

# 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>

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 is arranged in six staves, each representing a different voice or instrument. The chords are labeled above each staff, corresponding to the measures numbered on the left.

- Staff 1:** Measures 1-4. Chords: D<sup>sus2</sup>, D<sup>sus2</sup>, D<sup>sus2</sup>, A<sup>7</sup> b9.
- Staff 2:** Measures 5-8. Chords: D<sup>sus2</sup>, D<sup>sus2</sup>, D<sup>sus2</sup>, D<sup>sus2</sup>.
- Staff 3:** Measures 9-12. Chords: D<sup>sus2</sup>, D<sup>sus2</sup>, D<sup>sus2</sup>, A<sup>7</sup> b9.
- Staff 4:** Measures 13-16. Chords: Bm<sup>7</sup>, F#<sup>7</sup>/Bb, D<sup>sus2/A</sup>, E<sup>7/G#</sup>.
- Staff 5:** Measures 17-20. Chords: D<sup>sus2</sup>, D<sup>sus2</sup>, D<sup>sus2</sup>, D<sup>sus2</sup>.
- Staff 6:** Measures 21-24. Chords: Bm<sup>7</sup>, F#<sup>7</sup>/Bb, D<sup>sus2/A</sup>, E<sup>7/G#</sup>.
- Staff 7:** Measures 25-28. Chords: G<sup>△</sup>, D<sup>△</sup>, G<sup>△</sup>.
- Staff 8:** Measures 29-32. Chords: D<sup>△</sup>, F<sup>6</sup>, F#<sup>0</sup>, Am<sup>7/G</sup>, G<sup>△</sup>.

# Bolerototo (pour Arnaud) (si bémol)

B. Scherrer

3

D<sup>7</sup>

C△

D<sup>7</sup>

9

G△

D<sup>7</sup>

1.

2.

F△

21

F<sup>7</sup>

B<sub>b</sub>△

29

A<sub>b</sub>△

E<sub>b</sub>△

37

A<sub>b</sub>△

B△

A△

A<sup>7</sup>

# 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 G major (Gm<sup>7</sup> chord).
- Measure 13: Key signature changes to B major (B<sub>b</sub><sup>△</sup> chord).
- Measure 17: Key signature changes to one sharp (F<sup>#</sup><sup>o</sup>).
- Measure 21: Key signature changes to one flat (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. Fingerings are marked with numbers below the staff, such as '3' or '2'. Measure numbers are provided at the start of each staff.

- Staff 1 (Measures 1-4): Key signature 2 sharps (F# major). Modulation to Bm<sup>9</sup> at measure 4. Fingerings: 3, 3.
- Staff 2 (Measures 5-8): Key signature 1 sharp (G major). Modulation to G△<sup>9</sup> at measure 5. Fingerings: 3, 3.
- Staff 3 (Measures 9-12): Key signature 1 sharp (G major). Fingerings: -
- Staff 4 (Measures 13-16): Key signature 2 sharps (F# major). Modulation to F#m<sup>9</sup> at measure 13. Fingerings: 3, 3.
- Staff 5 (Measures 17-20): Key signature 1 sharp (G major). Modulation to Am at measure 17. Fingerings: 3, 3. Measure 18 includes a first ending (1.) and a second ending (2.).
- Staff 6 (Measures 21-24): Key signature 2 sharps (F# major). Modulation to Bm<sup>9</sup> at measure 21. Fingerings: 3, 3.
- Staff 7 (Measures 25-28): Key signature 2 sharps (F# major). Modulation to F#m<sup>9</sup> at measure 25. Fingerings: 3.
- Staff 8 (Measures 29-32): Key signature 1 sharp (G major). Modulation to Am at measure 29. Fingerings: 3, 3.
- Staff 9 (Measures 33-36): Key signature 1 sharp (G major). Modulation to G△<sup>9</sup> at measure 33. Fingerings: -

# 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 17 through 29 continue section **B** with chords Fm<sup>7</sup>, E<sup>△</sup>, Fm<sup>7</sup>, E<sup>△</sup>, F#<sup>△</sup>, and C<sup>△</sup>. The score concludes with a repeat sign and a colon at measure 29.

