

# 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

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>. 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. The fourth measure ends with a triangle symbol (△) over the note.
- Measures 17-20:** F#m<sup>11</sup>, Bm<sup>7/G#</sup>, F#m<sup>11</sup>. 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. The fourth measure ends with a triangle symbol (△) over the note.
- Measures 21-24:** Bm<sup>7/G#</sup>, F#m<sup>11</sup>, E<sup>7</sup>, D<sup>△</sup>, Bm<sup>9</sup>, Bm<sup>7</sup>. 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. The fourth measure ends with a triangle symbol (△) over the note. The fifth measure ends with a triangle symbol (△) over the note. The sixth measure ends with a triangle symbol (△) over the note.
- Measures 25-28:** E<sup>7</sup>, D<sup>△</sup>, Bm<sup>9</sup>, Bm<sup>7</sup>. 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. The fourth measure ends with a triangle symbol (△) over the note.
- Measures 29-32:** F#sus4, F#m<sup>7</sup>, B<sup>7</sup>, Bm<sup>7</sup>. 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. The fourth measure ends with a triangle symbol (△) over the note.
- Measures 33-36:** F#sus4, F#m<sup>7</sup>, B<sup>7</sup>, Bm<sup>7</sup>. 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. The fourth measure ends with a triangle symbol (△) over the note.

# 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.

# 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△

20

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

**A** F△ E<sub>b</sub>△

5 F△ E<sub>b</sub>△

9 Gm<sup>7</sup> B<sub>b</sub>△

13 Gm<sup>7</sup> B<sub>b</sub>△

17 **B** F<sup>#</sup>△ Gm<sup>7</sup>

21 A<sub>b</sub>△ A<sub>b</sub>△

# 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 (1, 2, 3) and arrows. Measure numbers are provided at the start of each staff.

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

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

B. Scherrer

The sheet music consists of six staves of musical notation for a single instrument. The key signature is A major (two sharps). The time signature is common time (indicated by '3'). The first staff starts with a dynamic 'p' and a chord 'Em⁷'. The second staff begins with 'Em⁷'. The third staff starts with 'F'. The fourth staff begins with 'B♭'. The fifth staff starts with 'Fm⁷' and a dynamic 'mf'. The sixth staff starts with 'F'. Measure numbers 13, 17, 21, and 29 are indicated above the staves. Various accidentals are present, such as sharps and flats, particularly in the later staves. Triangular performance markings are placed above specific notes in measures 10, 14, 18, 22, and 26.

# 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♯⁷#⁵  
F♯⁷#⁵

10 G △  
Bm<sup>7</sup>  
E⁷b⁹/G♯

13 G △  
F♯m<sup>7</sup>  
G △  
E⁷b⁹/G♯

17 A sus4  
G △  
E⁷  
E⁷

# 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

2 C $\sharp^7$  sus2

17

# 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> 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<sub>b</sub>, Dm<sup>7</sup>, Gm, C<sup>7</sup>, F△, B<sub>b</sub>△, G♯m<sup>6</sup>♭<sup>5</sup>, A<sup>7</sup>, E<sup>7</sup>, E<sup>7</sup>♯<sup>5</sup>, A<sup>7</sup>, D, and Bm.

1 D Bm B<sub>b</sub> D Dm<sup>7</sup>

5 Gm C<sup>7</sup> F△ B<sub>b</sub>△

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

14 Gm C<sup>7</sup> F△ B<sub>b</sub>△

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

22 D Dm<sup>7</sup>

26 Bm B<sub>b</sub> D

30 Basse D Dm<sup>7</sup> Bm B<sub>b</sub> D

## 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 (Pour Perrine) (si bémol)

Bruno Scherrer

**A** Em<sup>7</sup> A<sup>7</sup> D△  
Em<sup>7</sup> A<sup>7</sup> D△  
F#<sup>0</sup> B<sup>7</sup> Em<sup>7</sup> Gm  
D Bb<sup>6</sup> C<sup>6</sup> D Bb<sup>6</sup> C<sup>6</sup>  
**C** Gm<sup>7</sup> C<sup>7</sup> F△ Bb△  
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△ Bb△  
E<sup>0</sup> A<sup>7</sup> Dm<sup>7</sup> D<sup>7</sup>  
Em<sup>7</sup> A<sup>7</sup> D△  
Em<sup>7</sup> A<sup>7</sup> D△  
F#<sup>0</sup> B<sup>7</sup> Em<sup>7</sup>  
E<sup>0</sup> Eb<sup>7</sup> D△ D△  
E<sup>0</sup> Eb<sup>7</sup> D△  
E<sup>0</sup> Eb<sup>7</sup> D△

