

# Agent 000 (mi bémol)

B. Scherrer

A musical score for Agent 000 (mi bémol) featuring 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 consists of four staves of music with various chords and measures.

# Balade (partie 2) (mi bémol)

B. Scherrer

1 C $\sharp$ m<sup>11</sup>

4 E $\triangle$

5 A $\triangle$ <sup>9</sup>

17 C $\sharp$ m<sup>11</sup>

17 F $\sharp$ m<sup>7</sup>

21 F $\sharp$ m<sup>7</sup>/D $\sharp$

21 C $\sharp$ m<sup>11</sup>

25 B<sup>7</sup>

25 A $\triangle$

25 F $\sharp$ m<sup>9</sup>

25 F $\sharp$ m<sup>7</sup>

29 C $\sharp$ sus<sup>4</sup>

29 C $\sharp$ m<sup>7</sup>

29 F $\sharp$ <sup>7</sup>

29 F $\sharp$ m<sup>7</sup>

33 C $\sharp$ sus<sup>4</sup>

33 C $\sharp$ m<sup>7</sup>

33 F $\sharp$ <sup>7</sup>

33 F $\sharp$ m<sup>7</sup>

# Blues (mi bémol)

B. Scherrer

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

# Boléro malgré lui (mi bémol)

B. Scherrer

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

# Bolerototo (pour Arnaud) (mi bémol)

B. Scherrer

3  
A<sup>7</sup> G△ A<sup>7</sup>

9 D△ 1. A<sup>7</sup> 2. C△

21 C<sup>7</sup> F△

29 Eb△ Bb△

37 Eb△ F#△ E△ E<sup>7</sup>

# Bras cassé (mi bémol)

B. Scherrer

A<sup>△</sup>

D<sup>△</sup>

F<sup>△</sup>

G

A<sup>△</sup>

1 2.

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

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

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

B. Scherrer

**A**

1 C<sup>△</sup>

5 C<sup>△</sup>

9 Dm<sup>7</sup> F<sup>△</sup>

13 Dm<sup>7</sup> F<sup>△</sup>

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

21 Eb<sup>△</sup> Eb<sup>△</sup>

# Chasse à l'homme (mi bémol)

B. Scherrer

**A** Bm<sup>7</sup> C♯m<sup>7</sup>/B D<sup>△</sup>/B E<sup>7</sup>/B

9 Bm<sup>7</sup> C♯+/B D<sup>△</sup>/B F<sup>△</sup>♯<sup>5</sup>/B

17 **B (Swing)** Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup>

21 Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup>

25 Cm<sup>7</sup> F<sup>7</sup> C♯m<sup>7</sup> F♯<sup>7</sup>

29 Cm<sup>7</sup> F<sup>7</sup> 1 B♭<sup>△</sup> B<sup>7</sup>♯<sup>5</sup> 2 B♭<sup>△</sup> F♯<sup>7</sup>♯<sup>5</sup>

**Basse**

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

9 Bm<sup>7</sup> C♯+/B D<sup>△</sup>/B F<sup>△</sup>♯<sup>5</sup>/B

# Cool modulations (mi bémol)

B. Scherrer

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

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

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

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

B. Scherrer

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

5 Bm<sup>7</sup> A<sup>△</sup>

9 C<sup>△</sup> G<sup>△</sup>

13 F<sup>△⁹</sup>

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

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

21 C<sup>△</sup> G<sup>△</sup>

25 F<sup>△</sup>

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

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

# Dans ta F.A.C.E. ! (mi bémol)

B. Scherrer

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

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

B. Scherrer

**A**

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

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

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

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

**B**

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

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

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

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

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

B. Scherrer

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

5      Asus2      F<sup>#</sup>7 sus2      Dsus2      Bsus2

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

13      C#m<sup>9</sup>      Gsus2

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

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

25      C<sup>7</sup> sus4      Bb<sup>9</sup>      Gsus2      Gm<sup>7</sup> #5

Solos

29      C<sup>△</sup>      D#<sup>△</sup>

37      C<sup>△</sup>      D#<sup>△</sup>

45      D#m<sup>7</sup>      C#<sup>△</sup>

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

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

# Emotion du petit bonhomme (mi bémol)

B. Scherrer

Musical score for "Emotion du petit bonhomme" in G major, 8th note time signature. The score consists of six staves of music. 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 three sharps on the treble clef staff.

