

# Agent 000

B. Scherrer

A musical score for a single melodic line, likely for a ukulele or similar instrument. The score consists of four staves of music, each starting with a treble clef and a key signature of one flat (F#). The time signature is 5/4 throughout.

The chords indicated by triangles are:

- Staff 1: Cm<sup>9</sup> (measures 1-2), D<sub>b</sub> (measure 3), Cm<sup>9</sup> (measure 4).
- Staff 2: Fm<sup>7</sup> (measures 5-6), F<sup>#</sup> (measure 7), G<sup>7 b9</sup> (measure 8), A<sub>b</sub> (measure 9).
- Staff 3: E<sub>b</sub> (measures 10-11), D<sub>b</sub> (measure 12), Cm<sup>9</sup> (measure 13).

Measure numbers are provided at the beginning of each staff: 1, 5, 9, and 13.

# Balade (partie 2)

B. Scherrer

Musical score for 'Balade (partie 2)' by B. Scherrer. The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by '4'). The music is divided into measures by vertical bar lines. Chords and specific notes are labeled above the staff or indicated by symbols like triangles and circles.

Measure 1: E<sup>m</sup><sup>11</sup>. The first measure starts with a quarter note followed by eighth-note pairs.

Measure 5: C<sup>△</sup><sup>9</sup>. The second measure features eighth-note pairs.

Measure 17: E<sup>m</sup><sup>11</sup>, Am<sup>7</sup>. The third measure includes a melodic line with eighth-note pairs and a harmonic progression.

Measure 21: Am<sup>7/F#</sup>, E<sup>m</sup><sup>11</sup>. The fourth measure shows a transition with Am<sup>7/F#</sup> followed by E<sup>m</sup><sup>11</sup>.

Measure 25: D<sup>7</sup>, C<sup>△</sup>, Am<sup>9</sup>, Am<sup>7</sup>. The fifth measure includes a melodic line with eighth-note pairs and a harmonic progression.

Measure 29: E<sup>sus4</sup>, Em<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>. The sixth measure shows a harmonic progression with sus4 chords.

Measure 33: E<sup>sus4</sup>, Em<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>. The seventh measure continues the harmonic progression.

# Blues

B. Scherrer

A musical score for 'Blues' by B. Scherrer. The score consists of three staves of music in 12/8 time, treble clef, and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Measure 1 starts with a C7 chord, followed by a series of eighth-note patterns. Measure 2 begins with a F7 chord. Measure 3 starts with a G7 chord, followed by an F7 chord, a C7 chord, and a G7 chord. The score concludes with a final measure ending on a G7 chord.

# Boléro malgré lui

B. Scherrer

The sheet music consists of eight staves of music, each starting with a treble clef. The music is in 3/4 time throughout. The first staff begins with a C<sup>sus2</sup> chord. Subsequent chords are indicated at measures 5, 9, 13, 17, 21, 25, and 31. Measure 25 includes a 3/8 section with a C<sup>△</sup> chord. Measure 31 includes a 3/8 section with a F#<sup>△</sup> chord. Measure 31 also features a key change to F# major, indicated by a sharp sign over the F# note.

Chords indicated:

- Measure 1: C<sup>sus2</sup>
- Measure 5: C<sup>sus2</sup>
- Measure 9: C<sup>sus2</sup>
- Measure 13: C<sup>sus2</sup>, G<sup>7 b9</sup>
- Measure 17: C<sup>sus2</sup>
- Measure 21: C<sup>sus2</sup>, G<sup>7 b9</sup>
- Measure 25: F<sup>△</sup>, C<sup>△</sup>, F<sup>△</sup>
- Measure 31: C<sup>△</sup>, E<sup>b6</sup>, E<sup>o</sup>, Gm<sup>7/F</sup>, F<sup>△</sup>

# Bolerototo (pour Arnaud)

B. Scherrer

3  
C<sup>7</sup>

9  
F<sup>△</sup>

1 2  
C<sup>7</sup> Eb<sup>△</sup>

21  
Eb<sup>7</sup> Ab<sup>△</sup>

29  
Gb<sup>△</sup> Db<sup>△</sup>

37  
Gb<sup>△</sup> A<sup>△</sup> G<sup>△</sup> G<sup>7</sup>

# Bras cassé

B. Scherrer

4/4 time signature throughout.

Chords labeled:

- M1: C
- M2: F
- M3: A<sub>b</sub>
- M6: B<sub>b</sub>
- M7: C
- M10: Fm<sup>7</sup>
- M11: B<sub>b</sub><sup>7</sup>
- M12: E<sub>b</sub><sup>△</sup>
- M13: D<sup>7</sup>
- M14: Gm<sup>7</sup>
- M15: F<sub>#</sub><sup>△</sup>
- M16: B<sub>b</sub><sup>△</sup>
- M17: E<sub>b</sub><sup>△</sup>
- M18: D<sup>7</sup>
- M19: B<sup>o</sup>

Measure numbers 1 and 2 are indicated in brackets above the third staff.

# << C'est pas une punition - han >>

B. Scherrer

A E $\flat$  $\triangle$

D $\flat$  $\triangle$

Fm $^7$

A $\flat$  $\triangle$

Fm $^7$

A $\flat$  $\triangle$

B E $\emptyset$

Fm $^7$

G $\flat$  $\triangle$

G $\flat$  $\triangle$

# Chasse à l'homme

B. Scherrer

**A**

Dm<sup>7</sup> Em<sup>7/D</sup> F<sup>Δ/D</sup> G<sup>7/D</sup>

Dm<sup>7</sup> E+/D F<sup>Δ/D</sup> Ab<sup>Δ\#5/D</sup>

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

Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>Δ</sup>

Em<sup>7</sup> A<sup>7</sup> Ebm<sup>7</sup> Ab<sup>7</sup>

**B (Swing)**

Ebm<sup>7</sup> Ab<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

Ebm<sup>7</sup> Ab<sup>7</sup> 1. Db<sup>Δ</sup> D<sup>7\#5</sup> 2. Db<sup>Δ</sup> A<sup>7\#5</sup>

**Basse**

Dm<sup>7</sup> Em<sup>7/D</sup> F<sup>Δ/D</sup> G<sup>7/D</sup>

Dm<sup>7</sup> E+/D F<sup>Δ/D</sup> Ab<sup>Δ\#5/D</sup>

# Cool modulations

B. Scherrer

The sheet music consists of eight staves of musical notation, numbered 1 through 34. The notation is primarily for a single melodic line on a treble clef staff.