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 △

4 F♯m<sup>7</sup>  
G △  
Bm<sup>7</sup>

7 D △  
F♯<sup>7</sup> #5  
F♯<sup>7</sup> #5

10 G △  
Bm<sup>7</sup>  
E<sup>7</sup> b9/G♯

13 G △  
F♯m<sup>7</sup>  
G △  
E<sup>7</sup> b9/G♯

17 A sus4  
G △  
E<sup>7</sup>  
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> 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> E<sub>b</sub><sup>9</sup> C#<sup>sus2</sup> Cm<sup>7 #5</sup>

**Solos**

F<sup>△</sup> G#<sup>△</sup>

F<sup>△</sup> G#<sup>△</sup>

G#<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> B<sub>b</sub>△ G#<sup>07</sup>  
5 A<sup>7</sup> B<sub>b</sub>△ Gm<sup>7</sup> A<sup>7</sup>  
8 B D△ G△ Bm<sup>7</sup> A<sup>7</sup>  
12 F#m<sup>7</sup> G△ E<sup>07</sup> F#m<sup>7</sup> G△ E<sup>07</sup>  
16 F△ B<sub>b</sub>△ B<sub>b</sub>m<sup>7</sup> E<sub>b</sub><sup>7</sup>  
20 F<sup>7</sup> A<sup>7</sup> G Bm F#/<sub>B</sub><sub>b</sub>  
24 D△ G△ Bm<sup>7</sup> A<sup>7</sup>  
28 B<sub>b</sub>△ Gm<sup>7</sup> A<sup>7</sup> B<sub>b</sub>△ Gm<sup>7</sup> A<sup>7</sup>  
30 B<sub>b</sub>△ 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). The bottom staff is in bass clef, 4/4 time, and D major. The score includes lyrics in French and includes measures numbered 1 through 30. Chords indicated include D, Bm, B♭, Dm<sup>7</sup>, Gm, C<sup>7</sup>, F△, B♭△, G♯m<sup>6</sup>♭<sup>5</sup>, A<sup>7</sup>, E<sup>7</sup>, E<sup>7</sup>♯<sup>5</sup>, A<sup>7</sup>, D, and Bm.

1 D Bm B♭ Dm<sup>7</sup>

5 Gm C<sup>7</sup> F△ B♭△

10 Gm G♯m<sup>6</sup>♭<sup>5</sup> A<sup>7</sup>

14 Gm C<sup>7</sup> F△ B♭△

18 Gm C<sup>7</sup> F△ B♭△

22 E<sup>7</sup> E<sup>7</sup>♯<sup>5</sup> A<sup>7</sup>

26 D Dm<sup>7</sup>

30 Bm B♭ D

Basse D Dm<sup>7</sup> Bm B♭ D

# 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 first staff starts with a forte dynamic. The second staff begins with a half note. The third staff starts with a quarter note. The fourth staff begins with a half note. The fifth staff starts with a quarter note. The sixth staff begins with a half note. Measure numbers 14, 18, 22, 26, and 30 are indicated above the staves. Chord symbols are placed above specific notes: F#m7 at the beginning of the first staff, G#o at the beginning of the third staff, Am at the beginning of the fourth staff, Gm at the beginning of the fifth staff, Dm at the beginning of the sixth staff, and A7 at the beginning of the final staff. Measure 14 contains two endings, labeled '1.' and '2.'. Measure 18 starts with a forte dynamic. Measure 22 starts with a forte dynamic. Measure 26 starts with a forte dynamic. Measure 30 starts with a forte dynamic.