**Section A:** Starts with Am<sup>9</sup>, followed by Dm<sup>7</sup>, F△, and D#<sup>o7</sup>. The section ends at measure 3.

**Section B:** Starts with E<sup>7</sup>, followed by F△, Dm<sup>7</sup>, and E<sup>7</sup>. The section ends at measure 8.

**Section C:** Starts with A△, followed by D△, F#m<sup>7</sup>, and E<sup>7</sup>. The section ends at measure 12.

**Section D:** Starts with D#<sup>o</sup>, followed by D△, C#m<sup>7</sup>, D△, B<sup>o7</sup>, C#m<sup>7</sup>, D△, and B<sup>o7</sup>. The section ends at measure 24.

**Section E:** Starts with C△, followed by F△, Fm<sup>7</sup>, and Bb<sup>7</sup>. The section ends at measure 16.

**Section F:** Starts with C<sup>7</sup>, followed by E<sup>7</sup>, D, F#m, and C#/F. The section ends at measure 20.

**Section G:** Starts with A△, followed by D△, F#m<sup>7</sup>, and E<sup>7</sup>. The section ends at measure 24.

**Section H:** Starts with F△, followed by Dm<sup>7</sup>, E<sup>7</sup>, F△, Dm<sup>7</sup>, and E<sup>7</sup>. The section ends at measure 28.

**Section I:** Starts with F△, followed by Dm<sup>7</sup>, E<sup>7</sup>, and Am<sup>9</sup>. The section ends at measure 30.

Measure numbers are indicated on the left side of the staves, starting from 1 and increasing to 30. Measure 24 includes a 12/8 time signature. Measures 28 and 29 include a 11/8 time signature.

# 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#m<sup>7</sup> (A) followed by a bar of B.
- Measure 5: C#m<sup>7</sup> followed by a bar of B.
- Measure 9: C#m followed by D#<sup>0</sup>, E<sup>△</sup>, and G#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 1: A<sup>△</sup>.
- Measure 5: B.
- Measure 9: A<sup>△</sup>.
- Measure 13: Rest, then 2 measures of A<sup>△</sup>.
- Measure 18: Rest, then 2 measures of B Em.
- Measure 22: Rest, then 2 measures of Dm.
- Measure 26: Rest, then 2 measures of Am.
- Measure 30: Rest, then 2 measures of E<sup>7</sup>.

**Key Changes:**

- A: C#m<sup>7</sup>, B, A<sup>△</sup>
- B: C#m<sup>7</sup>, B, A<sup>△</sup>
- C: C#m, D#<sup>0</sup>, E<sup>△</sup>, G#m
- D: A<sup>△</sup>
- E: B Em
- F: Dm
- G: Am
- H: E<sup>7</sup>

# La demoiselle de Montréal (mi bémol)

Bruno Scherrer

The sheet music consists of three staves (A, B, and C) in A major (three sharps) and 3/4 time. The lyrics are in French. Chords are indicated above the notes. Measure numbers are on the left.

**Staff A:**

- Measures 1-4: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>
- Measures 5-8: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>
- Measures 9-12: C<sup>#</sup><sup>0</sup>, F<sup>#</sup><sup>7</sup>, Bm<sup>7</sup>, Dm
- Measures 13-16: A, F<sup>6</sup>, G<sup>6</sup>, A (with a 4 measure repeat sign), F<sup>6</sup>, G<sup>6</sup>
- Measures 17-20: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, F<sup>△</sup>
- Measures 21-24: B<sup>0</sup>, E<sup>7</sup>, Am<sup>7</sup>, A<sup>7</sup>
- Measures 25-28: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, F<sup>△</sup>
- Measures 29-32: B<sup>0</sup>, E<sup>7</sup>
- Measures 33-36: A'
- Measures 37-40: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>
- Measures 41-44: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>
- Measures 45-48: C<sup>#</sup><sup>0</sup>, F<sup>#</sup><sup>7</sup>, Bm<sup>7</sup>, A<sup>△</sup>
- Measures 49-52: B<sup>0</sup>, B<sub>b</sub><sup>7</sup>, A<sup>△</sup>, A<sup>△</sup>
- Measures 53-56: B<sup>0</sup>, B<sub>b</sub><sup>7</sup>, A<sup>△</sup>

