

# Agent 000 (si bémol)

B. Scherrer

A musical score for Agent 000 (si bémol) featuring four staves of music. The score 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 consists of four staves, each starting with a different chord:

- Staff 1 (Measures 1-4): Dm<sup>9</sup>. The melody consists of eighth-note pairs and sixteenth-note pairs.
- Staff 2 (Measures 5-8): E♭△. The melody consists of eighth-note pairs and sixteenth-note pairs.
- Staff 3 (Measures 9-12): Gm<sup>7</sup>, G♯<sup>0</sup>, A<sup>7</sup>♭<sup>9</sup>, B♭△. The melody consists of eighth-note pairs and sixteenth-note pairs.
- Staff 4 (Measures 13-16): F△, E♭△, Dm<sup>9</sup>. The melody consists of eighth-note pairs and sixteenth-note pairs.

Measure numbers are present above the first, fifth, ninth, and thirteenth measures. Measure numbers 1, 2, 3, and 4 are implied between the first and fifth measures, and between the ninth and thirteenth measures.

# Balade (partie 2) (si bémol)

B. Scherrer

F#m<sup>11</sup>

A△

D△<sup>9</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△

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 (pour Arnaud) (si bémol)

B. Scherrer

The sheet music consists of six staves of musical notation for a single instrument, likely a guitar or ukulele. The music is in 3/4 time and uses standard staff notation with a treble clef. The key signature changes throughout the piece, indicated by various symbols above the staff:

- Staff 1: D<sup>7</sup>, C△, D<sup>7</sup>
- Staff 2: G△, 1. D<sup>7</sup>, 2. F△
- Staff 3: F<sup>7</sup>, B<sub>b</sub>△
- Staff 4: A<sub>b</sub>△, E<sub>b</sub>△
- Staff 5: A<sub>b</sub>△, B△, A△, A<sup>7</sup>

Measure numbers are present at the beginning of each staff: 1, 9, 21, 29, and 37. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes both open and fingered chords.

# 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)

B. Scherrer

The musical score consists of two staves of music. Staff A starts at measure 1 with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, accompanied by a bass line. Measure 1 ends with a repeat sign. Measures 2-3 show a change in time signature to 3/4, followed by 4/4. Measures 4-5 show another change to 3/4, followed by 4/4. Measures 6-7 show a change to 3/4, followed by 4/4. Measures 8-9 show a change to 3/4, followed by 4/4. Measures 10-11 show a change to 3/4, followed by 4/4. Measures 12-13 show a change to 3/4, followed by 4/4. Measures 14-15 show a change to 3/4, followed by 4/4. Measures 16-17 show a change to 3/4, followed by 4/4. Measures 18-19 show a change to 3/4, followed by 4/4. Measures 20-21 show a change to 3/4, followed by 4/4.

Staff B starts at measure 17 with a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, accompanied by a bass line. Measures 17-18 show a change to 3/4, followed by 4/4. Measures 19-20 show a change to 3/4, followed by 4/4. Measures 21-22 show a change to 3/4, followed by 4/4.

Key changes indicated in the score include:

- Measure 1: Key signature of one flat (F major).
- Measure 9: Key signature changes to Gm<sup>7</sup>.
- Measure 13: Key signature changes to B<sub>b</sub><sup>△</sup>.
- Measure 17: Key signature changes to F<sup>#</sup><sup>o</sup>.
- Measure 21: Key signature changes to A<sub>b</sub><sup>△</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 (Measures 1-4): Key signature 2 sharps (F# major). Modulation to Bm<sup>9</sup> at measure 4.
- Staff 2 (Measures 5-8): Key signature 1 sharp (G major). Modulation to Bm<sup>9</sup> at measure 8.
- Staff 3 (Measures 9-12): Key signature 2 sharps (F# major).
- Staff 4 (Measures 13-16): Key signature 3 sharps (F#m major). Modulation to Am at measure 17.
- Staff 5 (Measures 17-20): Key signature 1 sharp (Am).
- Staff 6 (Measures 21-24): Key signature 2 sharps (Bm major). Modulation to F#m<sup>9</sup> at measure 24.
- Staff 7 (Measures 25-28): Key signature 3 sharps (F#m major).
- Staff 8 (Measures 29-32): Key signature 1 sharp (Am).
- Staff 9 (Measures 33-36): Key signature 1 sharp (G major).