# La demoiselle de Montréal (si bémol)

Bruno Scherrer

The music is divided into sections:

- A:** Measures 1-18
- B:** Measures 19-27
- C:** Measures 28-34
- A':** Measures 35-51

Chords labeled in the music include: Em<sup>7</sup>, A<sup>7</sup>, D<sup>△</sup>, Em<sup>7</sup>, A<sup>7</sup>, D<sup>△</sup>, F#<sup>0</sup>, B<sup>7</sup>, Em<sup>7</sup>, Gm, D, B<sub>b</sub><sup>6</sup>, C<sup>6</sup>, D, B<sub>b</sub><sup>6</sup>, C<sup>6</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>△</sup>, B<sub>b</sub><sup>△</sup>, E<sup>0</sup>, A<sup>7</sup>, Dm<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>△</sup>, B<sub>b</sub><sup>△</sup>, E<sup>0</sup>, A<sup>7</sup>, D<sup>△</sup>, Em<sup>7</sup>, A<sup>7</sup>, D<sup>△</sup>, Em<sup>7</sup>, A<sup>7</sup>, D<sup>△</sup>, E<sup>0</sup>, B<sub>b</sub><sup>7</sup>, D<sup>△</sup>, D<sup>△</sup>, E<sup>0</sup>, B<sub>b</sub><sup>7</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 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△

# 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 includes various chords and key signatures, such as B♭m, Dm, Am, G, E♭, C♯, Cm, and A. Measure numbers 1 through 14 are indicated on the left side of the staves.

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

# 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>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

The sheet music consists of two staves, each with a treble clef and a key signature of one sharp (F#). The music is in common time.

**Staff 1 (Top Staff):**

- Measures 1-5: Key signature changes from F# to D (D major).
- Measure 6: Key signature changes to A/B (A major).
- Measure 7: Key signature changes to G/B (G major).
- Measure 8: Key signature changes to D/B (D major).
- Measure 9: Key signature changes to Dm/Bb (D minor).
- Measure 10: Key signature changes to C/Bb (C major).
- Measure 11: Key signature changes to Bb (B major).
- Measure 12: Key signature changes to C/Bb (C major).
- Measure 13: Key signature changes to F (F major).
- Measure 14: Key signature changes to E<sub>b</sub> (E major).
- Measure 15: Key signature changes to B<sub>b</sub> (B major).
- Measure 16: Key signature changes to A<sub>b</sub> (A major).
- Measure 17: Key signature changes to E<sub>b</sub> (E major).
- Measure 18: Key signature changes to A<sub>b</sub> (A major).
- Measure 19: Key signature changes to B<sub>b</sub> (B major).
- Measure 20: Key signature changes to A<sub>b</sub> (A major).
- Measure 21: Key signature changes to B<sub>b</sub> (B major).
- Measure 22: Key signature changes to A<sub>b</sub> (A major).
- Measure 23: Key signature changes to B<sub>b</sub> (B major).

**Staff 2 (Bottom Staff):**

- Measures 1-5: Key signature changes from F# to D (D major).
- Measures 6-10: Key signature changes to A/B (A major).
- Measures 11-15: Key signature changes to G/B (G major).
- Measures 16-20: Key signature changes to D/B (D major).
- Measures 21-25: Key signature changes to Dm/Bb (D minor).
- Measures 26-30: Key signature changes to C/Bb (C major).
- Measures 31-35: Key signature changes to Bb (B major).
- Measures 36-40: Key signature changes to C/Bb (C major).
- Measures 41-45: Key signature changes to F (F major).
- Measures 46-50: Key signature changes to E<sub>b</sub> (E major).
- Measures 51-55: Key signature changes to B<sub>b</sub> (B major).
- Measures 56-60: Key signature changes to A<sub>b</sub> (A major).
- Measures 61-65: Key signature changes to E<sub>b</sub> (E major).
- Measures 66-70: Key signature changes to A<sub>b</sub> (A major).
- Measures 71-75: Key signature changes to B<sub>b</sub> (B major).
- Measures 76-80: Key signature changes to A<sub>b</sub> (A major).
- Measures 81-85: Key signature changes to B<sub>b</sub> (B major).
- Measures 86-90: Key signature changes to A<sub>b</sub> (A major).
- Measures 91-95: Key signature changes to B<sub>b</sub> (B major).