**Staff B:**

- Measures 1-4: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>
- Measures 5-8: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>
- Measures 9-12: C<sup>#</sup><sup>0</sup>, F<sup>#</sup><sup>7</sup>, Bm<sup>7</sup>, Dm
- Measures 13-16: A, F<sup>6</sup>, G<sup>6</sup>, A (with a 4 measure repeat sign), F<sup>6</sup>, G<sup>6</sup>
- Measures 17-20: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, F<sup>△</sup>
- Measures 21-24: B<sup>0</sup>, E<sup>7</sup>, Am<sup>7</sup>, A<sup>7</sup>
- Measures 25-28: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, F<sup>△</sup>
- Measures 29-32: B<sup>0</sup>, E<sup>7</sup>
- Measures 33-36: A'
- Measures 37-40: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>
- Measures 41-44: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>
- Measures 45-48: C<sup>#</sup><sup>0</sup>, F<sup>#</sup><sup>7</sup>, Bm<sup>7</sup>, A<sup>△</sup>
- Measures 49-52: B<sup>0</sup>, B<sub>b</sub><sup>7</sup>, A<sup>△</sup>, A<sup>△</sup>
- Measures 53-56: B<sup>0</sup>, B<sub>b</sub><sup>7</sup>, A<sup>△</sup>

**Staff C:**

- Measures 1-4: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>
- Measures 5-8: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>
- Measures 9-12: C<sup>#</sup><sup>0</sup>, F<sup>#</sup><sup>7</sup>, Bm<sup>7</sup>, Dm
- Measures 13-16: A, F<sup>6</sup>, G<sup>6</sup>, A (with a 4 measure repeat sign), F<sup>6</sup>, G<sup>6</sup>
- Measures 17-20: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, F<sup>△</sup>
- Measures 21-24: B<sup>0</sup>, E<sup>7</sup>, Am<sup>7</sup>, A<sup>7</sup>
- Measures 25-28: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, F<sup>△</sup>
- Measures 29-32: B<sup>0</sup>, E<sup>7</sup>
- Measures 33-36: A'
- Measures 37-40: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>
- Measures 41-44: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>
- Measures 45-48: C<sup>#</sup><sup>0</sup>, F<sup>#</sup><sup>7</sup>, Bm<sup>7</sup>, A<sup>△</sup>
- Measures 49-52: B<sup>0</sup>, B<sub>b</sub><sup>7</sup>, A<sup>△</sup>, A<sup>△</sup>
- Measures 53-56: B<sup>0</sup>, B<sub>b</sub><sup>7</sup>, A<sup>△</sup>

# La laïcité, c'est ça ! (mi bémol)

B. Scherrer

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# La naine des neiges (mi bémol)

B. Scherrer

Musical score for "La naine des neiges" in Mi Bémol (D major). The score consists of six staves of music for a single instrument.

**Staff A:** Measures 1-5. Key signature: D major (one sharp). Time signature: Common time (4/4). The staff shows eighth-note chords and rests. Measure 5 ends with a repeat sign and two endings.

**Measure 6:** The first ending continues, ending with a double bar line.

**Measures 10-13:** The second ending begins. The key changes to C#m (C major) at measure 10. The staff shows eighth-note chords and rests. Measures 11-13 continue in C#m.

**Measures 14-17:** The key returns to D major (one sharp). The staff shows eighth-note chords and rests. Measures 15-17 continue in D major.

**Measures 18-21:** The key changes to A△ (A major). The staff shows eighth-note chords and rests. Measures 19-21 continue in A△.

**Measures 22-25:** The key changes to D $\sharp$ Ø (D major with an added note). The staff shows eighth-note chords and rests. Measures 23-25 continue in D $\sharp$ Ø.

**Measures 26-29:** The key changes to G $\sharp$ 7 (G major with a dominant seventh chord). The staff shows eighth-note chords and rests. Measures 27-29 continue in G $\sharp$ 7.