- Staff 1:** Starts with **Am<sup>9</sup>**. The melody consists of eighth-note pairs and sixteenth-note patterns. Measure 10 is a blank staff. Measures 13-16 show a transition to **Em<sup>9</sup>**.
- Staff 17:** Starts with **Gm**. The melody includes a sequence of eighth-note pairs followed by a measure of eighth-note pairs with a fermata. Measures 22-25 show a transition back to **Am<sup>9</sup>**.
- Staff 26:** Starts with **Em<sup>9</sup>**. The melody features eighth-note pairs and sixteenth-note patterns. Measures 30-33 show a transition to **Gm**.
- Staff 34:** Starts with **F<sup>△ 9</sup>**. The melody consists of eighth-note pairs and sixteenth-note patterns.

Measure numbers are placed at the beginning of each staff, and measure lines are marked with "3" under each measure. Chord symbols are placed above the staff, and specific notes or measures are highlighted with boxes and markings like "1" and "2".

# Coucher de soleil (derrière un volet bloqué)

B. Scherrer

**A** Dm<sup>7</sup>  
p

5 Dm<sup>7</sup> C<sup>△</sup>

9 E♭<sup>△</sup> B♭<sup>△</sup>

13 A♭<sup>△</sup> 9

**B**

17 E♭m<sup>7</sup> D♭<sup>△</sup>

21 E♭m<sup>7</sup> D♭<sup>△</sup>

25 E<sup>△</sup> B<sup>△</sup>

29 A<sup>△</sup>

A: II / I / II / I // IV / I // IV

B: II / I / II / I // IV / I // IV

# Dans ta F.A.C.E. !

B. Scherrer

Musical score for 'Dans ta F.A.C.E.' featuring six staves of music with lyrics and chords. The score is in common time (indicated by '9' in the first measure). The lyrics are placed above the notes in each staff.

**Measure 1:** F△ Am<sup>7</sup> C△

**Measure 4:** Em<sup>7</sup> F△ Am<sup>7</sup>

**Measure 7:** C△ E<sup>7</sup>♯⁵ 1. E<sup>7</sup>♯⁵ 2. E<sup>7</sup>♯⁵

**Measure 10:** F△ Am<sup>7</sup> D<sup>7</sup>♭⁹/F♯

**Measure 13:** F△ Em<sup>7</sup> F△ D<sup>7</sup>♭⁹/F♯

**Measure 17:** G<sup>sus4</sup> 4 F△ D<sup>7</sup> D<sup>7</sup>

The score includes various musical markings such as slurs, grace notes, and dynamic changes. Measure 17 features a '4' above the F note, likely indicating a 4th finger pick.

# Danse de (la fin de) l'abondance

B. Scherrer

**A**

1 E $\flat$  $\triangle$  D $\sharp$  D $\flat$  $\triangle$  C $\sharp$

5 E $\flat$  $\triangle$  D $\sharp$  D $\flat$  $\triangle$  C $\sharp$

9 E $\flat$  $\triangle$  D $\sharp$  D $\flat$  $\triangle$  C $\sharp$

13 E $\flat$  $\triangle$  D $\sharp$  D $\flat$  $\triangle$  C $\sharp$

**B**

17 G $\flat$  $\triangle$  A $\flat$  $^6$  A $^\circ$  B $\flat$ m

G $\flat$  $\triangle$  A $\flat$  $^6$  A $^\circ$  B $\flat$ m

21 G $\flat$  $\triangle$  A $\flat$  $^6$  A $^\circ$  B $\flat$ m

25 G $\flat$  $\triangle$  A $\flat$  $^6$  A $^\circ$  B $\flat$ m

29 1 B $^7$  sus2

33 2 B $^7$  sus2

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

B. Scherrer

**A** C<sup>sus2</sup>      A<sup>b</sup><sub>7</sub> sus2      F<sup>sus2</sup>      Eb<sup>6 sus2</sup>

5      C<sup>sus2</sup>      A<sup>7 sus2</sup>      F<sup>sus2</sup>      D<sup>sus2</sup>

9      Em<sup>9</sup>      Dm<sup>9</sup>

13      Em<sup>9</sup>      B<sup>b</sup><sub>7</sub> sus2

17      [B] A<sup>b</sup><sub>7</sub> sus4      G<sup>b</sup>      Fm<sup>7 #5</sup>      E<sup>△ 6</sup>

21      A<sup>b</sup><sub>7</sub> sus4      G<sup>b</sup>      Fm<sup>7 #5</sup>      E<sup>△ 6</sup>

25      Eb<sup>7 sus4</sup>      Db<sup>9</sup>      B<sup>sus2</sup>      B<sub>b</sub>m<sup>7 #5</sup>

**Solos**

29      Eb<sup>△</sup>      F<sup>#△</sup>

37      Eb<sup>△</sup>      F<sup>#△</sup>

45      F<sup>#m 7</sup>      E<sup>△</sup>

53      [C] C<sup>sus2</sup>      A<sup>b</sup><sub>7</sub> sus2      F<sup>sus2</sup>      Eb<sup>6 sus2</sup>

55      C<sup>sus2</sup>      A<sup>7 sus2</sup>      F<sup>sus2</sup>      D<sup>sus2</sup>

# Emotion du petit bonhomme

B. Scherrer

A Am<sup>9</sup> C<sup>△</sup> G<sup>△</sup> D<sup>9</sup>  
5 Am<sup>9</sup> C<sup>△</sup> G<sup>△</sup> D<sup>9</sup>  
9 Dm<sup>9</sup> B<sup>0</sup> Am<sup>9</sup> Abm<sup>#5</sup>  
13 D<sup>7</sup> D<sup>7</sup> #<sup>5</sup> F#<sup>7</sup> C<sup>7</sup> #<sup>5</sup>  
17 B F<sup>△</sup> G<sup>9</sup> Abm<sup>#5</sup> Am<sup>9</sup>  
21 Bb<sup>△</sup> E<sup>7</sup> #<sup>5</sup>

# Ete 2001

B. Scherrer

The musical score consists of four staves (A, B, C, D) with the following details:

- Staff A:** Starts in 3/4, key signature 1 flat. Chords: Cm⁹, Fm⁷, Ab△, F#⁹⁰⁷. Measures 1-4.
- Staff B:** Starts in 2/4, key signature 1 flat. Chords: G⁷, Ab△, Fm⁷, G⁷. Measures 5-8.
- Staff C:** Starts in 3/4, key signature 1 flat. Chords: C△, F△, Em⁷, F△, D⁹⁰⁷, Em⁷, F△, D⁹⁰⁷. Measures 9-12.
- Staff D:** Starts in 3/4, key signature 1 flat. Chords: Eb△, Ab△, Abm⁷, Db⁷, Eb⁷, G⁷, F, Am, E/Ab. Measures 13-19.
- Staff A:** Continues in 3/4, key signature 1 flat. Chords: C△, F△, Am⁷, G⁷. Measures 20-23.
- Staff D:** Continues in 3/4, key signature 1 flat. Chords: Ab△, Fm⁷, G⁷, Ab△, Fm⁷, G⁷. Measures 24-27.
- Staff A:** Continues in 3/4, key signature 1 flat. Chords: Ab△, Fm⁷, G⁷, Cm⁹. Measures 28-31.

