

# 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. The key signature is consistently two sharps (F# major). The time signature is common time (4).

- Measures 1-4:** F#m<sup>11</sup>. The first measure ends with a triangle symbol (△) over the note.
- Measures 5-8:** D<sup>△</sup>9, F#m<sup>11</sup>. The second measure ends with a triangle symbol (△) over the note. The third measure ends with a triangle symbol (△) over the note. The fourth measure ends with a triangle symbol (△) over the note.
- Measures 9-12:** F#m<sup>11</sup>, [1], [2]. The first measure ends with a triangle symbol (△) over the note. The second measure ends with a triangle symbol (△) over the note. The third measure ends with a triangle symbol (△) over the note.
- Measures 13-16:** Bm<sup>7</sup>.
- Measures 17-20:** F#m<sup>11</sup>, Bm<sup>7/G#</sup>.
- Measures 21-24:** Bm<sup>7/G#</sup>, F#m<sup>11</sup>.
- Measures 25-28:** E<sup>7</sup>, D<sup>△</sup>, Bm<sup>9</sup>, Bm<sup>7</sup>.
- Measures 29-32:** F#sus4, F#m<sup>7</sup>, B<sup>7</sup>, Bm<sup>7</sup>.
- Measures 33-36:** F#sus4, F#m<sup>7</sup>, B<sup>7</sup>, Bm<sup>7</sup>.

# Blues (si bémol)

B. Scherrer

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

# Boléro malgré lui (si bémol)

B. Scherrer

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

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

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

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

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

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

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

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

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

# Bolerototo (si bémol)

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3/4

D<sup>7</sup>

C<sup>△</sup>

D<sup>7</sup>

G<sup>△</sup>

1. D<sup>7</sup>

2. F<sup>△</sup>

F<sup>7</sup>

B<sub>b</sub><sup>△</sup>

A<sub>b</sub><sup>△</sup>

E<sub>b</sub><sup>△</sup>

A<sub>b</sub><sup>△</sup>

B<sup>△</sup>

A<sup>△</sup>

A<sup>7</sup>

37

# Bras cassé (si bémol)

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D<sup>△</sup>

G<sup>△</sup>

B<sub>b</sub><sup>△</sup>

C

D<sup>△</sup>

3

3

1.

2.

10

Gm<sup>7</sup>

C<sup>7</sup>

F<sup>△</sup>

E<sup>7</sup>

14

Am<sup>7</sup>

G#<sup>△</sup>

C<sup>△</sup>

1.

2.

C#<sup>o</sup>

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

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**A**

1 F $\triangle$

5 F $\triangle$

9 Gm $^7$

13 Gm $^7$

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

21 Ab $\triangle$

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

H. Purcell (arr. BS)

**Intro**

Dm Gm/D C/E F D<sup>7</sup>♯5 G/B A<sup>7/C♯</sup> Dm

A<sup>sus4</sup> F/A E/G♯ E♭/G A<sup>7/G</sup> D/F♯ E°/G A<sup>7</sup>

**A**

Dm B♭/D E°/D A<sup>7/C♯</sup>

What power are you who from be -

Dm D<sup>7/C</sup> Gm/B♭ G♯<sup>7</sup> A G♯<sup>7/A</sup>

low has made me rise un - wil-ling-ly and slow from

Am A<sup>7/G</sup> D<sup>7/F♯</sup> A<sup>7/E</sup> Dm D+

beds of e - ver - las - - ting snow? Don't you

**B**

E° D<sup>7</sup> G<sup>7</sup> C♯<sup>7</sup>

see how stiff I am sti - ff and won - drous

D<sup>7</sup> E♭△ D<sup>7</sup> C♯<sup>7</sup> D D<sup>7</sup>♯5

old far, fa - r un - fit to bear the bit - ter cold?