# 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

The musical score consists of two staves of music. The top staff begins with a dynamic **A**, followed by a series of eighth-note patterns. The bottom staff starts with a dynamic **F♯m**, followed by **E/F♯**, **F♯m**, **E/F♯**, and **F♯m**. The score then transitions to section **B**, which includes chords **F♯m⁷**, **D△**, **E⁷**, and **A△**. Subsequent measures show **F♯m⁷**, **D△**, **E⁷**, and **A△**. The music continues with **D△**, **G♯⁰**, **A△**, and **A△**. The final section, marked with a bracket labeled **1**, features **D△**, **G♯⁰**, and **C♯⁷**. The score concludes with a second bracket labeled **2**, containing **D△**, **G♯⁰**, **E⁶ sus⁴**, **E+**, and **E**.

# La revanche du triton (si bémol)

B. Scherrer

The musical score consists of four systems of three staves each. The first system starts in Dm⁹ (three sharps) and includes chords A♭△, B♭△, and C△. The second system starts in Dm⁹ (three sharps) and includes chords A♭△, B♭△, and F△. The third system starts in Am (one sharp) and includes chords Am△/A♭, Am⁷/G, and Am⁶/F♯. The fourth system starts in F△ (no sharps or flats) and includes chords A♭△, B♭△, and C△.

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 (pour Pascale) (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with a section labeled 'A' containing chords Gm⁹, B♭⁶, C⁷, and Gm/F. The bottom staff continues this section. Measures 5 through 13 follow a similar pattern with chords Gm⁹, B♭⁶, C⁷, and E♭△. Measure 17 starts a new section labeled 'B' with chords F, C/E, Cm/E♭, and D⁷. Measures 21 through 29 continue with chords Cm⁷, B♭⁶, A⁷ sus4, D⁷, E♭, D⁷♯⁵, C♯⁰, D⁷, Cm⁷, B♭⁶, A⁷ sus4, and G♯△♭⁵.

# << 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

Sheet music for 'Liquide (si bémol)' by B. Scherrer. The music is written for a single melodic line on a five-line staff. It features various time signatures including 9/4, 6/4, 6/8, and 2/4. The key signature changes frequently, indicated by labels like Bm, G△, C#, Em, F#7, etc., above the staff. The music consists of two systems of six measures each.