Time signatures and key signatures change frequently throughout the piece, indicated by measure numbers and staff labels.

# Joie & bonheur

B. Scherrer

4/4 | : 8/8 | - | 8/8 | Cm<sup>7</sup> | - | 8/8 |

5 Am | Ab | C | - | 4 1 | 2 |

10 Fm | Bb<sup>7</sup> | - | Eb<sup>△</sup> | A<sup>△</sup> |

14 Fm | F#m<sup>6</sup> b5 | G<sup>7</sup> | - | - |

18 Fm | Bb<sup>7</sup> | - | Eb<sup>△</sup> | A<sup>△</sup> |

22 D<sup>7</sup> | D<sup>7</sup> #5 | G<sup>7</sup> | - | - |

26 C | - | Cm<sup>7</sup> | - | - |

30 Am | Ab | C | - | - |

Basse | C | Cm<sup>7</sup> | Am | Ab | C | 1 | 2 |

# Kronembourg-Virus Valse

B. Scherrer

The musical score consists of two staves of music. The top staff begins with a key signature of one sharp (F#) and a time signature of 2/4. Measure 1 starts with a forte dynamic and includes chords Em<sup>7</sup>, D, and C△. Measures 2-4 continue with Em<sup>7</sup>, D, C△, and Em chords. Measures 5-7 show F#<sup>0</sup>, G△, Bm, and C△ chords. Measures 8-13 are mostly rests, with measure 13 containing a melodic line. Measures 14-17 show a melodic line with a fermata over the eighth note of measure 15, followed by a repeat sign and a melodic line for measures 16-17. The bottom staff begins with a key signature of one flat (B♭) and a time signature of 2/4. Measure 18 starts with a forte dynamic and includes chords Gm and F#<sup>0</sup>. Measures 19-21 show Fm and G<sup>7</sup> chords. Measures 22-25 show Cm and C#△ chords. Measures 26-29 show C#△ and G<sup>7</sup> chords.

# La demoiselle de Montréal

Bruno Scherrer

The sheet music consists of 14 staves of musical notation for a voice or instrument. The music is in common time (indicated by '3') and features various chords and lyrics in French. The chords are indicated above the staff, such as Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, E<sup>ø</sup>, A<sup>7</sup>, Dm<sup>7</sup>, Fm, C, A<sub>b</sub><sup>6</sup>, B<sub>b</sub><sup>6</sup>, C, A<sub>b</sub><sup>6</sup>, B<sub>b</sub><sup>6</sup>, Fm<sup>7</sup>, B<sub>b</sub><sup>7</sup>, E<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, D<sup>ø</sup>, G<sup>7</sup>, Cm<sup>7</sup>, C<sup>7</sup>, Fm<sup>7</sup>, B<sub>b</sub><sup>7</sup>, E<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, D<sup>ø</sup>, G<sup>7</sup>, C<sup>△</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, E<sup>ø</sup>, A<sup>7</sup>, Dm<sup>7</sup>, D<sup>ø</sup>, D<sub>b</sub><sup>7</sup>, C<sup>△</sup>, C<sup>△</sup>, D<sup>ø</sup>, D<sub>b</sub><sup>7</sup>, C<sup>△</sup>, C<sup>△</sup>. The lyrics include 'La demoiselle de Montréal', 'Qui court dans la ville', 'Qui court dans la ville'. The music is divided into sections labeled A, B, C, and A'.

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

# La laïcité, c'est ça !

B. Scherrer

Musical score for "La laïcité, c'est ça !" by B. Scherrer. The score consists of two staves of music, each with a treble clef and four measures. The lyrics are written above the notes.

The score includes the following chords and lyrics:

- Measures 1-4: F, G, G<sup>#</sup>, Am
- Measures 5-8: F, G, G<sup>#</sup>, Am
- Measures 9-12: F, F<sup>#</sup>, G, G<sup>#</sup>
- Measures 13-16: Am, A/C<sup>#</sup>, Dm (with a 3 measure repeat sign below the staff)
- Measures 17-20: Gm/A<sup>#</sup>, Dm/A, E<sup>7</sup>/G<sup>#</sup>, Gm (with a 3 measure repeat sign below the staff)
- Measures 21-24: Gm/A<sup>#</sup>, Dm/A, E<sup>7</sup>/G<sup>#</sup>, A<sup>sus4</sup>, A
- Measures 25-28: F<sup>#</sup>m, B, F<sup>#</sup>m, B

29 F<sup>#</sup>m      B      G<sup>△</sup>

33 E<sub>b</sub>m      D<sub>b</sub>/F      G<sub>b</sub>      A<sub>b</sub>

37 E<sub>b</sub>m      D<sub>b</sub>/F      G<sub>b</sub>      A<sub>b</sub>

41 F      G      A<sub>b</sub><sup>o</sup>      Am

45 F      G      Am

Measure numbers 29, 33, 37, 41, and 45 are indicated above the staves. Measure 45 includes a bracket under the first two measures labeled "3".

# La naine des neiges

B. Scherrer

A

6

10 Em D/E Em D/E Em

14 B Em<sup>7</sup> C<sup>△</sup> D<sup>7</sup> G<sup>△</sup>

18 Em<sup>7</sup> C<sup>△</sup> D<sup>7</sup> G<sup>△</sup>

22 C<sup>△</sup> F#<sup>°</sup> G<sup>△</sup> G<sup>△</sup>

26 1 C<sup>△</sup> F#<sup>°</sup> B<sup>7</sup>

30 2 C<sup>△</sup> F#<sup>°</sup> D<sup>6 sus4</sup> D+ D

# La revanche du triton

B. Scherrer

1 C<sup>m</sup><sup>9</sup> G<sup>♭△</sup> A<sup>♭△</sup> B<sup>♭△</sup>

5 C<sup>m</sup><sup>9</sup> G<sup>♭△</sup> A<sup>♭△</sup> E<sup>♭△</sup>

9 G<sup>m</sup> G<sup>m△/G<sup>♭</sup></sup> G<sup>m⁷/F</sup> G<sup>m⁶/E</sup>

13 E<sup>♭△</sup> G<sup>♭△</sup> A<sup>♭△</sup> B<sup>♭△</sup>

# La révolte

Sébastien Faure (arrangement B. Scherrer)

Musical score for "La révolte" by Sébastien Faure, arranged by B. Scherrer. The score consists of two staves of music, each in 4/4 time and featuring a key signature of one flat (F#). The first staff begins with a Fm⁹ chord, followed by G°, A♭⁶, B♭m⁷, and C⁷. The second staff begins with D♭△, E♭⁶, C⁷/E, and Fm⁶⁹. The score continues with measures 5 through 29, including chords such as E♭⁷, C⁷⁹/E, Fm⁷, D♭△, C+, F△, F♯⁹, Gm⁷, C⁷, C+, B♭△, Gm⁷, C⁷/B♭, B♭, E⁷, F△, C⁷, and F△. Measure numbers 13, 17, 21, and 25 include three-note grace note patterns indicated by brackets under the notes.