Measure numbers are indicated on the left side of the staff, starting at 1 and increasing by 4 each measure. Measure 19 includes a bracketed "3" under the third measure. Measure 23 includes a double bar line. Measures 53-57 include a bracketed "B". Measures 61-65 include a bracketed "A". Measures 69-73 include a bracketed "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<sub>b</sub>Δ

F6

E<sub>b</sub>Δ

Dsus4

E<sub>b</sub>Δ

F6

Gm9

Am7

B<sub>b</sub>Δ

C

C♯Ø

Dsus4

E<sub>b</sub>Δ

F6

E<sub>b</sub>Δ

B3

B<sub>b</sub>Δ

BØ

C6

C♯Ø

Dm7

E<sub>b</sub>Δ

B<sub>b</sub>Δ

A7

# Pour Juliette (partie II) (si bémol)

B. Scherrer

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

# Pour Manu (si bémol)

B. Scherrer

Sheet music for Pour Manu (si bémol) by B. Scherrer. The music is written for a single melodic instrument in G major (three sharps). It consists of ten staves of music, numbered 1 through 45. The first staff starts with D△, followed by F#m7, G△, and a 3/4 time signature. The second staff continues with D△, F#m7, G△, and a 3/4 time signature. The third staff begins with Bm7, followed by D, E7, and E7. The fourth staff starts with Bm7, C#°, D, and E7. The fifth staff begins with E△, G#m7, A△, and a 3/4 time signature. The sixth staff continues with E△, G#m7, A△, and a 3/4 time signature. The seventh staff begins with C#m7, E, F#7, and F#7. The eighth staff starts with C#m7, D#°, E, and F#7. The ninth staff begins with D△, F#m7, G△, and a 3/4 time signature. The tenth staff continues with D△, F#m7, G△, and a 3/4 time signature. The eleventh staff begins with Bm7, D, E7, and E7. The twelfth staff starts with Bm7, C#°, D, and E7.

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

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

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

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

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

# Prog-to-log 2000 (si bémol)

B. Scherrer

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

1 Dm 14/8

2 14/8

3 B♭/D 14/8 Dm C/D B♭/D Am/D 14/8

4 14/8 12/8 14/8

5 F 14/8 E♭/F 14/8

6 14/8 12/8 14/8

7 B♭/F 14/8 E♭/F B♭/F C/F 20/8

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

9 Dm 20/8 C/D 20/8

10 20/8

11 B $\flat$ /D Am/D

12 A/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, 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△

# 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 score includes the following chords:

- Staff 1: G<sup>△</sup>, Am<sup>7</sup>, Bm<sup>7</sup>, C<sup>△</sup>
- Staff 2: A<sup>7/C#</sup>, D<sup>7</sup>, D<sup>#0</sup>, Em<sup>7</sup>
- Staff 3: F<sup>△</sup>, C<sup>△</sup>, D<sup>sus4</sup>, D<sup>7</sup>
- Staff 4: Dm<sup>7</sup>, A/C<sup>#</sup>, Cm<sup>7</sup>, G/B
- Staff 5: B<sup>b6</sup>, <sup>1</sup>Dm/A, G<sup>#07</sup>, A<sup>7</sup>
- Staff 6: <sup>2</sup>Dm/A, E<sup>0</sup>, E<sup>b7</sup>, D<sup>7</sup>
- Staff 7: G<sup>△</sup>, Am<sup>7</sup>, Bm<sup>7</sup>, C<sup>△</sup>
- Staff 8: A<sup>7/C#</sup>, D<sup>7</sup>, D<sup>#0</sup>, Em<sup>7</sup>
- Staff 9: F<sup>△</sup>, C<sup>△</sup>, D<sup>sus4</sup>, D<sup>7</sup>

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

B. Scherrer

**A**

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

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

11 A $^7$  Dm $^7$

15 G $^7$  C $^7$

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

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

29 A $^7$  Dm $^7$

33 G $^7$  C $^7$

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

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

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

49 Gm $^7$  C $^7$

2



57



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

# Samba Lek' (si bémol)

B. Scherrer

The sheet music for "Samba Lek'" features eight staves of musical notation in 4/4 time, key of A major (two sharps). The chords labeled are Am<sup>7</sup>, Bm<sup>7</sup>, B♭△, G♯, G△, F♯m<sup>7</sup>, Em<sup>7</sup>, F♯△, Em<sup>7</sup>, F△, E♭, B♭△<sup>9</sup>, and B♭△<sup>9</sup>. The notation includes various note values, rests, and dynamic markings.

