

# 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

The musical score is organized into measures numbered 1 through 33. Measure 1 starts with F#m<sup>11</sup>. Measures 2-4 show a sequence of eighth-note chords. Measure 5 begins with D<sup>△</sup>9. Measures 6-8 show a sequence of eighth-note chords. Measure 9 starts with F#m<sup>11</sup>, followed by a measure break (indicated by a vertical bar with a bracket labeled '1' over the first half and '2' over the second). Measures 17-19 show a sequence of eighth-note chords. Measure 20 starts with Bm<sup>7</sup>. Measures 21-23 show a sequence of eighth-note chords. Measure 24 starts with E<sup>7</sup>. Measures 25-27 show a sequence of eighth-note chords. Measure 28 starts with F#sus4. Measures 29-31 show a sequence of eighth-note chords. Measure 32 starts with F#sus4. Measures 33-35 show a sequence of eighth-note chords.

# 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

3  
D<sup>7</sup> C△ D<sup>7</sup>

9 G△ 1. D<sup>7</sup> 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><sub>3</sub>

C<sup>△</sup>

1 2

C<sup>#</sup><sub>0</sub>

<< 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 (F major), and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, accompanied by a bass line. Measure 1 ends with a repeat sign and begins again at measure 5. Measures 5 through 8 continue the melodic line with eighth and sixteenth notes. Measures 9 through 12 introduce a Gm<sup>7</sup> chord, indicated by a Roman numeral above the staff. Measures 13 through 16 continue the melodic line with eighth and sixteenth notes. Staff B starts at measure 17 with a treble clef, a key signature of one sharp (F# major), and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, accompanied by a bass line. Measures 17 through 20 continue the melodic line with eighth and sixteenth notes. Measures 21 through 24 introduce an Ab<sup>7</sup> chord, indicated by a Roman numeral above the staff.

# Cool modulations (si bémol)

B. Scherrer

The sheet music consists of eight staves of musical notation for piano, arranged vertically. The key signature changes frequently, indicated by the treble clef and the number of sharps or flats. Measure numbers are provided on the left side of each staff.

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

Measure numbers are present on the left side of each staff: 1, 5, 10, 13, 17, 22, 26, 30, and 34. The music includes various note heads, stems, and rests, along with dynamic markings like crescendos and decrescendos. Measure 17 features a first ending (1.) and a second ending (2.). Measures 10 and 22 have a key change indicated by a vertical bar line and a new key signature.

# 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>, D<sup>△</sup>, F, C<sup>△</sup>, and B<sup>△</sup> (with a 9th note). The bottom staff begins at measure 13 with a key signature of one sharp (F#), a time signature of 2/4, and dynamic **mf**. It features a section labeled **B** with chords Fm<sup>7</sup>, E<sup>△</sup>, Fm<sup>7</sup>, E<sup>△</sup>, F<sup>△</sup>, C<sup>△</sup>, and B<sup>△</sup>. Both staves conclude with a double bar line and repeat dots.

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

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

**B**

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

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

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

**Solos**

F<sup>△</sup> G#<sup>△</sup>

F<sup>△</sup> G#<sup>△</sup>

G#m<sup>7</sup> F#<sup>△</sup>

**C**

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

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

# Ete 2001 (si bémol)

B. Scherrer

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

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

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

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

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

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

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

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

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

# Joie & bonheur (si bémol)

B. Scherrer

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

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

## Kronembourg-Virus Valse (si bémol)

B. Scherrer

1. **A**: F#m<sup>7</sup>, E, D△, F#m  
 2. F#m<sup>7</sup>, E, D△, F#m  
 3. G#<sup>10</sup>, A△, C#m, D△  
 4. - (Measure 14), 1. (Measure 15), 2. (Measure 16)  
 5. **B**: Am, G#<sup>10</sup>  
 6. Gm, A<sup>7</sup>, Dm, D#△  
 7. A<sup>7</sup>

# 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>0</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>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> Dm<sup>7</sup> D<sup>7</sup>  
**A'** Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup>  
Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup>  
F#<sup>0</sup> B<sup>7</sup> Em<sup>7</sup>  
E<sup>0</sup> E<sub>b</sub><sup>7</sup> D<sup>△</sup> D<sup>△</sup>  
E<sup>0</sup> E<sub>b</sub><sup>7</sup> D<sup>△</sup> D<sup>△</sup>  
E<sup>0</sup> E<sub>b</sub><sup>7</sup> D<sup>△</sup> D<sup>△</sup>

## **La laïcité, c'est ça ! (si bémol)**

B. Scherrer

The sheet music consists of six staves of musical notation for a guitar solo. The key signature is G major (one sharp). The time signature is 4/4 throughout. The music is divided into measures by vertical bar lines. Chords are indicated above the staff at the beginning of each measure. Measures 1-12 are identical, showing a repeating pattern of chords G, A, A<sup>#</sup>, and Bm. Measures 13-16 show a transition with chords Bm, B/D<sup>#</sup>, Em, and a brief pause. Measures 17-20 show a return to the original pattern with chords Am/B<sup>#</sup>, Em/B, F<sup>#7</sup>/A<sup>#</sup>, and Am. Measures 21-24 show another variation with chords Am/B<sup>#</sup>, Em/B, F<sup>#7</sup>/A<sup>#</sup>, B<sup>sus4</sup>, and B. Measures 25-28 conclude the solo with chords G<sup>#m</sup>, C<sup>#</sup>, G<sup>#m</sup>, and 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 progressions including Am, Am△/A♭, Am<sup>7</sup>/G, Am<sup>6</sup>/F♯, F△, A♭△, B♭△, and C△. 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△/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. 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