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

Modulations: Bm<sup>9</sup>, G<sup>9</sup>, Bm<sup>9</sup>, F#m<sup>9</sup>, Am, Bm<sup>9</sup>, F#m<sup>9</sup>, Am, G<sup>9</sup>.

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

B. Scherrer

Musical score for 'Coucher de soleil' (derrière un volet bloqué) (si bémol) by B. Scherrer. The score consists of two staves of music.

**Staff 1 (Top):**

- Measure 1: Key signature of A major (two sharps), time signature 3/4. Dynamics: **p**. Chords: Em<sup>7</sup>, Em<sup>7</sup>, Em<sup>7</sup>, Em<sup>7</sup>, D<sup>△</sup>.
- Measure 5: Chords: Em<sup>7</sup>, Em<sup>7</sup>, Em<sup>7</sup>, D<sup>△</sup>.
- Measure 9: Chords: F<sup>△</sup>, F<sup>△</sup>, C<sup>△</sup>.
- Measure 13: Chord: B<sup>△</sup> 9.
- Measure 17: Key signature changes to B major (one sharp). Dynamics: **mf**. Chord: Fm<sup>7</sup>, Fm<sup>7</sup>, E<sup>△</sup> b.
- Measure 21: Chord: Fm<sup>7</sup>, Fm<sup>7</sup>, E<sup>△</sup> b.
- Measure 25: Chord: F<sup>△</sup> #, F<sup>△</sup> #, C<sup>△</sup> #.
- Measure 29: Chord: B<sup>△</sup>.

**Staff 2 (Bottom):**

- Measure 1: Chords: Em<sup>7</sup>, Em<sup>7</sup>, Em<sup>7</sup>, Em<sup>7</sup>, D<sup>△</sup>.
- Measure 5: Chords: Em<sup>7</sup>, Em<sup>7</sup>, Em<sup>7</sup>, D<sup>△</sup>.
- Measure 9: Chords: F<sup>△</sup>, F<sup>△</sup>, C<sup>△</sup>.
- Measure 13: Chord: B<sup>△</sup> 9.
- Measure 17: Key signature changes to B major (one sharp). Dynamics: **mf**. Chord: Fm<sup>7</sup>, Fm<sup>7</sup>, E<sup>△</sup> b.
- Measure 21: Chord: Fm<sup>7</sup>, Fm<sup>7</sup>, E<sup>△</sup> b.
- Measure 25: Chord: F<sup>△</sup> #, F<sup>△</sup> #, C<sup>△</sup> #.
- Measure 29: Chord: B<sup>△</sup>.

# Dans ta F.A.C.E. ! (si bémol)

B. Scherrer

1 G<sup>△</sup>

2 Bm<sup>7</sup>

3 D<sup>△</sup>

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

5 G<sup>△</sup>

6 Bm<sup>7</sup>

7 F#7#5

8 F#7#5

9 G<sup>△</sup>

10 Bm<sup>7</sup>

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

12 G<sup>△</sup>

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

14 G<sup>△</sup>

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

16 A<sup>sus4</sup>

17 G<sup>△</sup>

18 E<sup>7</sup>

19 E<sup>7</sup>

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

B. Scherrer

14/8

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

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

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

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

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

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

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

15 1 C $\sharp^7$  sus2

17 2 C $\sharp^7$  sus2

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

B. Scherrer

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

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

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

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

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

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

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

**Solos**

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

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

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

# Ete 2001 (si bémol)

B. Scherrer

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

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

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

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

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

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

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

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

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

# 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 variety of chords including D, Dm<sup>7</sup>, Bm, B<sub>b</sub>, Gm, C<sup>7</sup>, F△, B<sub>b</sub>△, 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>, and D. The bottom staff is in bass clef, 4/4 time, and D major. It includes chords D, Dm<sup>7</sup>, Bm, B<sub>b</sub>, and D. The score is numbered from 1 to 30 across the staves.

# Kronembourg-Virus Valse (si bémol)

B. Scherrer

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

10 G<sup>#</sup><sup>o</sup> A<sup>△</sup> C<sup>#</sup>m D<sup>△</sup>

14 1. 2.