**Measures 30-33:** The key changes to B $^6$  sus4 (B major with a suspended fourth chord). The staff shows eighth-note chords and rests. Measures 31-33 continue in B $^6$  sus4.

**Measures 34-37:** The key changes to B+ (B major with an augmented note). The staff shows eighth-note chords and rests. Measures 35-37 continue in B+.

**Measures 38-41:** The key changes to B (B major). The staff shows eighth-note chords and rests. Measures 39-41 continue in B.

# La revanche du triton (mi bémol)

B. Scherrer

The musical score consists of two staves of music in 3/4 time, key signature of one sharp (F#). The top staff begins with Am⁹, followed by E♭△, F△, and G△. The bottom staff begins with Am⁹, followed by E♭△, F△, and C△. Measures 5 through 8 show a continuation of the harmonic progression with Em, Em△/E♭, Em⁷/D, and Em⁶/C♯. Measures 9 through 12 continue with C△, E♭△, F△, and G△. The score is composed of eighth and sixteenth note patterns, with some measure numbers (e.g., 13) appearing below the staff.

# 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:

- Staff 1: A<sup>△</sup>, C#m<sup>7</sup>, F#<sup>△</sup>, F#<sup>7</sup>
- Staff 2: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>, A<sup>7</sup>
- Staff 3: D<sup>△</sup>, D#<sup>07</sup>, A/E, C#<sup>7</sup>/F
- Staff 4: F#m<sup>7</sup>, B<sup>7</sup>/D#, Bm<sup>9</sup>, E+
- Staff 5: A<sup>△</sup>, C#m<sup>7</sup>, F#<sup>△</sup>, F#<sup>7</sup>
- Staff 6: Bm<sup>7</sup>, F#<sup>7</sup>/A#, D<sup>△ 9</sup>, Dm
- Staff 7: A, C#+/F, F#m, B<sup>7</sup>/D#
- Staff 8: Bm<sup>9</sup>, E+, A<sup>△ 9</sup>

# Le Marché Turc (mi bémol)

Raoul Petite (Têt de Kran, 1995) / Mozart

1 Fm Fm Fm Am  
5 Em Em Em D D  
10 B<sub>b</sub> G<sub>#</sub> B<sub>b</sub> G<sub>#</sub>  
14 Gm E Gm E E E

# Le meilleur est à venir (mi bémol)

B. Scherrer

**A**

1 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>#o</sup> A<sup>7</sup>

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

**C (contre-chant)**

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

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

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

B. Scherrer

3/4 time, mi bémol key signature.

Chords and notes:

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

# Liquide (mi bémol)

B. Scherrer

A

F#m D<sup>△</sup> F#m D<sup>△</sup>

D#<sup>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> D<sup>△</sup> Dm<sup>7/F</sup>  
Macron ne veut pas, nous on est là, pour l'honneur des travailleurs et pour  
A/E D♯∅ D<sup>△</sup> C♯m<sup>7</sup> Bm<sup>7</sup> B♭<sup>7</sup>  
un monde meilleur, même si Ma-cron n'veut pas, nous on est là

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

B. Scherrer

**Basse sur A**

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

# Perdre son temps (mi bémol)

B. Scherrer

**4/4**

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

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

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

9

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

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

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

**7/8**

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

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

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

33

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

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

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

**3/4**

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

3 3 3 3

2

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

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

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

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

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

53

57

61

65

69

# Planète Ça tourne (mi bémol)

B. Scherrer

**A**

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

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

**B**

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

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

**C**

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

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

# Pour Juliette (partie II) (mi bémol)

B. Scherrer

Musical score for "Pour Juliette (partie II) (mi bémol)" by B. Scherrer. The score consists of six staves of music, each with a treble clef and a key signature of one flat (B-flat). The time signature varies between common time (4/4), 6/8, and 9/8. The 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 C△, followed by Dm<sup>7</sup>, Em<sup>7</sup>, and Dm<sup>7</sup>. Measure 2 starts with Em<sup>7</sup>. Measure 3 starts with C△, followed by Dm<sup>7</sup>, Em<sup>7</sup>, and Dm<sup>7</sup>. Measure 4 starts with Em<sup>7</sup>. Measure 5 starts with F△, followed by Em<sup>7</sup>, Dm<sup>7</sup>, and A<sup>9/C♯</sup>. Measure 6 starts with Dm<sup>7</sup>, followed by Em<sup>7</sup>. Measure 7 starts with F△, followed by G<sup>7</sup>. Measure 8 starts with Em<sup>7</sup>.

