup>

**A2** Am Am<sup>△</sup> Am<sup>7</sup> Am<sup>6</sup>

5 Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup> F<sup>△</sup> B<sup>0</sup> E<sup>7</sup>

9

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

17 E<sup>0</sup> A<sup>7</sup> Dm<sup>7</sup>

21 B<sup>0</sup> E<sup>7</sup> Am Am/G

25 B<sup>7</sup>/F<sup>#</sup> E<sup>7</sup> Am

29 **B** Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup> F<sup>△</sup>

37 1. B<sup>0</sup> E<sup>7</sup> Am Am<sup>△</sup> A<sup>7</sup>

45 2. B<sup>7</sup> E<sup>7</sup> Am Am<sup>△</sup> Am<sup>7</sup> Am<sup>△</sup>

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

Trad. stade de foot manif / Arr. B Scherrer

N.C.

D<sup>△</sup>

Em<sup>7</sup>

F#m<sup>7</sup>

F#<sup>ø</sup> B<sup>7</sup>

On est là,  
on est là,  
même si  
Macron ne veut pas, nous on est là,  
pour l'hon -  
neur des travail - leurs et pour un monde meil - leur,  
même si  
Ma - cron n'veut pas, nous on est là

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

B. Scherrer

## Basse sur A

The musical score consists of two staves of bassoon music. The top staff is in 3/4 time, B-flat major, and the bottom staff is in 3/4 time, E major. The music is divided into sections labeled A and B. Section A starts at measure 1 with a Bm<sup>7</sup> chord, followed by G<sup>△</sup>, Em<sup>7</sup>, Bm<sup>7</sup>, G<sup>△</sup>, and Em<sup>7</sup>. It continues with B<sup>△</sup>, C#m<sup>7</sup>/B, D#m<sup>7</sup>/B, E<sup>△</sup>/B, F#sus4, and F#<sup>7</sup>. Section B begins at measure 5 with Bm<sup>7</sup>, G<sup>△</sup>, Em<sup>7</sup>, B<sup>△</sup>, C#m<sup>7</sup>/B, D#m<sup>7</sup>/B, E<sup>△</sup>/B, F#sus4, F#<sup>7</sup>, and a repeat sign. Measures 18-22 show a transition to a new section B with chords G#<sup>7</sup>, C#m<sup>7</sup>, F#sus4, F#<sup>7</sup>, and B<sup>△</sup>. Measures 26-30 conclude the piece with chords D#<sup>7</sup>, G#m<sup>7</sup>, C#<sup>7</sup>, F#sus4, and F#<sup>7</sup>. Measure numbers 1 through 30 are indicated above the staves.

# Perdre son temps (si bémol)

B. Scherrer

**4/4**

D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

5 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> Gm<sup>7</sup>  
Am<sup>7</sup> B $\flat$  $\Delta$  C C $\sharp$  $\circ$  $7$

9 E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

13 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$   
B $\flat$  $\Delta$  B $\emptyset$  C<sup>6</sup> C $\sharp$  $\circ$  $7$

17 Dm<sup>7</sup> E $\flat$  $\Delta$  B $\flat$  $\Delta$  A<sup>7</sup> $\flat$  $9$

21 E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

25 **7/8** D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

29 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> Gm<sup>7</sup>  
Am<sup>7</sup> B $\flat$  $\Delta$  C C $\sharp$  $\circ$  $7$

33 E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

37 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$   
B $\flat$  $\Delta$  B $\emptyset$  C<sup>6</sup> C $\sharp$  $\circ$  $7$

41 Dm<sup>7</sup> E $\flat$  $\Delta$  B $\flat$  $\Delta$  A<sup>7</sup> $\flat$  $9$

45 E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$  B $\flat$  $\Delta$  A<sup>7</sup> $\flat$  $9$

49 **[3/4]** D<sup>sus4</sup> E<sub>b</sub><sup>△</sup> F<sup>6</sup> E<sub>b</sub><sup>△</sup>

53 D<sup>sus4</sup> E<sub>b</sub><sup>△</sup> F<sup>6</sup> Gm<sup>7</sup>

57 Am<sup>7</sup> B<sub>b</sub><sup>△</sup> C C<sup>♯</sup><sup>o7</sup>

61 D<sup>sus4</sup> E<sub>b</sub><sup>△</sup> F<sup>6</sup> 3 E<sub>b</sub><sup>△</sup>

65 B<sub>b</sub><sup>△</sup> B<sup>ø</sup> C<sup>6</sup> C<sup>♯</sup><sup>o7</sup>

69 Dm<sup>7</sup> E<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>△</sup> A<sup>7</sup> <sub>b9</sub>

# Planète Ça tourne (si bémol)

B. Scherrer

The musical score consists of six staves of music, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is common time (indicated by '4'). The score includes lyrics in French and musical chords.