## 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

B. Scherrer

The musical score consists of eight staves of music in G major, 6/8 time. The chords and markings are as follows:

- Staff 1: C<sup>△</sup>, Em<sup>7</sup>, A<sup>△</sup>, A<sup>7</sup>
- Staff 2: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, C<sup>7</sup>
- Staff 3: F<sup>△</sup>, F#<sup>07</sup>, C/G, E<sup>7/A\flat</sup>
- Staff 4: Am<sup>7</sup>, D<sup>7/F\sharp</sup>, Dm<sup>9</sup>, G+
- Staff 5: C<sup>△</sup>, Em<sup>7</sup>, A<sup>△</sup>, A<sup>7</sup>
- Staff 6: Dm<sup>7</sup>, A<sup>7/C\sharp</sup>, F<sup>△9</sup>, Fm
- Staff 7: C, E+/A\flat, Am, D<sup>7/F\sharp</sup>
- Staff 8: Dm<sup>9</sup>, G+, C<sup>△9</sup>

# Le Marché Turc

Raoul Petite (Têt de Kran, 1995) / Mozart

Musical score for "Le Marché Turc" featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is mostly A♭ major (three flats), with changes to G major, C major, F major, D♭ major, B major, B♭ major, and G major. Measure numbers 1 through 14 are indicated. The score consists of two parts, 1 and 2, separated by a double bar line with repeat dots.

1 A♭m A♭m A♭m Cm

5 Gm Gm Gm F F

10 D♭ B D♭ B

14 B♭m G B♭m G G

# **Le meilleur est à venir**

B. Scherrer

# << Light inside the body >>

B. Scherrer

The sheet music consists of 12 staves of musical notation, each starting with a treble clef and a 3/4 time signature. The staves are numbered 1 through 12 on the left side. Above each staff, the corresponding chord is written in a two-part format (e.g., G/C, Fm/C). The chords are:

- 1: C
- 2: G/C
- 3: B♭/C
- 4: F/C
- 5: Fm/C
- 6: C
- 7: D/C
- 8: G⁷/C
- 9: G⁷
- 10: C
- 11: G/C
- 12: B♭/C
- 13: F/C
- 14: Fm/C
- 15: C
- 16: D/C
- 17: G⁷
- 18: E♭
- 19: D♭/E♭
- 20: A♭/E♭
- 21: B♭⁵/E♭
- 22: B♭m⁶/E♭
- 23: F/E♭
- 24: A♭/E♭
- 25: B♭⁷/E♭
- 26: E♭
- 27: D♭/E♭
- 28: A♭/E♭
- 29: B♭⁵/E♭
- 30: B♭m⁶/E♭
- 31: F/E♭
- 32: A♭/E♭
- 33: Cm/G
- 34: A♭
- 35: F⁷/A
- 36: B♭
- 37: G/B
- 38: Cm
- 39: A⁷/C♭
- 40: Dm
- 41: E♭
- 42: C⁷/E
- 43: F⁷
- 44: F♯⁹⁷
- 45: Gm
- 46: G⁷
- 47: G⁷

# Liquide

B. Scherrer

**A**

Am F<sup>△</sup> Am F<sup>△</sup>

Am F<sup>△</sup> Am F<sup>△</sup>

F#<sup>o</sup> B Dm E<sup>7</sup>

Am F<sup>△</sup> Am F<sup>△</sup> Am F<sup>△</sup>

**B**

Em<sup>9</sup> Gm<sup>9</sup> Eb<sup>△</sup> Ab<sup>△</sup>

Em<sup>9</sup> Gm<sup>9</sup> Eb<sup>△</sup> Ab<sup>△</sup>

Bb C D

Measure 1: Treble staff starts with a dotted half note (Am), followed by a sixteenth-note pattern (F<sup>△</sup>). Bass staff starts with a quarter note (F#), followed by a sixteenth-note pattern (B). Measure 2: Treble staff starts with a dotted half note (Am), followed by a sixteenth-note pattern (F<sup>△</sup>). Bass staff starts with a quarter note (F#), followed by a sixteenth-note pattern (B). Measure 3: Treble staff starts with a dotted half note (F#), followed by a sixteenth-note pattern (B). Bass staff starts with a quarter note (D), followed by a sixteenth-note pattern (Dm). Measure 4: Treble staff starts with a dotted half note (E), followed by a sixteenth-note pattern (E<sup>7</sup>). Bass staff starts with a quarter note (A), followed by a sixteenth-note pattern (Ab). Measure 5: Treble staff starts with a dotted half note (Am), followed by a sixteenth-note pattern (F<sup>△</sup>). Bass staff starts with a quarter note (F#), followed by a sixteenth-note pattern (B). Measure 6: Treble staff starts with a dotted half note (Am), followed by a sixteenth-note pattern (F<sup>△</sup>). Bass staff starts with a quarter note (D), followed by a sixteenth-note pattern (Dm). Measure 7: Treble staff starts with a dotted half note (Am), followed by a sixteenth-note pattern (F<sup>△</sup>). Bass staff starts with a quarter note (A), followed by a sixteenth-note pattern (Ab). Measure 8: Treble staff starts with a dotted half note (Am), followed by a sixteenth-note pattern (F<sup>△</sup>). Bass staff starts with a quarter note (F#), followed by a sixteenth-note pattern (B). Measure 9: Treble staff starts with a dotted half note (Am), followed by a sixteenth-note pattern (F<sup>△</sup>). Bass staff starts with a quarter note (D), followed by a sixteenth-note pattern (Dm). Measure 10: Treble staff starts with a dotted half note (Am), followed by a sixteenth-note pattern (F<sup>△</sup>). Bass staff starts with a quarter note (A), followed by a sixteenth-note pattern (Ab). Measure 11: Treble staff starts with a dotted half note (Em<sup>9</sup>), followed by a sixteenth-note pattern (Gm<sup>9</sup>). Bass staff starts with a quarter note (F#), followed by a sixteenth-note pattern (B). Measure 12: Treble staff starts with a dotted half note (Eb<sup>△</sup>), followed by a sixteenth-note pattern (Ab<sup>△</sup>). Bass staff starts with a quarter note (D), followed by a sixteenth-note pattern (Ab). Measure 13: Treble staff starts with a dotted half note (Em<sup>9</sup>), followed by a sixteenth-note pattern (Gm<sup>9</sup>). Bass staff starts with a quarter note (F#), followed by a sixteenth-note pattern (B). Measure 14: Treble staff starts with a dotted half note (Eb<sup>△</sup>), followed by a sixteenth-note pattern (Ab<sup>△</sup>). Bass staff starts with a quarter note (D), followed by a sixteenth-note pattern (Ab). Measure 15: Treble staff starts with a dotted half note (Bb), followed by a sixteenth-note pattern (C). Bass staff starts with a quarter note (F#), followed by a sixteenth-note pattern (B). Measure 16: Treble staff starts with a dotted half note (D), followed by a sixteenth-note pattern (D). Bass staff starts with a quarter note (D), followed by a sixteenth-note pattern (D).