18 **B** Am G<sup>#</sup><sup>o</sup>

22 Gm A<sup>7</sup>

26 Dm D<sup>#</sup><sup>△</sup>

30 A<sup>7</sup>

The sheet music consists of six staves of musical notation for a single instrument. The key signature is one sharp (F#m7). The time signature is 2/4. The music is divided into sections labeled A, B, and various Roman numerals (1, 2, 3, 4) and Greek letters (alpha, beta, gamma). Chords indicated include F#m7, G#o, Am, Gm, Dm, and A7. Measure numbers are present at the beginning of some staves: 5, 10, 14, 18, 22, 26, and 30. Measure 14 contains two endings, 1 and 2, separated by a double bar line. Measure 18 starts with section B in Am. Measure 22 starts with Gm. Measure 26 starts with Dm. Measure 30 starts with A7.

# La demoiselle de Montréal (si bémol)

Bruno Scherrer

**A** Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup>  
Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup>  
F#<sup>6</sup> B<sup>7</sup> Em<sup>7</sup> Gm  
**B** D B<sub>b</sub><sup>6</sup> C<sup>6</sup> D B<sub>b</sub><sup>6</sup> C<sup>6</sup>  
D B<sub>b</sub><sup>6</sup> C<sup>6</sup> D B<sub>b</sub><sup>6</sup> C<sup>6</sup>  
**C** Gm<sup>7</sup> C<sup>7</sup> F<sup>△</sup> B<sub>b</sub><sup>△</sup>  
E<sup>9</sup> A<sup>7</sup> Dm<sup>7</sup> D<sup>7</sup>  
Gm<sup>7</sup> C<sup>7</sup> F<sup>△</sup> B<sub>b</sub><sup>△</sup>  
E<sup>9</sup> A<sup>7</sup> Dm<sup>7</sup> D<sup>7</sup>  
**A'** Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup>  
Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup>  
F#<sup>6</sup> B<sup>7</sup> Em<sup>7</sup>  
E<sup>9</sup> E<sub>b</sub><sup>7</sup> D<sup>△</sup> D<sup>△</sup>  
E<sup>9</sup> E<sub>b</sub><sup>7</sup> D<sup>△</sup> D<sup>△</sup>  
E<sup>9</sup> E<sub>b</sub><sup>7</sup> D<sup>△</sup> D<sup>△</sup>

# La laïcité, c'est ça ! (si bémol)

B. Scherrer

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

**Staff 1:**

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

**Staff 2:**

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

29 G<sup>#</sup>m C# A<sup>△</sup>

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

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

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

45 G A Bm

# 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 music is in 3/4 time.

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△

# Blues du con fini (si bémol)

B. Scherrer

The musical score is composed of eight staves of music. The key signature is two sharps (G major). 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♭
- Measure 13: Bm<sup>7</sup>, E<sup>7</sup>/G#<sup>7</sup>, Em<sup>9</sup>, A+
- Measure 17: D<sup>△</sup>, F#m<sup>7</sup>, B<sup>△</sup>, B<sup>7</sup>
- Measure 21: Em<sup>7</sup>, B<sup>7</sup>/D#<sup>7</sup>, G<sup>△9</sup>, Gm
- Measure 25: D, F#+/B♭, Bm, E<sup>7</sup>/G#<sup>7</sup>
- Measure 29: Em<sup>9</sup>, A+, D<sup>△9</sup>

# 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. The top staff starts in B-flat major (B-flat minor) and ends in D major (D minor). The bottom staff starts in A minor (Am), moves to G major (G), then to E-flat major (E-flat minor) and C-sharp major (C-sharp minor). Measure numbers 1 through 14 are indicated on the left side of the staves.

Measure 1: B<sub>b</sub>m, B<sub>b</sub>m, B<sub>b</sub>m, Dm  
Measure 2: Am, Am, Am, G  
Measure 3: G, G  
Measure 4: E<sub>b</sub>, C<sub>#</sub>, E<sub>b</sub>, C<sub>#</sub>  
Measure 5: Cm, A, Cm, A  
Measure 6: A, -

# 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. Measure 29 begins section C (contre-chant) with chords G<sub>#</sub><sup>△ b5</sup>, Gm<sup>9</sup>, B<sub>b</sub><sup>6 10</sup>, D<sup>7/A</sup>, and C<sup>9</sup>. The score concludes with section A again at measure 39, ending with chords E<sub>b</sub><sup>△</sup>, 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