**Staff 1 (Measures 1-6):** Chords Em<sup>9</sup>, G<sup>△</sup>, A<sup>7</sup>, Em<sup>9</sup>, G<sup>△</sup>, A<sup>7</sup>. The section is labeled [A].

**Staff 2 (Measures 7-12):** Chords Em<sup>9</sup>, G<sup>△</sup>, A<sup>7</sup>, Em<sup>9</sup>, G<sup>△</sup>, A<sup>7</sup>. The section is labeled [B].

**Staff 3 (Measures 13-18):** Chords E<sup>△</sup>, C#m<sup>7</sup>, B<sup>7</sup>, E<sup>△</sup>, C#m<sup>7</sup>, B<sup>7</sup>.

**Staff 4 (Measures 19-24):** Chords E<sup>△</sup>, C#m<sup>7</sup>, B<sup>7</sup>, E<sup>△</sup>, E<sup>△</sup>. The section is labeled [C].

**Staff 5 (Measures 25-30):** Chords A♭<sup>△</sup>, Fm<sup>7</sup>, E♭<sup>7</sup>, A♭<sup>△</sup>, Fm<sup>7</sup>, E♭<sup>7</sup>.

**Staff 6 (Measures 31-36):** Chords A♭<sup>△</sup>, Fm<sup>7</sup>, E♭<sup>7</sup>, A♭<sup>△</sup>, A♭<sup>△</sup>.

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

B. Scherrer

The sheet music consists of three staves, labeled A, B, and C, each with a treble clef and a 4/4 time signature.

- Staff A:** Starts with a measure in B<sub>b</sub>△. Measures 2 and 4 show chords C<sup>6</sup>. Measures 3 and 5 show chords B<sub>b</sub>△. Measures 6 and 8 show chords C<sup>6</sup>.
- Staff B:** Measures 1 and 2 show chords Fm<sup>7</sup> and Ab△. Measure 3 shows a chord B<sub>b</sub>△ sus4. Measures 4 and 5 show chords Cm<sup>7</sup> and C#△.
- Staff C:** Measures 1 and 2 show chords G#m<sup>7</sup> and A#m<sup>7</sup>. Measures 3 and 4 show chords G#m<sup>7</sup> and A#m<sup>7</sup>. Measure 5 shows a chord E△.

Chords are indicated above the notes, and measures are numbered 1 through 21.

A A B A A B C C

## **Pour Juliette (partie II) (si bémol)**

B. Scherrer

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

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

7 Bb△ Am<sup>7</sup> Gm<sup>7</sup> D<sup>9</sup>/F#

10 Gm<sup>7</sup> Am<sup>7</sup> Bb△ C<sup>7</sup>

# 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: Measure 45

Chords and notes are labeled above the staff where applicable. The music uses a variety of note heads, including solid black dots and hollow circles, and includes grace marks (short vertical strokes) on several notes.

A musical score consisting of four staves of music for a solo instrument, likely trumpet, in F# major. The score is numbered 49, 53, 57, and 61. Measure 49 starts with a forte dynamic and includes a melodic line with grace notes and a C#m<sup>7</sup> chord. Measure 53 features a sustained note and a C#m<sup>7</sup> chord. Measure 57 continues the melodic line with a C# chord and a B section. Measure 61 concludes the piece with a final note.