# Marche

B. Scherrer

The sheet music consists of two staves. The top staff begins with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth-note patterns and rests. The bottom staff begins with a key signature of one flat (Bflat) and a common time signature. It also features a melodic line with eighth-note patterns and rests. Both staves include measure numbers (1, 7, 11, 15, 19, 23, 53, 57, 61, 65, 69) and key changes indicated by Roman numerals and triangle symbols above the notes. Measure 1 starts with A (F#), followed by measures 2-4 with G/C, F/C, G/C, and C respectively. Measures 7-10 show Am, G/A, F/A, and C/A. Measures 11-14 show Cm/Aflat, Bflat/Aflat, Aflat (with a triangle symbol), and Bflat/Aflat again. Measures 15-18 show Eflat (with a triangle symbol). Measures 19-22 show Dflat (with a triangle symbol). Measures 23-26 show Aflat (with a triangle symbol). Measures 53-56 show Gflat (with a triangle symbol). Measures 57-60 show Dflat (with a triangle symbol). Measures 61-64 show Gflat (with a triangle symbol). Measures 65-68 show A (with a triangle symbol). Measures 69-72 show G (with a triangle symbol) and G7.

# Mineur/Majeur

B. Scherrer

A musical score for Mineur/Majeur by B. Scherrer, consisting of six staves of music. The score is in 4/4 time and uses a treble clef. The key signature changes throughout the piece, indicated by the number of flats and sharps. The chords and measures are as follows:

- Measure 1: Cm<sup>7</sup>, Bm<sup>7</sup>, B<sub>b</sub><sup>6 sus4</sup>, AØ
- Measure 5: Ab△, F#<sup>o7</sup>, G+, G<sup>7</sup>
- Measure 9: Ab△, C△<sup>9</sup>, Ab△, C
- Measure 13: Db△, D<sup>o7</sup>, G<sup>7</sup>
- Measure 17: C△<sup>9</sup>, G<sup>7/B</sup>, B<sub>b</sub><sup>sus2</sup>
- Measure 20: F/A, Ab<sup>6 sus4</sup>, Ab+, G<sup>6</sup>, G<sup>7</sup>, C

# Nouveau Morceau

B. Scherrer

A musical score for a single melodic line, likely a soprano or alto part. The music is in common time (indicated by '4'). The key signature changes throughout the piece, indicated by various sharps and flats. The score consists of eight staves of music, numbered 1 through 25. The melody includes several grace notes and slurs. Chord symbols are placed above the staff at various points to indicate harmonic context.

1 A<sup>7</sup>

5 B<sub>b</sub><sup>△</sup>

9 Am E/B C D<sup>7</sup>

13 Gm<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> [3] [3]

17 Dm<sup>7</sup> E<sub>b</sub><sup>△</sup> C<sup>#o7</sup> A<sup>7</sup>

21 Gm<sup>7</sup> A<sup>7</sup>

25 Gm<sup>7</sup> Am<sup>7</sup> A<sub>b</sub><sup>△</sup> F<sup>△</sup> E<sup>△</sup> A<sub>b</sub><sup>△</sup>

# Oblivion

A. Piazzola, arr. B. Scherrer

The sheet music consists of two staves, A1 and A2, in common time (indicated by '4'). The key signature is one flat (B-flat). The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and lyrics are written below the notes.

**Staff A1:**

- Measures 1-4: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>△</sup>
- Measures 5-8: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>6</sup>
- Measures 9-12: Cm<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>△</sup>, A<sup>ø</sup>, D<sup>7</sup>
- Measures 13-16: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>6</sup>
- Measures 17-20: D<sup>ø</sup>, G<sup>7</sup>, Cm<sup>7</sup>
- Measures 21-24: A<sup>ø</sup>, D<sup>7</sup>, Gm, Gm/F
- Measures 25-28: A<sup>7/E</sup>, D<sup>7</sup>, Gm
- Measure 29: B section begins with Cm<sup>7</sup>.

**Staff A2:**

- Measures 37-40: 1 A<sup>ø</sup>, D<sup>7</sup>, Gm, Gm<sup>△</sup>, G<sup>7</sup>
- Measures 45-48: 2 A<sup>7</sup>, D<sup>7</sup>, Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>△</sup>

Chords and lyrics are as follows:

- Measures 1-4: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>△</sup>
- Measures 5-8: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>6</sup>
- Measures 9-12: Cm<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>△</sup>, A<sup>ø</sup>, D<sup>7</sup>
- Measures 13-16: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>6</sup>
- Measures 17-20: D<sup>ø</sup>, G<sup>7</sup>, Cm<sup>7</sup>
- Measures 21-24: A<sup>ø</sup>, D<sup>7</sup>, Gm, Gm/F
- Measures 25-28: A<sup>7/E</sup>, D<sup>7</sup>, Gm
- Measures 29-32: B section begins with Cm<sup>7</sup>. Chords: Cm<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>△</sup>
- Measures 37-40: 1 A<sup>ø</sup>, D<sup>7</sup>, Gm, Gm<sup>△</sup>, G<sup>7</sup>
- Measures 45-48: 2 A<sup>7</sup>, D<sup>7</sup>, Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>△</sup>