The musical score is composed of ten staves of music in 3/4 time, treble clef, and key of A major (two sharps). The chords are labeled below each staff:

- Staff 1: D, A/D, C/D, G/D
- Staff 2: Gm/D, D, E/D, A<sup>7</sup>/D, A<sup>7</sup>
- Staff 3: D, A/D, C/D, G/D
- Staff 4: Gm/D, D, E/D, A<sup>7</sup>
- Staff 5: F, E<sub>b</sub>/F, B<sub>b</sub>/F, C<sup>#5</sup>/F
- Staff 6: Cm<sup>6</sup>/F, G/F, B<sub>b</sub>/F, C<sup>7</sup>/F
- Staff 7: F, E<sub>b</sub>/F, B<sub>b</sub>/F, C<sup>#5</sup>/F
- Staff 8: Cm<sup>6</sup>/F, G/F, B<sub>b</sub>/F
- Staff 9: Dm/A, B<sub>b</sub>, G<sup>7</sup>/B, C
- Staff 10: A/C<sup>#</sup>, Dm, B<sup>7</sup>/D<sub>b</sub>, Em
- Staff 11: F, D<sup>7</sup>/F<sup>#</sup>, G<sup>7</sup>, G<sup>#7</sup>
- Staff 12: 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>9</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

# 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△

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

Trad. stade de foot manif / Arr. B Scherrer

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

On est là, on est là, même si

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

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

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

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

# Perdre son temps

Bruno Scherrer

$\text{♩} = 240$

**A1**  
Dsus4      E $\flat$ Δ      F6      E $\flat$ Δ

Dsus4      E $\flat$ Δ      F6      Gm9

Am7      B $\flat$ Δ      C      C $\sharp$ O

Dsus4      E $\flat$ Δ      F6      E $\flat$ Δ

**B1**  
B $\flat$ Δ      BØ      C6      C $\sharp$ O

Dm7      E $\flat$ Δ      B $\flat$ Δ      A7

**A2**  
Dsus4      E $\flat$ Δ      F6      E $\flat$ Δ

Dsus4      E $\flat$ Δ      F6      Gm9

Am7      B $\flat$ Δ      C      C $\sharp$ O

Dsus4      E $\flat$ Δ      F6      E $\flat$ Δ

**B2**  
B $\flat$ Δ      BØ      C6      C $\sharp$ O

Dm7      E $\flat$ Δ      B $\flat$ Δ      A7

**A3**  
Dsus4

E $\flat$  $\Delta$

F6

E $\flat$  $\Delta$

Dsus4

E $\flat$  $\Delta$

F6

Gm9

Am7

B $\flat$  $\Delta$

C

C $\sharp$  $\emptyset$

Dsus4

E $\flat$  $\Delta$

F6

E $\flat$  $\Delta$

B3  
B $\flat$  $\Delta$

B $\emptyset$

C6

C $\sharp$  $\emptyset$

Dm7

E $\flat$  $\Delta$

B $\flat$  $\Delta$

A7

## **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

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

B. Scherrer

**Thème** Dm<sup>9</sup>

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

**Solos**

Dm<sup>9</sup>

A♭△

G♯m<sup>9</sup>

D△

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

B. Scherrer

Musical score for "Rencontre du 3ème type" (for Bertrand) in G major (one sharp). The score consists of eight staves of music, numbered 1 through 32. Chords are indicated above the notes. The key signature changes at various points, such as at measure 13 where it shifts to D major (no sharps or flats), and at measure 21 where it shifts to E major (one sharp).