# 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<sub>b</sub>/D

Am/D

# Provisoire (si bémol)

B. Scherrer

1 A Em<sup>9</sup> F#m<sup>9</sup>

5 Em<sup>9</sup> F#m<sup>9</sup>

9 B C<sup>△</sup> Em<sup>9</sup>

13 C<sup>△</sup> F<sup>△</sup>

17 A Em<sup>9</sup> F#m<sup>9</sup>

21 Em<sup>9</sup> F#m<sup>9</sup>

25 B C<sup>△</sup> Em<sup>9</sup>

29 C<sup>△</sup> F<sup>△</sup>

33 B'<sup>△</sup> B<sup>ø</sup>

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

41 E<sup>△</sup> F#m<sup>9</sup> A<sup>△</sup> C<sup>△</sup>

2



# 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, and 3 above the staff lines in some sections.

**Solos**

19 Dm<sup>9</sup>

23 A♭△

27 G♯m<sup>9</sup>

31 D△

# Remous (si bémol)

B. Scherrer

**A** Am<sup>7</sup> B<sup>ø</sup>

3 C<sup>△</sup> Dm<sup>7</sup>

5 E<sup>7 #5</sup> F<sup>△</sup>

7 F<sup>#ø</sup> G<sup>7</sup> E<sup>7 #5/G#</sup>

9 **B** Am<sup>7</sup> B<sup>ø</sup>

11 C<sup>△</sup> Dm<sup>7</sup>

13 E<sup>7 #5</sup> F<sup>△</sup>

15 F<sup>#ø</sup> G<sup>7</sup> E<sup>7 #5/G#</sup>

17 **Fin** Am<sup>7</sup>

The musical score is composed of two staves of music. Staff A begins with a measure in Am<sup>7</sup>, followed by a measure in B<sup>ø</sup>. Staff B begins with a measure in Am<sup>7</sup>, followed by measures in C<sup>△</sup>, Dm<sup>7</sup>, E<sup>7 #5</sup>, F<sup>△</sup>, F<sup>#ø</sup>, G<sup>7</sup>, and E<sup>7 #5/G#</sup>. The piece concludes with a final Am<sup>7</sup> chord.

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

B. Scherrer

The musical score consists of two staves of music in G major (two sharps). The first staff begins with section A (measures 1-12), which includes chords G<sup>△</sup>, Am<sup>7</sup>, Bm<sup>7</sup>, C<sup>△</sup>, A<sup>7/C#</sup>, D<sup>7</sup>, D<sup>♯</sup>o<sup>7</sup>, and Em<sup>7</sup>. The second staff continues section A (measures 13-24), featuring chords Dm<sup>7</sup>, A/C<sup>♯</sup>, Cm<sup>7</sup>, G/B, B<sup>♭</sup>p<sup>6</sup>, Dm/A, G<sup>♯</sup>o<sup>7</sup>, A<sup>7</sup>, B<sup>♭</sup>p<sup>6</sup>, Dm/A, E<sup>º</sup>, E<sup>♭</sup>b<sup>7</sup>, and D<sup>7</sup>. The third staff begins section A' (measures 25-34), returning to the chords G<sup>△</sup>, Am<sup>7</sup>, Bm<sup>7</sup>, C<sup>△</sup>, A<sup>7/C#</sup>, D<sup>7</sup>, D<sup>♯</sup>o<sup>7</sup>, and Em<sup>7</sup>.

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

B. Scherrer

A F $\triangle$

Gm $^7$

Am $^7$

G $\sharp$ m $^7$

5 Gm $^7$

11 A $^7$

Dm $^7$

15 G $^7$

C $^7$

19 A' $\triangle$  F $\triangle$

Gm $^7$

Am $^7$

G $\sharp$ m $^7$

23 Gm $^7$

1 C $^7$

2 C $^7$

29 A $^7$

Dm $^7$

33 G $^7$

C $^7$

37 B $\flat$  $\triangle$

Am $^7$

41 Gm $^7$

F $\triangle$

F $\sharp$  $^0$

45 B $\flat$  $\triangle$

Am $^7$

G $\sharp$ m $^7$

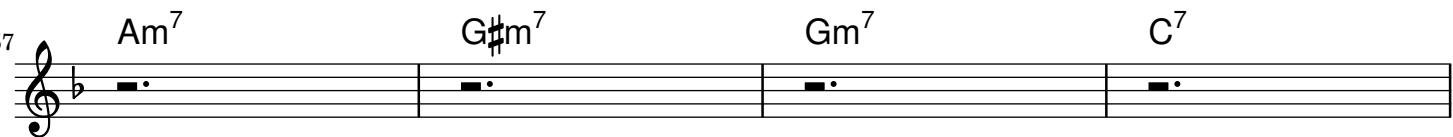
49 Gm $^7$

C $^7$

2



57



## 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> Bm<sup>7</sup> Em<sup>7</sup>

25 Solos 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>△</sup> D C<sup>△</sup> C<sup>△</sup> C<sup>△</sup> D C<sup>△</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>

# Rêverie (si bémol)

B. Scherrer

Musical score for Rêverie (si bémol) by B. Scherrer. The score consists of eight staves of music for a single instrument, likely a piano or harp. The key signature is two sharps (F# major). The time signature is 4/4. The music includes various chords and rests, with some chords labeled above the staff.