**C**

G C/E F D<sup>7</sup>

I can scar - cely move or draw my

Cm E<sup>7</sup> Dm A Dm E<sup>7</sup>

breath can scar - cely move or draw my breath Let

**D**

F♯ G<sup>7</sup> A<sup>7/G</sup> D<sup>7/F♯</sup> Dm/F C/E B♭/D

me free - eeze a - gain let me free - eeze a - gain

C♯<sup>7</sup> B° A<sup>7</sup> Dm

to death let me free - eeze a - gain to death

# Chasse à l'homme (si bémol)

B. Scherrer

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

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

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

**B (Swing)**

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

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

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

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

**Basse**

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

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

# Cinq à sept (si bémol)

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

The musical score consists of two staves of piano sheet music. The top staff begins with section A at measure 1, starting in 5/4 time. It includes chords Dm<sup>7</sup>, C<sup>7/E</sup>, F<sup>△</sup>, Gm<sup>7</sup>, Dm<sup>7</sup>, C<sup>7/E</sup>, F<sup>△</sup>, and Gm<sup>7</sup>. Measures 5 through 13 continue section A with chords Dm<sup>7</sup>, C<sup>7/E</sup>, F<sup>△</sup>, F#<sup>o7</sup>, Gm<sup>7</sup>, Am<sup>7</sup>, B<sub>b</sub><sup>△</sup>, C<sup>7</sup>, Gm<sup>7</sup>, Am<sup>7</sup>, B<sub>b</sub><sup>△</sup>, C<sup>7</sup>, Gm<sup>7</sup>, Am<sup>7</sup>, B<sub>b</sub><sup>△</sup>, C<sup>7</sup>, and C#<sup>o7</sup>. Measure 13 leads into section B. The bottom staff begins at measure 17 with Fm<sup>7</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>7</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, and B<sub>b</sub><sup>7</sup>. Measures 17 through 29 continue section B with chords Fm<sup>7</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, A<sup>o7</sup>, B<sub>b</sub>m<sup>7</sup>, Cm<sup>7</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>7</sup>, B<sub>b</sub>m<sup>7</sup>, Cm<sup>7</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>7</sup>, B<sub>b</sub>m<sup>7</sup>, Cm<sup>7</sup>, D<sub>b</sub><sup>△</sup>, C#<sup>o7</sup>, Dm<sup>7</sup>, C<sup>7/E</sup>, F<sup>△</sup>, and Gm<sup>7</sup>. Measure 29 concludes with a final Gm<sup>7</sup>.

# Cool modulations (si bémol)

B. Scherrer

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

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

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

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

# Croisière sur le Styx (si bémol)

B. Scherrer

**A**

Bm<sup>7</sup>      Bm<sup>△</sup>/A<sup>♯</sup>      Bm<sup>7</sup>/A      Bm<sup>6</sup>/G<sup>♯</sup>

Bm<sup>7</sup>      Bm<sup>△</sup>/A<sup>♯</sup>      Bm<sup>7</sup>/A      Bm<sup>6</sup>/G<sup>♯</sup>

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

2 G<sup>△</sup>      A<sup>7</sup>      B<sub>b</sub><sup>△</sup>      C<sup>△</sup>      B<sup>△</sup>

**B**

C<sup>△</sup>      A<sup>△</sup>      C<sup>△</sup>      A<sup>△</sup>

F<sup>△</sup>      C<sup>△</sup>      B<sub>b</sub><sup>△</sup>

**C**

Bm<sup>7</sup>      Bm<sup>△</sup>/A<sup>♯</sup>      Bm<sup>7</sup>/A      Bm<sup>6</sup>/G<sup>♯</sup>

Bm<sup>7</sup>      Bm<sup>△</sup>/A<sup>♯</sup>      Bm<sup>7</sup>/A      Bm<sup>6</sup>/G<sup>♯</sup>

G<sup>△</sup>      A<sup>7</sup>      F<sup>♯</sup>⁷/A<sup>♯</sup>      Bm<sup>7</sup>      B<sub>b</sub><sup>△</sup>

# Dans ta F.A.C.E. ! (si bémol)

B. Scherrer

The musical score is organized into six staves, each representing a measure of the piece. The key signature is two sharps (F# and C#), and the time signature is common time (8).

- Measure 1:** Starts with a G note (triangle) followed by a Bm<sup>7</sup> chord.
- Measure 2:** Starts with an F#m<sup>7</sup> chord.
- Measure 3:** Starts with a D note (triangle).
- Measure 4:** Starts with an F#7#5 chord, followed by a bracketed section labeled 1 and 2.
- Measure 5:** Starts with a G note (triangle).
- Measure 6:** Starts with a Bm<sup>7</sup> chord.
- Measure 7:** Starts with an E<sup>7</sup>b<sup>9</sup>/G# chord.
- Measure 8:** Starts with a G note (triangle).
- Measure 9:** Starts with an F#m<sup>7</sup> chord.
- Measure 10:** Starts with a G note (triangle).
- Measure 11:** Starts with an E<sup>7</sup>b<sup>9</sup>/G# chord.
- Measure 12:** Starts with an A sus4 chord.
- Measure 13:** Starts with a G note (triangle).
- Measure 14:** Starts with an E<sup>7</sup> chord.
- Measure 15:** Starts with an E<sup>7</sup> chord.
- Measure 16:** Contains a measure repeat sign (double bar line with dots) and a 4 below it.
- Measure 17:** Starts with a G note (triangle).

Chords and specific notes are marked with triangles and circled. Measure 4 contains a bracketed section labeled 1 and 2. Measures 10, 11, and 12 contain brackets labeled 1 and 2. Measures 14, 15, and 16 contain measure repeat signs (double bar lines with dots).

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

B. Scherrer

**A**

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

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

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

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

**B**

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

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

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

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

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

33 C#<sup>7 sus2</sup>

# Descente au Klezmeristan (si bémol)

B. Scherrer

## Intro

The musical score is composed of five staves of music in 2/4 time, written in si bémol (B major). The chords indicated are Am/E, E, Am/E, E, E<sup>7</sup>b9, Am/E, E<sup>7</sup>, G#m/D#, D#, G#m/D#, D#, D#<sup>7</sup>b9, G#m/D#, D#<sup>7</sup>, Gm/D, D, Gm/D, D, D<sup>7</sup>b9, Gm/D, D<sup>7</sup>. The music features eighth-note patterns and rests.