Measure 1: Bm, G△, Bm, G△, Bm, G△, Bm, G△, Bm, G△

Measure 2: G#0, C#, Em, F#7, 2/4, Bm, G△, 6/4

Measure 3: Bm, G△, 1 Bm, G△, 2 Bm, G△

Measure 4: F#m9, Am9, F△, Bb△, F#m9, Am9, F△, Bb△

Measure 5: B#m9, Am9, F△, Bb△, C, D, E, F, G, A, Bb, C, A/C#

Measure 6: Bm, G△, Bm, G△, Bm, G△, Bm, G△, Bm, G△

Measure 7: G#0, C#, Em, F#7, 2/4, Bm, G△, 6/4

Measure 8: Bm, G△, Bm, G△, Bm, G△, Bm, G△, Bm, G△

Measure 9: Bm, G△, Bm, G△, Bm, G△, Bm, G△, Bm, G△

Measure 10: Bm, G△, Bm, G△, Bm, G△, Bm, G△, Bm, G△

Measure 11: Bm, G△, Bm, G△, Bm, G△, Bm, G△, Bm, G△

Measure 12: Bm, G△, Bm, G△, Bm, G△, Bm, G△, Bm, G△

Measure 13: Bm, G△, Bm, G△, Bm, G△, Bm, G△, Bm, G△

Measure 14: Bm, G△, Bm, G△, Bm, G△, Bm, G△, Bm, G△

Measure 15: Bm, G△, Bm, G△, Bm, G△, Bm, G△, Bm, G△

Measure 16: Bm, G△, Bm, G△, Bm, G△, Bm, G△, Bm, G△

Measure 17: Bm, G△, Bm, G△, Bm, G△, Bm, G△, Bm, G△

Measure 18: Bm, G△, Bm, G△, Bm, G△, Bm, G△, Bm, G△

Measure 19: Bm, G△, Bm, G△, Bm, G△, Bm, G△, Bm, G△

Measure 20: Bm, G△, Bm, G△, Bm, G△, Bm, G△, Bm, G△

Measure 21: Bm, G△, Bm, G△, Bm, G△, Bm, G△, Bm, G△

Measure 22: Bm, G△, Bm, G△, Bm, G△, Bm, G△, Bm, G△

Measure 23: Bm, G△, Bm, G△, Bm, G△, Bm, G△, Bm, G△

Measure 24: G#0, C#, Em, F#7, 2/4, Bm, G△, 6/4

Measure 25: Bm, G△, Bm, G△, Bm, G△, Bm, G△, Bm, G△

Measure 26: Bm, G△, Bm, G△, Bm, G△, Bm, G△, Bm, G△

# Marche (si bémol)

B. Scherrer

The sheet music consists of two staves. The top staff begins with a key signature of  $\text{F}^\# \text{ A}^\# \text{ D}$ , indicated by a box labeled 'A'. The bottom staff begins with a key signature of  $\text{Bm}$ . Both staves follow a repeating pattern of measures:  $\text{A/D}$ ,  $\text{G/D}$ ,  $\text{A/D}$ ,  $\text{D}$ ;  $\text{Bm}$ ,  $\text{A/B}$ ,  $\text{G/B}$ ,  $\text{D/B}$ ;  $\text{Dm/Bb}$ ,  $\text{C/Bb}$ ,  $\text{Bb}^\triangle$ ,  $\text{C/Bb}$ ;  $\text{F}^\triangle$ ;  $\text{Eb}^\triangle$ ;  $\text{Bb}^\triangle$ ;  $\text{Ab}^\triangle$ ;  $\text{Eb}^\triangle$ ;  $\text{Ab}^\triangle$ ;  $\text{B}^\triangle$ ;  $\text{A}^\triangle$ ;  $\text{A}^7$ . Measure numbers 11, 15, 19, 23, 53, 57, 61, 65, and 69 are marked on the left side of the staves.

# 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

**A3**  
Dsus4

E $\flat$  $\Delta$

F6

E $\flat$  $\Delta$

Dsus4

E $\flat$  $\Delta$

F6

Gm9

Am7

B $\flat$  $\Delta$

C

C $\sharp$  $\emptyset$

Dsus4

E $\flat$  $\Delta$

F6

E $\flat$  $\Delta$

B3

B $\flat$  $\Delta$

B $\emptyset$

C6

C $\sharp$  $\emptyset$

Dm7

E $\flat$  $\Delta$

B $\flat$  $\Delta$

A7

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

B. Scherrer

Sheet music for a blues-style piece in G minor. The music is arranged in two staves. The top staff uses a treble clef and a 6/8 time signature, while the bottom staff uses a bass clef and a 6/8 time signature. The piece consists of six measures per staff, with chords indicated above each measure.

**Top Staff Chords:**

- Measure 1: F△, Gm<sup>7</sup>, Am<sup>7</sup>, Gm<sup>7</sup>
- Measure 2: F△, Gm<sup>7</sup>, Am<sup>7</sup>, Gm<sup>7</sup>
- Measure 3: F△, Gm<sup>7</sup>, Am<sup>7</sup>, Gm<sup>7</sup>
- Measure 4: B♭△, Am<sup>7</sup>, Gm<sup>7</sup>, D<sup>9</sup>/F♯
- Measure 5: B♭△, Am<sup>7</sup>, Gm<sup>7</sup>, D<sup>9</sup>/F♯
- Measure 6: Gm<sup>7</sup>, Am<sup>7</sup>, B♭△, C<sup>7</sup>

**Bottom Staff Chords:**

- Measure 1: F△, Gm<sup>7</sup>, Am<sup>7</sup>, Gm<sup>7</sup>
- Measure 2: F△, Gm<sup>7</sup>, Am<sup>7</sup>, Gm<sup>7</sup>
- Measure 3: F△, Gm<sup>7</sup>, Am<sup>7</sup>, Gm<sup>7</sup>
- Measure 4: B♭△, Am<sup>7</sup>, Gm<sup>7</sup>, D<sup>9</sup>/F♯
- Measure 5: B♭△, Am<sup>7</sup>, Gm<sup>7</sup>, D<sup>9</sup>/F♯
- Measure 6: Gm<sup>7</sup>, Am<sup>7</sup>, B♭△, C<sup>7</sup>

## Pour Manu (si bémol)

B. Scherrer

The image shows a musical score consisting of 15 staves of music. The music is written in common time (indicated by '4') and uses a treble clef. The key signature changes frequently, indicated by sharp and double sharp symbols. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. Articulation marks like dots and dashes are present on many notes. Measure numbers are placed at the beginning of each staff. Chords are labeled above the staff at various points, such as D, F#m7, G, Bm7, D, E7, C#o, E7, E, G#m7, A, C#m7, E, F#7, C#m7, D#, E, F#7, D, F#m7, G, D, F#m7, G, Bm7, D, E7, E7, Bm7, C#o, D, E7, E7, Bm7, C#o, D, E7, E7, Bm7, C#o, D, E7, 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

1 Dm C/D

2 - -.