Chords labeled in the score:

- A<sup>7</sup>
- F<sup>Δ</sup>
- B<sup>Δ</sup>
- Bm<sup>7</sup>
- C<sup>6</sup>
- F<sup>Δ</sup>
- F#m<sup>7</sup>
- G<sup>6</sup>
- A<sup>7</sup>
- F<sup>Δ</sup>
- A<sup>7</sup>
- F<sup>Δ</sup>
- A<sup>7</sup>
- F<sup>Δ</sup>

# Saint Thomas 5/8 (si bémol)

Sonny Rollins, Arr. BS

1 D<sup>6</sup> D<sup>6</sup> D<sup>6</sup> D<sup>6</sup>

5 D<sup>6</sup> D<sup>6</sup> D<sup>6</sup> D<sup>6</sup>

9 D<sup>6</sup> D<sup>6</sup> F#m<sup>7</sup> B<sup>7</sup>

13 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>7</sup> A<sup>7</sup>

# 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. The bottom staff uses a bass clef and a 4/4 time signature. Chords are indicated above the notes. Measure numbers 1 through 11 are marked on the left side of the top staff. Measure numbers 1 through 3 are marked on the left side of the bottom staff. Measure numbers 4 through 6 are marked on the right side of the top staff. Measure numbers 7 through 9 are marked on the right side of the bottom staff. Measure numbers 10 and 11 are marked on the right side of the top staff. Measure 11 includes a first ending (B-flat major ninth chord) and a second ending (B-flat major ninth chord). The score concludes with a repeat sign and a double bar line.

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

3 Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

5 F#m<sup>7</sup> B<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup>

7 F#m<sup>7</sup> B<sup>7</sup> B<sub>b</sub><sup>△</sup>

9 D<sup>△</sup> G<sup>△</sup> D<sup>△</sup> G<sup>△</sup>

11 D<sup>△</sup> G<sup>△</sup> 1 B<sub>b</sub><sup>△ 9</sup> 2 B<sub>b</sub><sup>△ 9</sup>

C/D B<sub>b</sub>/D

Am<sup>7/D</sup> Dm<sup>7</sup>

# Samba Lek' (si bémol)

B. Scherrer

The sheet music features eight staves of musical notation for a single instrument. The key signature is one sharp, indicating A major or Am7. The time signature is 4/4 throughout. The music is divided into measures by vertical bar lines. Chords are indicated above the staff at the beginning of each measure. Measure 1 starts with Am7. Measures 2-4 show a continuation of the Am7 chord. Measure 5 begins with Am7 again. Measure 6 shows a transition to Bm7. Measures 7-8 show a continuation of Bm7. Measure 9 begins with Bb△. Measures 10-11 show a continuation of Bb△. Measure 12 begins with Ab△. Measures 13-14 show a continuation of Ab△. Measure 15 begins with G△9. Measures 16-17 show a continuation of G△9. Measure 18 begins with Em7. Measures 19-20 show a continuation of Em7. Measure 21 begins with F#m7. Measures 22-23 show a continuation of F#m7. Measure 24 begins with F△. Measures 25-26 show a continuation of F△. Measure 27 begins with Eb△. Measures 28-29 show a continuation of Eb△.

# Samba ni chaussettes (si bémol)

B. Scherrer

A G△ A G△ F Eb△ F Eb△ C# B△ C# B△ A G△ A G△ B F△ Cm B<sub>b</sub>△⁹ B<sub>b</sub> Bbm△ Bbm⁷ Am⁷ Am⁶ D⁰ D⁰⁷ Gm⁷ C+ F△ Cm B<sub>b</sub>△⁹ B<sub>b</sub> Bbm△ Bbm⁷ Dm⁷ G⁷ B<sub>b</sub>△ Bbm⁷

# Samedi matin (si bémol)

B. Scherrer

The musical score for "Samedi matin (si bémol)" by B. Scherrer is presented in eight staves. The key signature is one sharp (F#). The time signature varies throughout the piece.