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

Trad. stade de foot manif / Arr. B Scherrer

Musical score for the song "On est là". The score consists of four staves of music in common time (indicated by a '4'). The first staff starts with a 'N.C.' (No Chord) followed by a 'C<sup>Δ</sup>' chord. The lyrics "On est là," are written below the notes, with a bracket under the first two notes indicating a three-beat measure. The second staff begins with a 'Dm<sup>7</sup>' chord, followed by an 'Em<sup>7</sup>', 'E⁰', and 'A<sup>7</sup>' chord progression. The lyrics "on est là," and "même si" are written below the notes, with brackets under the first two notes of each phrase. The third staff starts with a 'Dm<sup>7</sup>' chord, followed by an 'A<sup>7</sup>', 'Dm<sup>7</sup>', and 'G<sup>7</sup>' chord progression. The lyrics "Ma - cron ne veut pas, nous on est là," and "pour l'hon -" are written below the notes, with brackets under the first two notes of each phrase. The fourth staff starts with an 'F<sup>Δ</sup>' chord, followed by an 'Fm<sup>7/A⁰</sup>', 'C/G', and 'F♯⁰' chord progression. The lyrics "neur des travail - leurs et pour un monde meil - leur, même si" are written below the notes, with brackets under the first two notes of each phrase. The fifth staff starts with an 'F<sup>Δ</sup>' chord, followed by an 'Em<sup>7</sup>', 'Dm<sup>7</sup>', and 'D⁰<sup>7</sup>' chord progression. The lyrics "Ma - cron n'veut pas, nous on est là" are written below the notes, with a bracket under the first two notes.

# Ou-dé-a, Casse-toi-d'là !

B. Scherrer

**Basse sur A**

Am<sup>7</sup> F<sup>△</sup> Dm<sup>7</sup> Am<sup>7</sup> F<sup>△</sup> Dm<sup>7</sup>

9 A<sup>△</sup> Bm<sup>7</sup>/A C#m<sup>7</sup>/A D<sup>△</sup>/A E<sup>sus4</sup> E<sup>7</sup>

A **A** Am<sup>7</sup> F<sup>△</sup> Dm<sup>7</sup>

5 Am<sup>7</sup> F<sup>△</sup> Dm<sup>7</sup>

9 A<sup>△</sup> Bm<sup>7</sup>/A C#m<sup>7</sup>/A D<sup>△</sup>/A

13 E<sup>sus4</sup> E<sup>7</sup> | 1. | 2. |

18 **B** F#<sup>7</sup> Bm<sup>7</sup> E<sup>sus4</sup> E<sup>7</sup> A<sup>△</sup>

22 F#<sup>7</sup> Bm<sup>7</sup> E<sup>sus4</sup> E<sup>7</sup> A<sup>△</sup>

26 C#<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup>

30 E<sup>sus4</sup> E<sup>7</sup>

# Perdre son temps

B. Scherrer

4/4

The sheet music consists of ten staves of musical notation for a single instrument. The key signature is three flats. The time signature starts at 4/4 and changes to 7/8 at measure 25. Measures 1-24 are in 4/4, and measures 25-48 are in 7/8. The music features various chords and rhythmic patterns. Chords labeled include C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub>, B<sup>○7</sup>, C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, D<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>6</sup>, B<sup>○7</sup>, Cm<sup>7</sup>, D<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, G<sup>7</sup> b<sub>9</sub>, C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, D<sub>b</sub><sup>△</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub>, B<sup>○7</sup>, C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, D<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>6</sup>, B<sup>○7</sup>, A<sub>b</sub><sup>△</sup>, A<sup>○</sup>, B<sub>b</sub><sup>6</sup>, B<sup>○7</sup>, Cm<sup>7</sup>, D<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, G<sup>7</sup> b<sub>9</sub>.

**3/4**

A musical score for a bass guitar part in 3/4 time. The score consists of six staves of music, each starting with a treble clef and four vertical stems. The key signature is one flat (B-flat). Chords and rests are indicated above the notes. Measure numbers 49, 53, 57, 61, 65, and 69 are marked on the left side of each staff.

49: C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, D<sub>b</sub><sup>△</sup>  
53: C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, Fm<sup>7</sup>  
57: Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub>, B<sup>○7</sup>  
61: C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, D<sub>b</sub><sup>△</sup>  
65: A<sub>b</sub><sup>△</sup>, A<sup>○</sup>, B<sub>b</sub><sup>6</sup>, B<sup>○7</sup>  
69: Cm<sup>7</sup>, D<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, G<sup>7</sup><sub>b9</sub>

# Planète Ça tourne

B. Scherrer

**A** Dm<sup>9</sup> F<sup>△</sup> G<sup>7</sup> Dm<sup>9</sup> F<sup>△</sup> G<sup>7</sup>

7 Dm<sup>9</sup> F<sup>△</sup> G<sup>7</sup> Dm<sup>9</sup> F<sup>△</sup> G<sup>7</sup>

**B** 13 D<sup>△</sup> Bm<sup>7</sup> A<sup>7</sup> D<sup>△</sup> Bm<sup>7</sup> A<sup>7</sup>

19 D<sup>△</sup> Bm<sup>7</sup> A<sup>7</sup> D<sup>△</sup> D<sup>△</sup>

**C** 24 G<sub>b</sub><sup>△</sup> E<sub>b</sub>m<sup>7</sup> D<sub>b</sub><sup>7</sup> G<sub>b</sub><sup>△</sup> E<sub>b</sub>m<sup>7</sup> D<sub>b</sub><sup>7</sup>

30 G<sub>b</sub><sup>△</sup> E<sub>b</sub>m<sup>7</sup> D<sub>b</sub><sup>7</sup> G<sub>b</sub><sup>△</sup> G<sub>b</sub><sup>△</sup>

# Pour Juliette (partie II)

B. Scherrer

Musical score for "Pour Juliette (partie II)" by B. Scherrer. The score consists of two staves of music, each with a treble clef and a key signature of one flat (F#). The time signature varies between common time (4/4), 9/8, and 6/8.

The score includes the following chords:

- Measure 1: Eb△
- Measure 2: Fm<sup>7</sup>
- Measure 3: Gm<sup>7</sup>
- Measure 4: Fm<sup>7</sup>
- Measure 5: Eb△
- Measure 6: Fm<sup>7</sup>
- Measure 7: Gm<sup>7</sup>
- Measure 8: Fm<sup>7</sup>
- Measure 9: C<sup>9/E</sup>
- Measure 10: Fm<sup>7</sup>
- Measure 11: Gm<sup>7</sup>
- Measure 12: Ab△
- Measure 13: Bb<sup>7</sup>

Measure numbers are indicated at the beginning of each staff: 1, 2, 4, 7, 10.

# Pour Manu

B. Scherrer

The sheet music consists of 12 staves of musical notation for a single instrument, likely a guitar or ukulele. The music is in common time (indicated by '3') throughout. The key signature changes frequently, indicated by various sharps and flats. Chords are labeled above the staff at the beginning of each measure. The lyrics are written below the chords. Measure numbers are provided on the left side of the staves.