1. **Intro:** Am/E, E, Am/E, E.

5. **E<sup>7</sup>b9, Am/E, E<sup>7</sup>:** E<sup>7</sup>b9, Am/E, E<sup>7</sup>.

9. **G#m/D#, D#, G#m/D#, D#:** G#m/D#, D#, G#m/D#, D#.

13. **D#<sup>7</sup>b9, G#m/D#, D#<sup>7</sup>:** D#<sup>7</sup>b9, G#m/D#, D#<sup>7</sup>.

17. **Gm/D, D, Gm/D, D:** Gm/D, D, Gm/D, D.

21. **D<sup>7</sup>b9, Gm/D, D<sup>7</sup>:** D<sup>7</sup>b9, Gm/D, D<sup>7</sup>.

**A**

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

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

**B**

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

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

**C**

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

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

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

B. Scherrer

**A**

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

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

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

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

**B**

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

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

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

**Solos**

F<sup>△</sup> G#<sup>△</sup>

F<sup>△</sup> G#<sup>△</sup>

G#m<sup>7</sup> F#<sup>△</sup>

**C**

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

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

# Emotion du petit bonhomme (si bémol)

B. Scherrer

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

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

# Ete 2001 (si bémol)

B. Scherrer

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

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

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

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

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

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

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

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

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

# Joie & bonheur (si bémol)

B. Scherrer

The musical score consists of two staves. The top staff is in treble clef, 4/4 time, and D major (two sharps). It features a vocal line with various chords indicated above the notes, such as D, Bm, B♭, Dm<sup>7</sup>, Gm, C<sup>7</sup>, F△, B♭△, G♯m<sup>6</sup>♭<sup>5</sup>, A<sup>7</sup>, E<sup>7</sup>, E<sup>7</sup>♯<sup>5</sup>, A<sup>7</sup>, D, and Dm<sup>7</sup>. The bottom staff is in bass clef, 4/4 time, and D major. It shows a bass line with notes corresponding to the chords in the treble staff. Measure numbers 1 through 30 are marked along the left side of the staves.

## Kronembourg-Virus Valse (si bémol)

B. Scherrer

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

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

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

18 **B** Am G#<sup>△</sup>

22 Gm A<sup>7</sup>

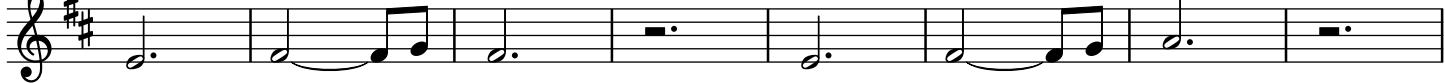
26 Dm D#<sup>△</sup>

30 A<sup>7</sup>

# La demoiselle de Montréal (si bémol)

Bruno Scherrer

**A** Em<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup>  
5 Em<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup>  
9 F#° B<sup>7</sup> Em<sup>7</sup> Gm  
**B** D Bb<sup>6</sup> C<sup>6</sup> D Bb<sup>6</sup> C<sup>6</sup>  
13 Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> Bb<sup>Δ</sup>  
19 E° A<sup>7</sup> Dm<sup>7</sup> D<sup>7</sup>  
23 Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> Bb<sup>Δ</sup>  
27 E° A<sup>7</sup> D<sup>Δ</sup> E° A<sup>7</sup> D<sup>Δ</sup>  
31 Em<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup>  
35 Em<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup>  
39 F#° B<sup>7</sup> Em<sup>7</sup>  
43 E° Eb<sup>7</sup> D<sup>Δ</sup> D<sup>Δ</sup>  
47 E° Eb<sup>7</sup> D<sup>Δ</sup> D<sup>Δ</sup>  
51 E° Eb<sup>7</sup> D<sup>Δ</sup> D<sup>Δ</sup>

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

63



73



81



89



101



# La laïcité, c'est ça ! (si bémol)

B. Scherrer

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

**Staff 1:**

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

**Staff 2:**

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

29 G<sup>#</sup>m C# A<sup>△</sup>

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

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

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

45 G A Bm

# La naine des neiges (si bémol)

B. Scherrer

Musical score for "La naine des neiges" (si bémol) by B. Scherrer. The score consists of two staves of music.

**Staff 1:**

- Measures 1-13: Repeating eighth-note patterns. Measure 1 starts with a dynamic **A**. Measures 14-17 show harmonic changes: **F♯m**, **E/F♯**, **F♯m**, **E/F♯**, **F♯m**.
- Measures 18-21: Harmonic changes: **F♯m<sup>7</sup>**, **D△**, **E<sup>7</sup>**, **A△**.
- Measures 22-25: Harmonic changes: **D△**, **G♯<sup>0</sup>**, **A△**, **A△**.
- Measures 26-29: Harmonic changes: **D△**, **G♯<sup>0</sup>**, **C♯<sup>7</sup>**.
- Measures 30-33: Harmonic changes: **D△**, **G♯<sup>0</sup>**, **E<sup>6 sus4</sup>**, **E+**, **E**.