**Chords and Labels:**

- Staff 1:** A (Gm<sup>7</sup>), A<sub>b</sub><sup>△</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>
- Staff 2:** Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>
- Staff 3:** Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>
- Staff 4:** Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>
- Staff 5:** Eb/F, Eb, B<sub>b</sub>/D, C<sup>#</sup>, Cm, G/B, B<sub>b</sub>m
- Staff 6:** Eb/F, Eb, B<sub>b</sub>/D, C<sup>#</sup>, Cm, G/B, B<sub>b</sub>m
- Staff 7:** Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>
- Staff 8:** Am<sup>7</sup>, B<sub>b</sub><sup>△</sup>, Bm<sup>7</sup>, C<sup>△</sup>
- Staff 9:** F<sup>△</sup>, F<sup>#m7</sup>, G<sup>△</sup>, G<sup>#o7</sup>

**Section Labels:**

- B (Solo 1):** Located at measure 21, staff 1.
- C (Solo 2):** Located at measure 28, staff 1.

**Measure Numbers:**

- 1, 5, 9, 13, 17, 21, 24, 28, 36

# Satirikiki (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with section A at measure 1, marked **A**, **Am<sup>9</sup>**, **Gm<sup>9</sup>**, **Am<sup>9</sup>**, **Gm<sup>9</sup>**. It includes a dynamic **mf** and a tempo marking of **3**. The bottom staff begins with section B at measure 13, marked **F<sup>△</sup>**, **G<sup>△</sup>**, **Am<sup>7</sup>**, **C<sup>△</sup>**, **C<sup>6</sup>**, **C**. The score then transitions to section A' at measure 21, marked **Am<sup>9</sup>**, **Gm<sup>9</sup>**, **Am<sup>9</sup>**, **Gm<sup>9</sup>**. Measures 25 through 37 continue the pattern of Am<sup>9</sup>, Gm<sup>9</sup>, Am<sup>9</sup>, Gm<sup>9</sup>, followed by sections C and D. The score concludes with a final section starting at measure 37, marked **F#<sup>△</sup>**, **D#<sup>7</sup>**, **G#<sup>7</sup>**.

# Solitude (si bémol)

B. Scherrer

A Bm<sup>7</sup> F#<sup>7</sup>/A# D/A E<sup>7</sup>/G#

Bm<sup>7</sup> F#<sup>7</sup>/A# D/A E<sup>7</sup>/G#

1 G<sup>△</sup> A<sup>7</sup> F#<sup>7</sup>/A# Bm<sup>7</sup> C<sup>△</sup>

2 G<sup>△</sup> A<sup>7</sup> B<sup>♭△</sup> C<sup>△</sup> B<sup>△</sup>

B C<sup>△</sup> A<sup>△</sup> C<sup>△</sup> B<sup>♭△</sup>

C Bm<sup>7</sup> F#<sup>7</sup>/A# D/A E<sup>7</sup>/G#

Bm<sup>7</sup> F#<sup>7</sup>/A# D/A E<sup>7</sup>/G#

G<sup>△</sup> A<sup>7</sup> F#<sup>7</sup>/A# Bm<sup>7</sup> B<sup>♭△</sup>

# Sur un air de jazz (si bémol)

B. Scherrer

Musical score for "Sur un air de jazz" in G major, 9/8 time. The score consists of four staves of music. The first staff starts with Am⁹. The second staff starts with Am⁹. The third staff starts with A⁷. The fourth staff starts with F⁹. Measure numbers 1, 5, 9, and 13 are indicated above the staves. Chords labeled include Am⁹, F⁹, Bb⁷, Dm⁹, A⁷, Bb⁹, B⁷, E⁷♯⁵, F⁹, Bb⁹, Em⁷, and F⁹. Measures 1-4 are grouped by a bracket under the first staff. Measures 9-12 are grouped by a bracket under the third staff. Measures 13-16 are grouped by a bracket under the fourth staff.

# Le compte à rebours final (si bémol)

Europe (arr. BS)

The musical score consists of 11 staves of music, each representing a different instrument or voice part. The staves are arranged vertically, with measure numbers (e.g., 9, 17, 25, 33, 41, 49, 57, 65, 73) placed to the left of the first staff. The music is in common time (indicated by '4') and uses a treble clef. The key signature is one flat (B-flat), indicated by a 'b' symbol. The score includes various chords and progressions, such as Dm⁹, Gm⁹, F△, C⁷, B♭△, A⁷, C/E, Dm, C, C♯°, and E♭△. The music is divided into sections labeled A, B, and C, with section A starting at measure 9 and section B starting at measure 33. The score concludes with a final section C at measure 65.