Chords and lyrics:

- Measure 1: C△, Em<sup>7</sup>, F△
- Measure 5: C△, Em<sup>7</sup>, F△
- Measure 9: Am<sup>7</sup>, C, D<sup>7</sup>, D<sup>7</sup>
- Measure 13: Am<sup>7</sup>, B°, C, D<sup>7</sup>
- Measure 17: D△, F#m<sup>7</sup>, G△
- Measure 21: D△, F#m<sup>7</sup>, G△
- Measure 25: Bm<sup>7</sup>, D, E<sup>7</sup>, E<sup>7</sup>
- Measure 29: Bm<sup>7</sup>, C#°, D, E<sup>7</sup>
- Measure 33: C△, Em<sup>7</sup>, F△
- Measure 37: C△, Em<sup>7</sup>, F△
- Measure 41: Am<sup>7</sup>, C, D<sup>7</sup>, D<sup>7</sup>
- Measure 45: Am<sup>7</sup>, B°, C, D<sup>7</sup>
- Measure 49: E, Bm<sup>7</sup>

Measure numbers: 1, 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45, 49.

A musical score consisting of three staves of music for a solo instrument, likely guitar. The score is in E major (indicated by a circle with a sharp sign) and common time.

**Staff 1 (Measures 53-56):** Starts with a sustained note (E) followed by a sixteenth-note pattern (E, F#, G, A). This is followed by a measure of two eighth notes (E, G) with a fermata. The next measure shows a bass line with a sixteenth note (B) and a quarter note (B), leading to a Bm<sup>7</sup> chord (B, D, F#, A) with a fermata. The final measure is a rest.

**Staff 2 (Measures 57-60):** Starts with a sustained note (E) followed by a sixteenth-note pattern (E, F#, G, A). This is followed by a measure of two eighth notes (E, G) with a fermata. The next measure shows a bass line with a sixteenth note (B) and a quarter note (B), leading to a Bm<sup>7</sup> chord (B, D, F#, A) with a fermata. The final measure is a rest.

**Staff 3 (Measures 61-64):** Starts with a sustained note (E) followed by a sixteenth-note pattern (E, F#, G, A). This is followed by four measures of rests.

# Prog-to-log 2000

B. Scherrer

The sheet music consists of six staves of musical notation, each with a different time signature and key signature. The first staff starts in Cm (Common Time) and transitions to B<sub>b</sub>/C (B-flat/C). The second staff begins with a blank line. The third staff starts in A<sub>b</sub>/C (A-flat/C) and includes a measure in 12/8. The fourth staff begins with a blank line. The fifth staff starts in E<sub>b</sub> (E-flat) and includes a measure in 12/8. The sixth staff begins with a blank line. The seventh staff starts in A<sub>b</sub>/E<sub>b</sub> (A-flat/E-flat) and includes a measure in 12/8. The eighth staff begins with a blank line. The ninth staff starts in Cm (Common Time) and includes a measure in B<sub>b</sub>/C (B-flat/C).

1 Cm B<sub>b</sub>/C

2 - - - -

3 A<sub>b</sub>/C Cm B<sub>b</sub>/C A<sub>b</sub>/C Gm/C

4 - - - -

5 E<sub>b</sub> D<sub>b</sub>/E<sub>b</sub>

6 - - - -

7 A<sub>b</sub>/E<sub>b</sub> E<sub>b</sub> D<sub>b</sub>/E<sub>b</sub> A<sub>b</sub>/E<sub>b</sub> B<sub>b</sub>/E<sub>b</sub>

8 - - - -

9 Cm B<sub>b</sub>/C

10 - - - -

11 A♭/C Gm/C

11 A♭/C Gm/C

# Provisoire

B. Scherrer

The sheet music consists of two staves. The top staff uses a treble clef and 3/4 time signature, starting with section A in Dm⁹. The bottom staff uses a treble clef and 7/8 time signature, starting with section B in B♭△. The music includes various dynamics like forte (f), piano (p), and accents. Measures 37 and 41 show a change in time signature to 3/4. Measures 44 and 52 feature harmonic changes indicated by letters A, B, and C above the staff.

Key signatures and chords:

- Staff 1: Dm⁹, Em⁹, G, B♭△
- Staff 2: B♭△, E♭△, Dm⁹, A♭△, A°, A⁷♯⁵, G, Bm⁹, D⁷/C, E⁷, G△

Measure numbers: 1, 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 44, 52.

# Quettehou Montchaton ? Saint-Vaast ?

B. Scherrer

## Thème

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, primarily in the B-flat harmonic minor scale. The key changes to C major (Cm⁹) at measure 10. Measures 14 and 19 introduce a different melodic line, also in C major. The bottom staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It follows a similar melodic pattern. The key changes to G-flat major (Gb) at measure 23 and to F# major (F#m⁹) at measure 27. Measures 31 and 35 conclude the piece with a return to C major. Measure numbers 5, 10, 14, 19, 23, 27, and 31 are indicated above the staves.

# Remous

B. Scherrer

A Gm<sup>7</sup>

A<sup>0</sup>

3 B♭<sup>△</sup>

Cm<sup>7</sup>

5 D<sup>7</sup>♯<sup>5</sup>

E♭<sup>△</sup>

7 E<sup>0</sup>

F<sup>7</sup>

D♭<sup>7</sup>♯<sup>5</sup>/F♯

9 [B] Gm<sup>7</sup>

A<sup>0</sup>

11 B♭<sup>△</sup>

Cm<sup>7</sup>

13 D<sup>7</sup>♯<sup>5</sup>

E♭<sup>△</sup>

15 E<sup>0</sup>

F<sup>7</sup>

D♭<sup>7</sup>♯<sup>5</sup>/F♯

**Fin**

17 Gm<sup>7</sup>

# Rencontre du 3ème type (pour Bertrand)

B. Scherrer

1 A F $\Delta$  Gm $^7$  Am $^7$  Bb $\Delta$   
5 G $^7$ /B C $^7$  C $\sharp$  $^o7$  Dm $^7$   
9 E $\flat$  $\Delta$  Bb $\Delta$  C $^{\text{sus}4}$  C $^7$   
13 B Cm $^7$  G/B Bbm $^7$  F/A  
17 1 A $\flat$  $^6$  Cm/G F $\sharp$  $^o7$  G $^7$   
21 2 A $\flat$  $^6$  Cm/G D $^\circ$  D $\flat$  $^7$  C $^7$   
25 A' F $\Delta$  Gm $^7$  Am $^7$  Bb $\Delta$   
29 G $^7$ /B C $^7$  C $\sharp$  $^o7$  Dm $^7$   
33 E $\flat$  $\Delta$  Bb $\Delta$  C $^{\text{sus}4}$  C $^7$

# Rendez-vous à la Cascade de la Pisse

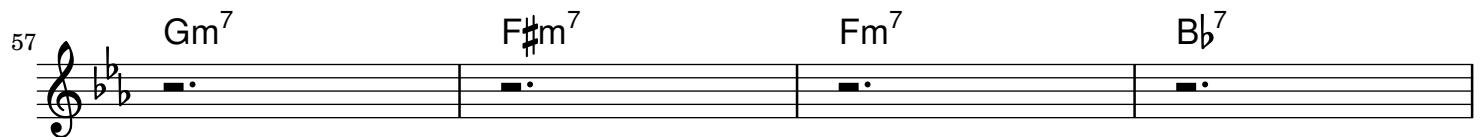
B. Scherrer

The music is divided into sections A, A', and B, each with its own key signature and harmonic progression. The sections are separated by measures of rests or different chords.