# 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. Chords include A△, C♯m⁷, D△, F♯m⁷, A, B⁷, G♯°, B⁷, B△, D♯m⁷, E△, G♯m⁷, B, C♯⁷, C♯, G♯m⁷, A♯°, B, C♯⁷, A△, C♯m⁷, D△, A△, C♯m⁷, D△, F♯m⁷, A, B⁷, B⁷, F♯m⁷, G♯°, A, B⁷, F♯m⁷, G♯°, A, B⁷.

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

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

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

61 C#

This musical score displays a single melodic line across seven staves. The key signature is G major, indicated by three sharps. The melody consists primarily of eighth-note pairs. Chords are labeled above the staff: G $\sharp$ m<sup>7</sup> at measures 50 and 53; G $\sharp$  at measure 57; and F $\sharp$  at measure 59. Measure numbers 49, 53, 57, and 61 are explicitly labeled above their respective staves.

## **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♭/C

14 8

14 8

14 8

7 F/C C B♭/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

The musical score consists of two staves. The top staff begins with a treble clef, a key signature of F major (one sharp), and a common time signature. The first measure contains eighth notes and sixteenth-note pairs. The second measure continues with eighth notes and sixteenth-note pairs. The third measure begins with a key change indicated by 'Em/A' above the staff, featuring eighth notes and sixteenth-note pairs. The fourth measure continues with eighth notes and sixteenth-note pairs. The fifth measure begins with a key change indicated by 'F/A' above the staff, featuring eighth notes and sixteenth-note pairs. The sixth measure continues with eighth notes and sixteenth-note pairs. The seventh measure begins with a key change indicated by 'Em/A' above the staff, featuring eighth notes and sixteenth-note pairs. The eighth measure continues with eighth notes and sixteenth-note pairs. The ninth measure begins with a key change indicated by 'F/A' above the staff, featuring eighth notes and sixteenth-note pairs. The tenth measure continues with eighth notes and sixteenth-note pairs. The eleventh measure begins with a key change indicated by 'Em/A' above the staff, featuring eighth notes and sixteenth-note pairs. The twelfth measure continues with eighth notes and sixteenth-note pairs. The thirteenth measure begins with a key change indicated by 'F/A' above the staff, featuring eighth notes and sixteenth-note pairs. The fourteenth measure continues with eighth notes and sixteenth-note pairs. The fifteenth measure begins with a key change indicated by 'Em/A' above the staff, featuring eighth notes and sixteenth-note pairs. The sixteenth measure continues with eighth notes and sixteenth-note pairs.

# 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>

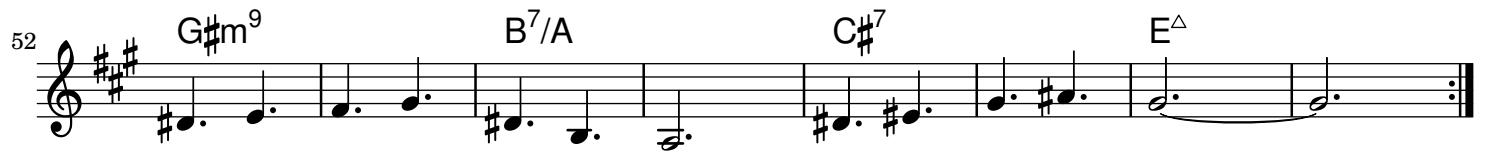
29 G<sup>△</sup> C<sup>△</sup>

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 △

# 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 2 begins at measure 13 with a key signature of two sharps (B). Chords shown are 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, D#<sup>o7</sup>, and E<sup>7</sup>. Measures 21-24 show F<sup>6</sup> (F), Am/E, B<sup>o</sup>, B<sub>b</sub><sup>7</sup>, and A<sup>7</sup>. Staff 1 begins again at measure 25 with a key signature of one sharp (F#). Chords shown are D△, Em<sup>7</sup>, F#m<sup>7</sup>, and G△. Measures 29-32 show E<sup>7</sup>/G# (E/G#), A<sup>7</sup>, A#<sup>o7</sup>, and Bm<sup>7</sup>. Staff 2 concludes at measure 33 with C△, G△, A<sup>sus4</sup>, and A<sup>7</sup>.