**Staff 2:**

- Measures 1-13: Repeating eighth-note patterns.
- Measures 14-17: Repeating eighth-note patterns.
- Measures 18-21: Repeating eighth-note patterns.
- Measures 22-25: Repeating eighth-note patterns.
- Measures 26-29: Repeating eighth-note patterns.
- Measures 30-33: Repeating eighth-note patterns.

# La revanche du triton (si bémol)

B. Scherrer

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

1 Dm<sup>9</sup> A♭△ B♭△ C△

5 Dm<sup>9</sup> A♭△ B♭△ F△

9 Am Am<sup>△</sup>/A♭ Am<sup>7</sup>/G Am<sup>6</sup>/F♯

13 F△ A♭△ B♭△ C△

# La révolte (si bémol)

Sébastien Faure (arrangement B. Scherrer)

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

The score includes the following chords and measures:

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

Measure numbers are indicated at the beginning of each staff: 1, 5, 9, 13, 17, 21, 25, 29.

## La révolte (S. Faure)

Nous sommes les persécutés  
 De tous les temps et de toutes les races  
 Toujours nous fûmes exploités  
 par les tyrans et les rapaces  
 Mais nous ne voulons plus flétrir  
 Sous le joug qui courba nos pères  
 Car nous voulons nous affranchir  
 de ceux qui causent nos misères

(Refrain)

Pour défendre les intérêts  
 Des flibustiers de la grande industrie  
 On nous ordonne d'être prêts  
 À mourir pour notre patrie  
 Nous ne possédons rien de rien  
 Nous avons horreur de la guerre  
 Voleurs, défendez votre bien  
 Ce n'est pas à nous de le faire

### **Refrain:**

Église, Parlement, Capitalisme,  
 État, Magistrature,  
 Patrons et Gouvernants,  
 libérons nous de cette pourriture  
 Pressant est notre appel,  
 donnons l'assaut au monde autoritaire  
 Et d'un cœur fraternel  
 nous réaliserons l'idéal libertaire

(Refrain)

Déshérités, soyons amis  
 Mettons un terme à nos tristes disputes  
 Debout! ne soyons plus soumis  
 Organisons la Grande Lutte  
 Tournons le dos aux endormeurs  
 Qui bercent la misère humaine  
 Clouons le bec aux imposteurs  
 Qui sèment entre nous la haine

(Refrain)

Ouvrier ou bien paysan  
 Travailleur de la terre ou de l'usine  
 Nous sommes dès nos jeunes ans  
 Réduits aux labours qui nous minent  
 D'un bout du monde à l'autre bout  
 C'est nous qui créons l'abondance  
 C'est nous tous qui produisons tout  
 Et nous vivons dans l'indigence

Partout sévit l'Autorité  
 Des gouvernants l'Internationale  
 Jugule notre liberté  
 Dont le souffle n'est plus qu'un râle  
 L'heure a sonné de réagir  
 En tous lieux la Révolte gronde  
 Compagnons, sachons nous unir  
 Contre tous les Maîtres du Monde

(Refrain)

L'Etat nous écrase d'impôts  
 Il faut payer ses juges, sa flicaille  
 Et si nous protestons trop haut  
 Au nom de l'ordre on nous mitraille  
 Les maîtres ont changés cent fois  
 C'est le jeu de la politique  
 Quels que soient ceux qui font les lois  
 C'est bien toujours la même clique

(Refrain)

# Blues du con fini (si bémol)

B. Scherrer

The musical score is composed of eight staves of music. The key signature is 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>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

# Moerci Doerien (si bémol)

B. Scherrer

## Theme

Dm<sup>7</sup> Dm<sup>6/9</sup>/F Dm<sup>7</sup> Dm<sup>6/9</sup>/F Dm<sup>7</sup> Dm<sup>6/9</sup>/F Dm<sup>7</sup> Dm<sup>6/9</sup>/F  
5 Dm<sup>7</sup> Dm<sup>6/9</sup>/F Dm<sup>7</sup> Dm<sup>6/9</sup>/F Dm<sup>7</sup> Dm<sup>6/9</sup>/F Dm<sup>7</sup> Dm<sup>6/9</sup>/F  
9 Fm<sup>7</sup> Fm<sup>6/9</sup>/G# Fm<sup>7</sup> Fm<sup>6/9</sup>/G# Fm<sup>7</sup> Fm<sup>6/9</sup>/G# Fm<sup>7</sup> Fm<sup>6/9</sup>/G#  
13 Dm<sup>7</sup> Dm<sup>6/9</sup>/F Dm<sup>7</sup> Dm<sup>6/9</sup>/F Dm<sup>7</sup> Dm<sup>6/9</sup>/F Dm<sup>7</sup> Dm<sup>6/9</sup>/F  
17 B+ Bb+ A+ Ab+ Dm<sup>7</sup> Dm<sup>6/9</sup>/F Dm<sup>7</sup> Dm<sup>6/9</sup>/F