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>o</sup> C# Em F#<sup>7</sup>

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

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

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

19 C D E

# Marche (si bémol)

B. Scherrer

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

Bm A/B G/B D/B

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

F△

E<sub>b</sub>△

B<sub>b</sub>△

**B** A<sub>b</sub>△

E<sub>b</sub>△

A<sub>b</sub>△

B△

A△ A<sup>7</sup>

# Mineur/Majeur (si bémol)

B. Scherrer

Detailed description of the musical score:

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

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

# 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



# Pour Juliette (partie II) (si bémol)

B. Scherrer

Musical score for "Pour Juliette (partie II) (si bémol)" by B. Scherrer. The score consists of six staves of music, each with a treble clef and a key signature of one flat (G minor). The time signature varies throughout the piece, including measures in 8/8 and 9/8. The music is divided into sections by measure numbers (1, 4, 7, 10) and includes harmonic changes indicated above the staff. Measure 1 starts with a F major chord (F, A, C) followed by a Gm<sup>7</sup> chord (G, B, D, F). Measure 4 continues with a Gm<sup>7</sup>, Am<sup>7</sup>, and Gm<sup>7</sup>. Measure 7 introduces a B♭ major chord (B♭, D, F, A) followed by Am<sup>7</sup>, Gm<sup>7</sup>, and a D<sup>9/F♯</sup> chord. Measure 10 concludes with a Gm<sup>7</sup>, Am<sup>7</sup>, a B♭ major chord, and a C<sup>7</sup> chord.

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 B♭△ Am<sup>7</sup> Gm<sup>7</sup> D<sup>9/F♯</sup>  
10 Gm<sup>7</sup> Am<sup>7</sup> B♭△ 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. Each staff begins with a dynamic instruction (e.g., D△, E△, F#m7, G△, Bm7, D, E7, Bm7, C#o, D, E7, E△, G#m7, A△, E△, G#m7, A△, C#m7, E, F#7, C#m7, D#o, E, F#7, D△, F#m7, G△, D△, F#m7, G△, Bm7, D, E7, E7, Bm7, C#o, D, E7). Measures are grouped by vertical bar lines and some are further divided by horizontal bar lines. Measures 1-8, 9-16, 17-24, 25-32, 33-40, and 41-48 each end with a repeat sign and a 3 overline, indicating a return to the beginning of the section. Measures 17-24 and 33-40 also include a double bar line with repeat dots at the start. Measures 41-48 are identical to measures 1-8.

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<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 17 where it shifts to B-flat major (two flats). Measure numbers are placed to the left of the staves.

Chords indicated in the score:

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

# 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# $^0$

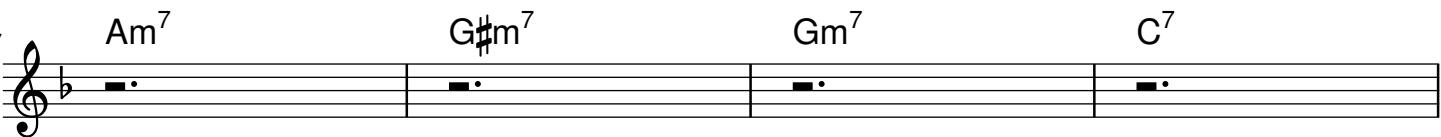
45 B $\flat$  $\triangle$  Am $^7$  G#m $^7$

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

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 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 time signature changes to 2/4 for the end of section B. The bottom staff begins with section A' at measure 21, with a treble clef, a 3/4 time signature, and a key of A minor (Am⁹). Measures 25 and 29 show variations of the Am⁹ chord. Measure 33 starts section C, indicated by a box around the letter C and a triangle above the F# note. It features chords F#△, C#, D#⁷, and G#⁷. The time signature changes to 4/4 for the end of section C.

**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# 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

**A** Em<sup>9</sup> G<sup>Δ</sup> A<sup>7</sup> Em<sup>9</sup> G<sup>Δ</sup> A<sup>7</sup>

7 Em<sup>9</sup> G<sup>Δ</sup> A<sup>7</sup> Em<sup>9</sup> G<sup>Δ</sup> A<sup>7</sup>

**B** E<sup>Δ</sup> C♯m<sup>7</sup> B<sup>7</sup> E<sup>Δ</sup> C♯m<sup>7</sup> B<sup>7</sup>

13 E<sup>Δ</sup> C♯m<sup>7</sup> B<sup>7</sup> E<sup>Δ</sup> E<sup>Δ</sup>

**C** A♭<sup>Δ</sup> Fm<sup>7</sup> E♭<sup>7</sup> A♭<sup>Δ</sup> Fm<sup>7</sup> E♭<sup>7</sup>

24 A♭<sup>Δ</sup> Fm<sup>7</sup> E♭<sup>7</sup> A♭<sup>Δ</sup> A♭<sup>Δ</sup>

30 A♭<sup>Δ</sup> Fm<sup>7</sup> E♭<sup>7</sup> A♭<sup>Δ</sup> A♭<sup>Δ</sup>