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

B. Scherrer

**A** C $\triangle$  Dm $^7$  Em $^7$  D $\sharp$ m $^7$

5 Dm $^7$  | 1 G $^7$  | 2 G $^7$

11 E $^7$  Am $^7$

15 D $^7$  G $^7$

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

23 Dm $^7$  | 1 G $^7$  | 2 G $^7$

29 E $^7$  Am $^7$

33 D $^7$  G $^7$

37 B F $\triangle$  Em $^7$

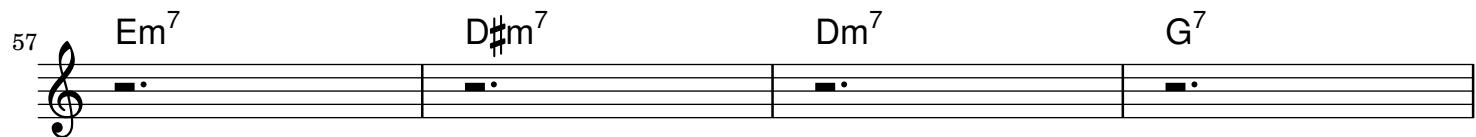
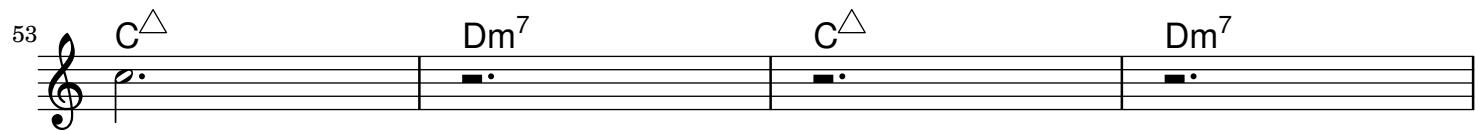
41 Dm $^7$  C $\triangle$  C $\sharp$  $\varnothing$

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

49 Dm $^7$  G $^7$

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

2



# Risas de Bolivia (mi bémol)

Trad. Bolivie, Arr. B. Scherrer

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#. It continues 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>. The section then shifts to G, A<sup>7</sup>, D△, Em<sup>7</sup>, and F#m<sup>7</sup>. It returns to Bm<sup>7</sup>, followed by another section of C#m<sup>7</sup>/F# Bm<sup>7</sup> and C#m<sup>7</sup>/F# Bm<sup>7</sup>. The melody then moves through G△, D△, F#m<sup>7</sup>, Bm<sup>7</sup>, G△, D△, F#m<sup>7</sup>, and Bm<sup>7</sup>. This is followed by 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 section labeled 'Solos' begins at measure 25, featuring chords Bm<sup>9</sup>, F#m, Bm<sup>9</sup>, F#m, Bm<sup>7</sup>, C#m<sup>7</sup>/F# D△/B, and C#m<sup>7</sup>/F#. The bottom staff starts 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>. It continues with Em, D, F#m/C# Em, D, F#m/C# Bm, and D, F#m/C#. The section then shifts to 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>, F#<sup>7</sup>/A#, Bm<sup>7</sup>, Bm<sup>7</sup>, D, F#m/C# Bm, D, F#m/C# Bm, and finally G△, G#°, A, G#°, G△, G#°, A, and G#°.



# Rêverie (mi bémol)

B. Scherrer

Musical score for Rêverie (mi bémol) by B. Scherrer. The score consists of eight staves of music for a single instrument, likely a guitar or mandolin, in 4/4 time with a key signature of two sharps. The music includes various chords such as E<sup>7</sup>, C<sup>△</sup>, F<sup>△</sup>, G<sup>6</sup>, C<sup>△</sup>, D<sup>6</sup>, E<sup>7</sup>, and C<sup>△</sup>, along with rests and grace notes. Measure numbers 1 through 30 are indicated on the left side of each staff.