## Pont/Solos

21 Dm<sup>7</sup>  
25 Fm<sup>7</sup>  
29 G#m<sup>7</sup>  
33 Bm<sup>7</sup>

# Nouveau Morceau (si bémol)

B. Scherrer

1 B<sup>7</sup>

5 C△

9 Bm F#C#△ D E<sup>7</sup>

13 Am<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> B<sup>7</sup>

17 Em<sup>7</sup> F△ D#o<sup>7</sup> C△

21 Am<sup>7</sup> B<sup>7</sup>

25 Am<sup>7</sup> Bm<sup>7</sup> Bb△ G#△ F#△ Bb△

# Oblivion (si bémol)

A. Piazzola, arr. B. Scherrer

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

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

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

9

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

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

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

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

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

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

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

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

Trad. stade de foot manif / Arr. B Scherrer

N.C.

D<sup>△</sup>

Em<sup>7</sup>

F#m<sup>7</sup>

F#<sup>ø</sup> B<sup>7</sup>

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

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

B. Scherrer

## Basse sur A

The musical score consists of two parts: a bass line and a guitar line.

**Bass Line (Basse sur A):**

- Measures 1-4: Bm<sup>7</sup>, G<sup>△</sup>, Em<sup>7</sup>, Bm<sup>7</sup>, G<sup>△</sup>, Em<sup>7</sup>.
- Measure 9: B<sup>△</sup>, C♯m<sup>7</sup>/B, D♯m<sup>7</sup>/B, E<sup>△</sup>/B, F♯sus4, F♯<sup>7</sup>.
- Measures 13-17: F♯sus4, F♯<sup>7</sup>, (1), (2).

**Guitar Line:**

- Measures 1-4: Bm<sup>7</sup>, G<sup>△</sup>, Em<sup>7</sup>.
- Measures 5-9: Bm<sup>7</sup>, G<sup>△</sup>, Em<sup>7</sup>, B<sup>△</sup>, C♯m<sup>7</sup>/B, D♯m<sup>7</sup>/B, E<sup>△</sup>/B.
- Measures 18-22: G♯<sup>7</sup>, C♯m<sup>7</sup>, F♯sus4, F♯<sup>7</sup>, B<sup>△</sup>.
- Measures 26-30: D♯<sup>7</sup>, G♯m<sup>7</sup>, C♯<sup>7</sup>, F♯sus4, F♯<sup>7</sup>.

Measure numbers are indicated at the beginning of each line: 1, 5, 9, 13, 18, 22, 26, 30.

# Perdre son temps (si bémol)

B. Scherrer

**4/4**

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

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

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

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

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

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

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

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

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

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

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

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

The score consists of eight staves of music for a single instrument. The key signature is one flat (F#). The time signature starts at 4/4 and changes to 7/8 at measure 25. The music includes various chords such as Dsus4, Em7, BflatDelta, F6, Gm7, C, Csharp7, Am7, Bempty7, Bflat7, and A7flat9. The notation includes eighth and sixteenth note patterns, rests, and dynamic markings like f (forte) and p (piano). Measure numbers are indicated on the left side of each staff.

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

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

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

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

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

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

Measure 49: 3/4 time. Chords: Dsus4, E<sub>b</sub><sup>△</sup>, F<sup>6</sup>, E<sub>b</sub><sup>△</sup>. Fingerings: 3, - (over bar line), 3, 3, 3, 3.

Measure 53: Chords: D<sup>sus4</sup>, E<sub>b</sub><sup>△</sup>, F<sup>6</sup>, Gm<sup>7</sup>. Fingerings: 3, - (over bar line), 3, 3, 3, 3.

Measure 57: Chords: Am<sup>7</sup>, B<sub>b</sub><sup>△</sup>, C, C<sup>♯</sup><sup>o7</sup>. Fingerings: 3, - (over bar line), 3, 3, 3, 3.

Measure 61: Chords: D<sup>sus4</sup>, E<sub>b</sub><sup>△</sup>, F<sup>6</sup>, E<sub>b</sub><sup>△</sup>. Fingerings: 3, - (over bar line), 3, - (over bar line).

Measure 65: Chords: B<sub>b</sub><sup>△</sup>, B<sup>ø</sup>, C<sup>6</sup>, C<sup>♯</sup><sup>o7</sup>. Fingerings: 3, - (over bar line), 3, - (over bar line), 3, - (over bar line).

Measure 69: Chords: Dm<sup>7</sup>, E<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>△</sup>, A<sup>7</sup> <sub>b9</sub>. Fingerings: 3, - (over bar line), 3, - (over bar line), 3, - (over bar line).