Chords indicated in the score:

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

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

B. Scherrer

**A**

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

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

11 A $^7$  Dm $^7$

15 G $^7$  C $^7$

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

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

29 A $^7$  Dm $^7$

33 G $^7$  C $^7$

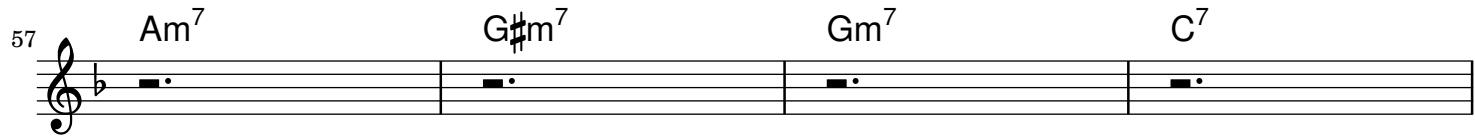
37 **B** B $\flat$  $\triangle$  Am $^7$

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

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

49 Gm $^7$  C $^7$

2



# Risas de Bolivia (si bémol)

Trad. Bolivie, Arr. B. Scherrer

**A**

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

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

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

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

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

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

Solos

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

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

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

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

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

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

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

# 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# G<sup>6</sup> G#<sup>o</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 key signature of two sharps (F# and C#). The bottom staff uses a bass clef and a key signature of one sharp (G#). Both staves are in common time (indicated by '4'). Chords are labeled above the notes. Measure 1 starts with F/D. Measures 2-3 show G<sup>7</sup>. Measures 4-5 show F/D. Measures 6-7 show G<sup>7</sup>. Measures 8-9 show A/F# and B<sup>7</sup>. Measures 10-11 show A/F# and B<sub>b</sub><sup>△</sup>. Measures 12-13 show D<sup>△</sup> and G<sup>△</sup>. Measures 14-15 show B<sub>b</sub><sup>△9</sup>. Measures 16-17 show D<sup>△</sup> and G<sup>△</sup>. Measures 18-19 show B<sub>b</sub><sup>△9</sup>. Measures 20-21 show C/D. Measures 22-23 show B<sub>b</sub>/D. Measures 24-25 show Am<sup>7</sup>/D. Measures 26-27 show Dm<sup>7</sup>.

# Samba Lek' (si bémol)

B. Scherrer

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

# Samba ni chaussettes (si bémol)

B. Scherrer

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

# Satirieke (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with section A at measure 1, featuring a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. It includes chords Am⁹, Gm⁹, Am⁹, and Gm⁹. Measures 5 through 9 show a repeating pattern of Am⁹, Gm⁹, Am⁹, and Gm⁹. Measure 13 starts section B with chords F△, G△, Am⁷, C△, C⁶, and C. Measures 17 through 21 show a repeating pattern of Am, Am/A♭, Am/G, and F△. Measures 25 through 29 show a repeating pattern of Am⁹, Gm⁹, Am⁹, and Gm⁹. Measure 33 begins section C with chords F♯△, C♯, D♯⁷, and G♯⁷. The bottom staff continues from measure 37, showing chords F♯, D♯⁷, and G♯⁷.

**A**

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

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

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

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

17 Am Am/A♭ Am/G F△

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

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

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

33 C F♯△ C♯ D♯⁷ G♯⁷

37 F♯ D♯⁷ G♯⁷

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

# Zarbi (si bémol)

B. Scherrer

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

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

# Ça tourne (si bémol)

B. Scherrer

The musical score consists of five staves of music for a band, arranged vertically. The first staff (measures 1-6) starts with section A: Em<sup>9</sup>, G<sup>△</sup>, A<sup>7</sup>, Em<sup>9</sup>, G<sup>△</sup>, A<sup>7</sup>. The second staff (measures 7-12) continues section A: Em<sup>9</sup>, G<sup>△</sup>, A<sup>7</sup>, Em<sup>9</sup>, G<sup>△</sup>, A<sup>7</sup>. The third staff (measures 13-18) begins section B: E<sup>△</sup>, C♯m<sup>7</sup>, B<sup>7</sup>, E<sup>△</sup>, C♯m<sup>7</sup>, B<sup>7</sup>. The fourth staff (measures 19-24) continues section B: E<sup>△</sup>, C♯m<sup>7</sup>, B<sup>7</sup>, E<sup>△</sup>, E<sup>△</sup>. The fifth staff (measures 25-30) begins section C: A♭<sup>△</sup>, Fm<sup>7</sup>, E♭<sup>7</sup>, A♭<sup>△</sup>, Fm<sup>7</sup>, E♭<sup>7</sup>. Measures 31-36 show a continuation of section C: A♭<sup>△</sup>, Fm<sup>7</sup>, E♭<sup>7</sup>, A♭<sup>△</sup>, A♭<sup>△</sup>. The score uses a treble clef, common time, and includes various chords and rests.