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

# Saint Thomas 5/8 (mi bémol)

Sonny Rollins, Arr. BS

Musical score for "Saint Thomas 5/8 (mi bémol)" by Sonny Rollins, Arr. BS. The score is written for four staves:

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

# Samba Calor-é-a (mi bémol)

B. Scherrer

Musical score for Samba Calor-é-a (mi bémol) in 4/4 time, key of A major (three sharps). The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Chords indicated above the staff include Am<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, C#m<sup>7</sup>, F#<sup>7</sup>, C#m<sup>7</sup>, F#<sup>7</sup>, C<sup>△</sup>, F#<sup>7</sup>, A<sup>△</sup>, D<sup>△</sup>, A<sup>△</sup>, D<sup>△</sup>, A<sup>△</sup>, D<sup>△</sup>, F<sup>△</sup>9, and F<sup>△</sup>9.

Musical score for Samba Calor-é-a (mi bémol) continuing from measure 11. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 12 starts with G/A. Measure 13 starts with F/A. Measure 14 starts with Em<sup>7</sup>/A. Measure 15 starts with Am<sup>7</sup>.

# Samba Lek' (mi bémol)

B. Scherrer

The sheet music features eight staves of musical notation for a single instrument, likely a samba instrument like a pandeiro or agogô. The music is in 4/4 time and uses a treble clef. The key signature is two sharps, indicating E minor. The chords labeled are:

- Staff 1: A Em<sup>7</sup>, F#m<sup>7</sup>
- Staff 2: Em<sup>7</sup>, F#m<sup>7</sup>
- Staff 3: F<sup>△</sup>, Eb<sup>△</sup>
- Staff 4: D<sup>△9</sup>, D<sup>△9</sup>
- Staff 5: B [B] (indicated by a bracket under the staff)
- Staff 6: C#m<sup>7</sup>, Bm<sup>7</sup>
- Staff 7: C#m<sup>7</sup>, Bm<sup>7</sup>
- Staff 8: C<sup>△</sup>, B<sup>△</sup>
- Staff 9: F<sup>△9</sup>, F<sup>△9</sup>

The music includes various rhythmic patterns, including eighth-note and sixteenth-note figures, along with rests and grace notes. The notation is typical of a samba style, with some unique chord voicings and fingerings.

# 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> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup>

Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup>

Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup>

Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup>

Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup>

Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup>

Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup>

Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup>

Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup>

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Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup>

Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup>

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

**B (Solo 1)**

Dm<sup>7</sup> Eb<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup>

**C (Solo 2)**

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

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

# Le compte à rebours final (mi bémol)

Europe (arr. BS)

Musical score for "Le compte à rebours final" in Am9 key signature. The score consists of ten staves of music, each with a different section label (A, B, C) and specific chords indicated above the staff.

**Section A:** Measures 1-8. Key signature: Am9. Chords: Am9, Dm9.

**Section B:** Measures 9-16. Key signature: Am9. Chords: Am9, C<sup>△</sup>.

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

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

**Section E:** Measures 33-40. Key signature: Am9. Chords: Am9, F<sup>△</sup>, Dm<sup>7</sup>, G, G<sup>#o</sup>.

**Section F:** Measures 41-48. Key signature: Am9. Chords: Am9, F<sup>△</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>△</sup>, Am, G/B, C, F<sup>△</sup>.

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

**Section J:** Measures 73-80. Key signature: Gm<sup>7</sup>. Chords: Gm<sup>7</sup>, C<sup>7</sup>, F<sup>△</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):** G△, C△, 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♯, 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.

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

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

# Without mi (mi bémol)

B. Scherrer

A musical score for a single melodic line, likely for a wind instrument like flute or recorder. The music is in common time (indicated by '4') and uses a treble clef. The key signature consists of two sharps (#), indicating G major. The score spans six staves of music, each ending with a double bar line and repeat dots, suggesting a continuous loop. The melody consists of eighth and sixteenth note patterns. 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>. The piece concludes with a final Am<sup>9</sup> chord.

# Wuhan connect (mi bémol)

B. Scherrer

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

# Zarbi (mi bémol)

B. Scherrer

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