# Planète Ça tourne (si bémol)

B. Scherrer

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

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

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>

19      E<sup>△</sup>      C♯m<sup>7</sup>      B<sup>7</sup>      E<sup>△</sup>      E<sup>△</sup>

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

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

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

B. Scherrer

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

5 B<sub>b</sub><sup>△</sup> C<sup>6</sup> F<sup>△</sup>

9 Fm<sup>7</sup> A<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>7 sus4</sup> Cm<sup>7</sup>

13 C<sup>6</sup>

17 C<sup>6</sup> G#<sup>m7</sup> A#<sup>m7</sup> G#<sup>m7</sup> A#<sup>m7</sup>

21 E<sup>6</sup>

A A B A A B C C

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

B. Scherrer

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

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

7 B♭△ Am<sup>7</sup> Gm<sup>7</sup> D<sup>9</sup>/F♯

10 Gm<sup>7</sup> Am<sup>7</sup> B♭△ 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 and stems, with some notes having grace marks. Measure numbers are placed at the beginning of each staff.

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

# Provisoire (si bémol)

B. Scherrer

The sheet music for "Provisoire (si bémol)" by B. Scherrer is a single staff of musical notation. It begins with a treble clef, a key signature of two sharps (E major), and a common time signature (indicated by a '4'). The first measure starts with a half note followed by an eighth-note pattern. Measures 2-4 continue this pattern. Measure 5 introduces a change in key to F#m⁹, indicated by a sharp sign over the F# note. Measures 6-8 show a continuation of the eighth-note patterns. Measure 9 starts with a new section labeled [B] in a C△ key signature. Measures 10-12 continue this section. Measure 13 returns to the original key of Em⁹. Measures 14-16 show a continuation of the eighth-note patterns. Measure 17 returns to the original key of Em⁹. Measures 18-20 show a continuation of the eighth-note patterns. Measure 21 starts with a new section labeled [A] in an Em⁹ key signature. Measures 22-24 show a continuation of the eighth-note patterns. Measure 25 returns to the original key of Em⁹. Measures 26-28 show a continuation of the eighth-note patterns. Measure 29 starts with a new section labeled [B'] in a Bb△ key signature. Measures 30-32 show a continuation of the eighth-note patterns. Measure 33 starts with a new section labeled [B'] in a Bb△ key signature. Measures 34-36 show a continuation of the eighth-note patterns. Measure 37 starts with a new section labeled [B'] in a B7#5 key signature. Measures 38-40 show a continuation of the eighth-note patterns. Measure 41 starts with a new section labeled [C] in an E△ key signature. Measures 42-44 show a continuation of the eighth-note patterns.

2



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

B. Scherrer

**Thème** Dm<sup>9</sup>

The musical score consists of six staves of music. Staff 1 (measures 1-4) starts in D major (Dm<sup>9</sup>) with a treble clef, 4/4 time, and a key signature of one sharp. Staff 2 (measures 5-8) starts in A♭ major (A♭△) with a treble clef, 4/4 time, and a key signature of one sharp. Staff 3 (measures 9-12) starts in G♯ major (G♯m<sup>9</sup>) with a treble clef, 4/4 time, and a key signature of two sharps. Staff 4 (measures 13-16) starts in D major (D△) with a treble clef, 4/4 time, and a key signature of one sharp. Staff 5 (measures 17-20) starts in A♭ major (A♭△) with a treble clef, 4/4 time, and a key signature of one sharp. Staff 6 (measures 21-24) starts in G♯ major (G♯m<sup>9</sup>) with a treble clef, 4/4 time, and a key signature of two sharps. Staff 7 (measures 25-28) starts in D major (D△) with a treble clef, 4/4 time, and a key signature of one sharp. The score includes measure numbers (1, 2, 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△

# Remous (si bémol)

B. Scherrer

**A** Am<sup>7</sup> B<sup>ø</sup>

3 C<sup>△</sup> Dm<sup>7</sup>

5 E<sup>7 #5</sup> F<sup>△</sup>

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

9 **B** Am<sup>7</sup> B<sup>ø</sup>

11 C<sup>△</sup> Dm<sup>7</sup>

13 E<sup>7 #5</sup> F<sup>△</sup>

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

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

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

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

B. Scherrer

The musical score consists of two staves of music in G major (two sharps). The first staff begins with section A (measures 1-12), which includes chords G<sup>△</sup>, Am<sup>7</sup>, Bm<sup>7</sup>, C<sup>△</sup>, A<sup>7/C#</sup>, D<sup>7</sup>, D<sup>♯</sup>o<sup>7</sup>, and Em<sup>7</sup>. The second staff continues section A (measures 13-24), featuring chords Dm<sup>7</sup>, A/C<sup>♯</sup>, Cm<sup>7</sup>, G/B, B<sup>♭</sup>p<sup>6</sup>, Dm/A, G<sup>♯</sup>o<sup>7</sup>, and A<sup>7</sup>. It then transitions to section B (measures 25-36), which includes chords A<sup>7/C#</sup>, D<sup>7</sup>, Bm<sup>7</sup>, C<sup>△</sup>, D<sup>7</sup>, E<sup>o</sup>, E<sup>♭</sup>b<sup>7</sup>, and D<sup>7</sup>. The score concludes with section A' (measures 37-48), returning to the chords G<sup>△</sup>, Am<sup>7</sup>, Bm<sup>7</sup>, C<sup>△</sup>, A<sup>7/C#</sup>, D<sup>7</sup>, D<sup>♯</sup>o<sup>7</sup>, and Em<sup>7</sup>.