3 B<sub>b</sub>/D Dm C/D B<sub>b</sub>/D Am/D

4 - -.

5 F E<sub>b</sub>/F

6 - -.

7 B<sub>b</sub>/F F E<sub>b</sub>/F B<sub>b</sub>/F C/F

8 - -.

9 Dm C/D

10 - -.

Musical score for measures 11-12. The top staff starts with a key signature of B♭/D and continues with A major/D. The bottom staff starts with a key signature of E major/B and continues with A major/D. Measure 11 ends with a repeat sign and a double bar line.

# 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 key signature changes at various points, such as at measure 13 where it shifts to D major (no sharps or flats), and at measure 21 where it shifts to E major (one sharp). 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:  $^1$  Dm/A
- Measure 19: G $\sharp$  $^{\text{ho}7}$
- Measure 20: A $^7$
- Measure 21:  $^2$  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



# 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 (pour Gaëtan) (si bémol)

B. Scherrer

The sheet music consists of eight staves of musical notation for two voices. The key signature is si bémol major (two sharps). The time signature varies between common time (4/4) and 3/4. The vocal parts are labeled N.C. (None), A, F/A, and Bb△. The lyrics are indicated by numbers 1 and 2 above the staff. The music includes various chords such as Bm⁷, C⁶, F△, F#m⁷, G⁶, and A. Measure numbers are provided at the beginning of each staff: 1, 5, 10, 14, 18, 22, 26, and 30.

N.C. A F/A A F/A

5 A F/A A 1 F/A 2 F/A

10 Bb△ Bm<sup>7</sup>

14 C<sup>6</sup> C<sup>6</sup>

18 F△ F#m<sup>7</sup>

22 G<sup>6</sup> G<sup>6</sup>

26 A F/A A F/A

30 A F/A A F/A

# 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 key signature of two sharps (F# and C#). The bottom staff uses a bass clef and a key signature of one sharp (G#). Both staves are in common time (indicated by '4'). Chords are labeled above the notes. Measure 1: F/D, G<sup>7</sup>, F/D, G<sup>7</sup>. Measure 3: F/D, G<sup>7</sup>, F/D, G<sup>7</sup>. Measure 5: A/F# (with a sharp sign), B<sup>7</sup>, A/F# (with a sharp sign), B<sup>7</sup>. Measure 7: A/F# (with a sharp sign), B<sup>7</sup>, B<sub>b</sub><sup>△</sup>. Measure 9: 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> (measures 11-12), B<sub>b</sub><sup>△9</sup> (measure 12). Measures 13-14: C/D (measures 13-14), B<sub>b</sub>/D (measures 13-14). Measures 15-16: Am<sup>7</sup>/D (measures 15-16), Dm<sup>7</sup> (measures 15-16). Measures 17-18: Am<sup>7</sup>/D (measures 17-18), Dm<sup>7</sup> (measures 17-18).

# 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 notes are primarily 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△. Measures 21 through 24 show another sequence: Am⁹, Gm⁹, Am⁹, and Gm⁹. Measures 25 through 28 show a sequence: Am⁹, Gm⁹, Am⁹, and Gm⁹. Measures 29 through 32 show a sequence: Am⁹, Gm⁹, Am⁹, and Gm⁹. Measures 33 through 36 show a sequence: C, F♯△, C♯, and G♯⁷. Measures 37 through 40 show a sequence: 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♯ 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

4 D<sup>9</sup>

5 D<sup>9</sup>

9 F#<sup>9</sup>

13 F#<sup>9</sup>

17 Bb<sup>9</sup>

21 Bb<sup>9</sup>

D<sup>#5 9</sup>

D<sup>6 9</sup>

D<sup>#5 9</sup>

F#<sup>#5 9</sup>

F#<sup>6 9</sup>

F#<sup>#5 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♯△