**A**

Dm<sup>9</sup> Gm<sup>9</sup>

9 Dm<sup>9</sup> F<sup>△</sup>

17 B♭<sup>△</sup> C<sup>7</sup> F C/E Dm C

25 B♭<sup>△</sup> C<sup>7</sup> A<sup>7</sup>

**B**

33 Dm<sup>9</sup> B♭<sup>△</sup> Gm<sup>7</sup> C C♯°

41 Dm<sup>9</sup> B♭<sup>△</sup> Gm<sup>7</sup> C C♯°

49 Dm C/E F B♭<sup>△</sup> Dm C/E F B♭<sup>△</sup>

57 Dm C/E F B♭<sup>△</sup> A<sup>7</sup>

**C**

65 Gm<sup>7</sup> F<sup>7</sup> B♭<sup>△</sup> E♭<sup>△</sup>

73 Cm<sup>7</sup> F<sup>7</sup> B♭<sup>△</sup>

# 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 $\triangle$

## Without mi (si bémol)

B. Scherrer

A musical score consisting of six staves of music. The first staff (measures 1-4) starts with Dm<sup>7</sup>, followed by G<sup>7</sup>. The second staff (measures 5-8) starts with Gm<sup>7</sup>, followed by A<sup>7</sup> and Dm<sup>9</sup>. The third staff (measures 9-12) starts with F#<sup>7</sup>, followed by B<sup>7</sup>. The fourth staff (measures 13-16) starts with E<sup>7</sup>, followed by A<sup>7</sup>. The fifth staff (measures 17-20) starts with Dm<sup>7</sup>, followed by G<sup>7</sup>. The sixth staff (measures 21-24) starts with Gm<sup>7</sup>, followed by A<sup>7</sup> and Dm<sup>9</sup>.

# Wuhan connect (si bémol)

B. Scherrer

1 D<sup>9</sup> D<sup>9⁵⁹</sup> D<sup>6 9</sup> D<sup>9⁵⁹</sup>  
5 D<sup>9</sup> D<sup>9⁵⁹</sup> D<sup>6 9</sup> D<sup>9⁵⁹</sup>  
9 F#<sup>9</sup> F#<sup>9⁵⁹</sup> F#<sup>6 9</sup> F#<sup>9⁵⁹</sup>  
13 F#<sup>9</sup> F#<sup>9⁵⁹</sup> F#<sup>6 9</sup> F#<sup>9⁵⁹</sup>  
17 Bb<sup>9</sup> Bb<sup>9⁵⁹</sup> Bb<sup>6 9</sup> Bb<sup>9⁵⁹</sup>  
21 Bb<sup>9</sup> Bb<sup>9⁵⁹</sup> Bb<sup>6 9</sup> Bb<sup>9⁵⁹</sup>

# Zarbi (si bémol)

B. Scherrer

Musical score for Zarbi (si bémol) by B. Scherrer. The score consists of two staves of music in 3/4 time, key of E major (two sharps).

The first staff (measures 1-4):

- Em<sup>7</sup>: The melody begins with a eighth-note bass note, followed by a sixteenth-note bass note, a quarter note, and a eighth-note bass note.
- Gm<sup>7</sup>: The melody begins with a eighth-note bass note, followed by a sixteenth-note bass note, a quarter note, and a eighth-note bass note.
- C#<sup>△</sup>: The melody begins with a eighth-note bass note, followed by a sixteenth-note bass note, a eighth-note bass note, and a eighth-note bass note.
- A♭<sup>△</sup>: The melody begins with a eighth-note bass note, followed by a sixteenth-note bass note, a eighth-note bass note, and a eighth-note bass note.

The second staff (measures 5-8):

- Cm<sup>7</sup>: The melody begins with a eighth-note bass note, followed by a sixteenth-note bass note, a eighth-note bass note, and a eighth-note bass note.
- Eb<sup>△</sup>: The melody begins with a eighth-note bass note, followed by a sixteenth-note bass note, a eighth-note bass note, and a eighth-note bass note.
- F#<sup>△</sup>: The melody begins with a eighth-note bass note, followed by a sixteenth-note bass note, a eighth-note bass note, and a eighth-note bass note.
- C#<sup>△</sup>: The melody begins with a eighth-note bass note, followed by a sixteenth-note bass note, a eighth-note bass note, and a eighth-note bass note.