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

B. Scherrer

**A**

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

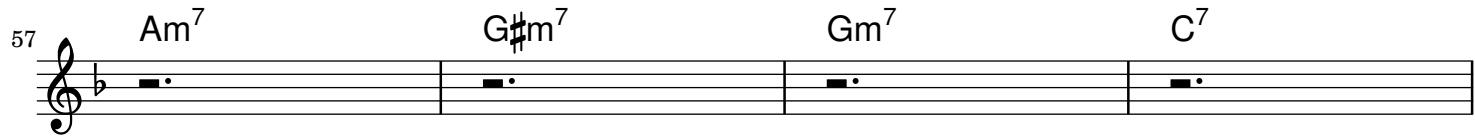
37 **B** B $\flat$  $\triangle$  Am $^7$

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

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>0</sup> A<sup>7</sup>

# Samba Calor-é-a (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff uses a treble clef and a 7/4 time signature. The bottom staff uses a bass clef and a 4/4 time signature. Chords are indicated above the notes. Measure numbers 1 through 11 are marked above the top staff. Measure numbers 3, 11, and 12 are marked below the bottom staff. Measure 12 starts with a repeat sign and a double bar line.

Chords and measures:

- Measures 1-2: Dm<sup>7</sup>, G<sup>7</sup>
- Measures 3-4: Dm<sup>7</sup>, G<sup>7</sup>
- Measures 5-6: F#m<sup>7</sup>, B<sup>7</sup>
- Measures 7-8: F#m<sup>7</sup>, B<sup>7</sup>, B<sub>b</sub><sup>△</sup>
- Measures 9-10: D<sup>△</sup>, G<sup>△</sup>, D<sup>△</sup>, G<sup>△</sup>
- Measures 11-12: D<sup>△</sup>, G<sup>△</sup>, B<sub>b</sub><sup>△9</sup>, B<sub>b</sub><sup>△9</sup>
- Measures 13-14: C/D, B<sub>b</sub>/D
- Measures 15-16: Am<sup>7</sup>/D, Dm<sup>7</sup>

# Samba Lek' (si bémol)

B. Scherrer

The sheet music for "Samba Lek'" is composed of eight staves of musical notation. The key signature is A major (two sharps), and the time signature is 4/4. The music is divided into two sections: section A (measures 1-16) and section B (measures 17-29).

**Section A:**

- Measures 1-4: Chord Am<sup>7</sup>. The melody consists of eighth-note patterns.
- Measures 5-8: Chord Am<sup>7</sup>. The melody continues with eighth-note patterns.
- Measures 9-12: Chord Bb<sup>△</sup>. The melody includes a bass line.
- Measures 13-16: Chord G<sup>△ 9</sup>. The melody features eighth-note patterns.

**Section B:**

- Measures 17-20: Chord F#m<sup>7</sup>. The melody consists of eighth-note patterns.
- Measures 21-24: Chord Em<sup>7</sup>. The melody includes a bass line.
- Measures 25-28: Chord F<sup>△</sup>. The melody features eighth-note patterns.
- Measures 29-32: Chord Bb<sup>△ 9</sup>. The melody includes a bass line.

# Samba ni chaussettes (si bémol)

B. Scherrer

A G△ A G△ F Eb△ F Eb△ C# B△ C# B△ A G△ A G△ B F△ Cm B<sub>b</sub>△⁹ B<sub>b</sub> Bbm△ Bbm⁷ A m⁷ A m⁶ D⁰ D⁰⁷ Gm⁷ C+ F△ Cm B<sub>b</sub>△⁹ B<sub>b</sub> Bbm△ Bbm⁷ Dm⁷ G⁷ B<sub>b</sub>△ Bbm⁷

# Samedi matin (si bémol)

B. Scherrer

**A** Gm<sup>7</sup> A♭<sup>△</sup> Gm<sup>7</sup> A♭<sup>△</sup>

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

9 Gm<sup>7</sup> A♭<sup>△</sup> Gm<sup>7</sup> A♭<sup>△</sup>

13 Gm<sup>7</sup> A♭<sup>△</sup> Gm<sup>7</sup> A♭<sup>△</sup>

17 Eb/F Eb B♭/D C♯ Cm G/B B♭m

21 **B** (Solo 1) Gm<sup>7</sup> A♭<sup>△</sup> Gm<sup>7</sup> A♭<sup>△</sup>

24 **C** (Solo 2) Am<sup>7</sup> B♭<sup>△</sup> Bm<sup>7</sup> C<sup>△</sup>

36 F<sup>△</sup> F♯m<sup>7</sup> G<sup>△</sup> G♯<sup>o7</sup>

# Satirikiki (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with section A at measure 1, marked **A**, **Am<sup>9</sup>**, **Gm<sup>9</sup>**, **Am<sup>9</sup>**, **Gm<sup>9</sup>**. It includes a dynamic **mf** and a tempo marking of **3**. The bottom staff begins with section B at measure 13, marked **F<sup>△</sup>**, **G<sup>△</sup>**, **Am<sup>7</sup>**, **C<sup>△</sup>**, **C<sup>6</sup>**, **C**. The score then transitions to section A' at measure 21, marked **Am<sup>9</sup>**, **Gm<sup>9</sup>**, **Am<sup>9</sup>**, **Gm<sup>9</sup>**. Measures 25 through 37 continue with sections A' and C, featuring various chords like Am<sup>9</sup>, Gm<sup>9</sup>, Am<sup>9</sup>, Gm<sup>9</sup>, and Am<sup>7</sup>, along with dynamic markings **f** and **mf**. The score concludes with section C at measure 33, marked **F#<sup>△</sup>**, **C#**, **F#<sup>△</sup>**, **D#<sup>7</sup>**, **G#<sup>7</sup>**.