1. Am<sup>7</sup> (Measures 1-4)

2. Bm<sup>7</sup> (Measures 5-8)

3. B♭△ (Measures 9-12)

4. G♯ (Measures 13-16)

5. G△ (Measures 17-20)

6. F♯m<sup>7</sup> (Measures 21-24)

7. Em<sup>7</sup> (Measures 25-28)

8. F△ (Measures 29-32)

9. E♭ (Measures 33-36)

10. B♭△<sup>9</sup> (Measures 37-40)

11. B♭△<sup>9</sup> (Measures 41-44)

# 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 3/4 time signature, and a key of A minor (Am⁹). Measures 5 and 9 show variations of the Am⁹ chord. Measure 13 starts section B, which includes chords F△, G△, Am⁷, C△, C⁶, and C. Measures 17 through 20 show a sequence of chords: Am, Am/A♭, Am/G, and F△. The bottom staff begins at measure 21 with section A' at a key of A minor (Am⁹), followed by measures 25, 29, and 33. At measure 33, the key changes to C major (C♯), indicated by a key signature of four sharps and a treble clef. The score concludes at measure 37 with 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 **B** F△ G△ Am<sup>7</sup> C△ C<sup>6</sup> C

17 Am Am/A♭ Am/G F△

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

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

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

33 **C** F♯△ C♯

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 $\triangle$

Dm $^7$

Gm $^7$

D $\triangle$

G $\triangle$

69

# Without mi (si bémol)

B. Scherrer

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

# 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 three staves, each with a different vocal line (A, B, or C). The music is in common time (indicated by '3'). The lyrics are in parentheses after the notes.

**Staff A:**

- Measure 1: Em<sup>9</sup>, G<sup>△</sup>, A<sup>7</sup>, Em<sup>9</sup>, G<sup>△</sup>, A<sup>7</sup>
- Measure 7: Em<sup>9</sup>, G<sup>△</sup>, A<sup>7</sup>, Em<sup>9</sup>, G<sup>△</sup>, A<sup>7</sup>
- Measure 13: E<sup>△</sup>, C♯m<sup>7</sup>, B<sup>7</sup>, E<sup>△</sup>, C♯m<sup>7</sup>, B<sup>7</sup>
- Measure 19: E<sup>△</sup>, C♯m<sup>7</sup>, B<sup>7</sup>, E<sup>△</sup>, E<sup>△</sup>
- Measure 24: A♭<sup>△</sup>, Fm<sup>7</sup>, E♭<sup>7</sup>, A♭<sup>△</sup>, Fm<sup>7</sup>, E♭<sup>7</sup>
- Measure 30: A♭<sup>△</sup>, Fm<sup>7</sup>, E♭<sup>7</sup>, A♭<sup>△</sup>, A♭<sup>△</sup>

**Staff B:**

- Measure 7: Em<sup>9</sup>, G<sup>△</sup>, A<sup>7</sup>, Em<sup>9</sup>, G<sup>△</sup>, A<sup>7</sup>
- Measure 13: E<sup>△</sup>, C♯m<sup>7</sup>, B<sup>7</sup>, E<sup>△</sup>, C♯m<sup>7</sup>, B<sup>7</sup>
- Measure 19: E<sup>△</sup>, C♯m<sup>7</sup>, B<sup>7</sup>, E<sup>△</sup>, E<sup>△</sup>

**Staff C:**

- Measure 24: A♭<sup>△</sup>, Fm<sup>7</sup>, E♭<sup>7</sup>, A♭<sup>△</sup>, Fm<sup>7</sup>, E♭<sup>7</sup>
- Measure 30: A♭<sup>△</sup>, Fm<sup>7</sup>, E♭<sup>7</sup>, A♭<sup>△</sup>, A♭<sup>△</sup>