# Sur un air de jazz (si bémol)

B. Scherrer

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

# Le compte à rebours final (si bémol)

Europe (arr. BS)

The musical score consists of 11 staves of music, each with a treble clef and a key signature of one flat (F#). The time signature is 4/4 throughout.

**Section A:** Starts at measure 1 with a Dm<sup>9</sup> chord. The melody consists of eighth-note patterns. Chords include Dm<sup>9</sup>, Gm<sup>9</sup>, Dm<sup>9</sup>, F<sup>△</sup>, B<sub>b</sub><sup>△</sup>, C<sup>7</sup>, F, C/E, Dm, and C.

**Section B:** Starts at measure 33 with a Dm<sup>9</sup> chord. The melody features sixteenth-note patterns. Chords include Dm<sup>9</sup>, B<sub>b</sub><sup>△</sup>, Gm<sup>7</sup>, C, and C<sup>#</sup><sup>o</sup>. This section repeats from measure 41 to 57.

**Section C:** Starts at measure 65 with a Gm<sup>7</sup> chord. The melody continues with sixteenth-note patterns. Chords include F<sup>7</sup>, B<sub>b</sub><sup>△</sup>, and E<sub>b</sub><sup>△</sup>.

**Final Measures:** Measures 73 onwards feature chords Cm<sup>7</sup>, F<sup>7</sup>, and B<sub>b</sub><sup>△</sup>.

# Valse pour Zélie (si bémol)

B. Scherrer

**A**

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

5 Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

9 C△ F△ C△ F△

13 C△ F△ Fm<sup>7</sup> E<sup>7</sup>

**B**

33 B♭△ F△ B♭△ F△

37 B♭△ F△ E♭ A<sup>7</sup>

41 Gm<sup>7</sup> A<sup>7</sup> Gm<sup>7</sup> A<sup>7</sup>

**C**

45 D△ Gm<sup>7</sup> D△ G△

49 D△ C♯<sup>7</sup> F♯ F♯

53 Bm<sup>7</sup> A G♯Ø G△

57 Em<sup>7</sup> F♯m<sup>7</sup> G△ A<sup>7</sup>

2

61

D D $\triangle$

Gm $^7$

D $\triangle$

G $\triangle$

69

Dm $^7$

Gm $^7$

D $\triangle$

G $\triangle$

## Without mi (si bémol)

B. Scherrer

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

# Wuhan connect (si bémol)

B. Scherrer

A musical score consisting of six staves of music for a single instrument, likely a piano or guitar. The music is in 3/4 time and uses a treble clef. The key signature changes frequently, indicated by various sharps and flats. The chords listed below each staff are:

- Staff 1: Dm<sup>9</sup>, Dm<sup>#5 9</sup>, Dm<sup>6 9</sup>, Dm<sup>#5 9</sup>
- Staff 2: Dm<sup>9</sup>, Dm<sup>#5 9</sup>, Dm<sup>6 9</sup>, Dm<sup>#5 9</sup>
- Staff 3: F#m<sup>9</sup>, F#m<sup>#5 9</sup>, F#m<sup>6 9</sup>, F#m<sup>#5 9</sup>
- Staff 4: F#m<sup>9</sup>, F#m<sup>#5 9</sup>, F#m<sup>6 9</sup>, F#m<sup>#5 9</sup>
- Staff 5: B<sup>b</sup><sub>9</sub>, B<sup>b</sup><sub>#5 9</sub>, B<sup>b</sup><sub>6 9</sub>, B<sup>b</sup><sub>#5 9</sub>
- Staff 6: B<sup>b</sup><sub>9</sub>, B<sup>b</sup><sub>#5 9</sub>, B<sup>b</sup><sub>6 9</sub>, B<sup>b</sup><sub>#5 9</sub>

The score includes measure numbers 1, 5, 9, 13, 17, and 21.

# Zarbi (si bémol)

B. Scherrer

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

The first staff (measures 1-4):

- Measure 1: Em<sup>7</sup>
- Measure 2: Gm<sup>7</sup>
- Measure 3: C#<sup>△</sup>
- Measure 4: A♭<sup>△</sup>

The second staff (measures 5-8):

- Measure 5: Cm<sup>7</sup>
- Measure 6: Eb<sup>△</sup>
- Measure 7: F#<sup>△</sup>
- Measure 8: C#<sup>△</sup>