- Section A:** Measures 1-10. Key signature: E-flat major (F# minor). Chords: E-flat△, Fm<sup>7</sup>, Gm<sup>7</sup>, F#m<sup>7</sup>, Fm<sup>7</sup>, B-flat<sup>7</sup> (repeated twice).
- Section A':** Measures 11-19. Key signature: E-flat major (F# minor). Chords: G<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, B-flat<sup>7</sup>, E-flat△, Fm<sup>7</sup>, Gm<sup>7</sup>, F#m<sup>7</sup>.
- Section B:** Measures 20-38. Key signature: E-flat major (F# minor). Chords: Fm<sup>7</sup>, B-flat<sup>7</sup> (repeated twice), E-flat△, A-flat△, Gm<sup>7</sup>, F<sup>7</sup>, B-flat<sup>7</sup>.
- Section B' (implied):** Measures 39-48. Key signature: E-flat major (F# minor). Chords: Fm<sup>7</sup>, E-flat△, E<sup>ø</sup>, A-flat△, Gm<sup>7</sup>, F#m<sup>7</sup>.
- Section C:** Measures 49-52. Key signature: E-flat major (F# minor). Chords: Fm<sup>7</sup>, B-flat<sup>7</sup>.

Performance notes include grace notes, slurs, and dynamic markings like  $\text{f}$  (forte) and  $\text{p}$  (piano). Measure numbers are indicated at the beginning of each staff.

2



# Risas de Bolivia

Trad. Bolivie, Arr. B. Scherrer

**A**

3 -

5 1 F $\triangle$  Em $^7/A$  2 Dm $^7$  Em $^7/A$  Dm $^7$  Em $^7/A$

8 Dm $^7$  B $\flat$  C $^7$  F $\triangle$  Gm $^7$  Am $^7$

12 1 Dm $^7$  2 Dm $^7$  Em $^7/A$  Dm $^7$  Em $^7/A$  Dm $^7$

16 B $\flat$  $\triangle$  F $\triangle$  Am $^7$  Dm $^7$  B $\flat$  $\triangle$  F $\triangle$  Am $^7$  Dm $^7$

20 Am $^7$  Dm $^7$  Am $^7$  Dm $^7$  Am $^7$  Dm $^7$  Am $^7$  Dm $^7$  Dm $^7$

**Solos**

25 Dm $^9$  Am Dm $^9$  Am Dm $^7$  Em $^7/A$  F $\triangle/D$  Em $^7/A$

29 B Dm $^7$  Dm Dm $\triangle/C\sharp$  Dm $^7/C$  Dm $^6/B$  B $\flat$  $\triangle$  Am $^7$

33 1 Gm F Am/E 2 Gm F Am/E Dm F Am/E Dm

37 B $\flat$  $\triangle$  B $\flat$  $\triangle/A$  Gm $^7$  F Am/E Dm $^7$  A $^7/C\sharp$  A $^7$  A $^7/C\sharp$

40 1 Dm $^7$  2 Dm $^7$  F Am/E Dm F Am/E Dm

44 B $\flat$  $\triangle$  B $^0$  C B $^0$  B $\flat$  $\triangle$  B $^0$  C B $^0$

48 B $\flat$  $\triangle$  Am $^7$  Gm $^7$  Am $^7$  B $\flat$  $\triangle$  Am $^7$  Gm $^7$  F Am/E Dm $^7$

# Rêverie

B. Scherrer

4/4 time, treble clef.

Chords indicated:

- M1: G<sup>7</sup>
- M2: Eb<sup>△</sup>
- M3: G<sup>7</sup> (with a 3 measure repeat sign)
- M4: G<sup>7</sup>
- M5: Eb<sup>△</sup>
- M6: A♭<sup>△</sup>
- M7: Am<sup>7</sup>
- M8: B♭<sup>6</sup>
- M9: B♭<sup>6</sup>
- M10: E♭<sup>△</sup>
- M11: Em<sup>7</sup>
- M12: F<sup>6</sup>
- M13: F<sup>6</sup>
- M14: G<sup>7</sup>
- M15: Eb<sup>△</sup>
- M16: G<sup>7</sup>
- M17: Eb<sup>△</sup>
- M18: G<sup>7</sup>
- M19: Eb<sup>△</sup>
- M20: G<sup>7</sup>
- M21: Eb<sup>△</sup>
- M22: G<sup>7</sup>
- M23: Eb<sup>△</sup>
- M24: G<sup>7</sup>
- M25: Eb<sup>△</sup>
- M26: G<sup>7</sup>
- M27: Eb<sup>△</sup>
- M28: G<sup>7</sup>
- M29: Eb<sup>△</sup>
- M30: G<sup>7</sup>

# Saint Thomas 5/8

Sonny Rollins, Arr. BS

Musical score for "Saint Thomas 5/8" by Sonny Rollins, Arr. BS. The score consists of four staves of music, each with a treble clef and a bass clef. The time signature is 5/8 throughout.

The score includes the following chords:

- Measure 1: C<sup>6</sup>
- Measure 2: C<sup>6</sup>
- Measure 3: C<sup>6</sup>
- Measure 4: C<sup>6</sup>
- Measure 5: C<sup>6</sup>
- Measure 6: C<sup>6</sup>
- Measure 7: C<sup>6</sup>
- Measure 8: C<sup>6</sup>
- Measure 9: C<sup>6</sup>
- Measure 10: Em<sup>7</sup>
- Measure 11: A<sup>7</sup>
- Measure 12: Dm<sup>7</sup>
- Measure 13: G<sup>7</sup>
- Measure 14: C<sup>6</sup>
- Measure 15: C<sup>7/E</sup>
- Measure 16: F<sup>6</sup>
- Measure 17: F#<sup>10</sup>
- Measure 18: G<sup>7</sup>

Rests are indicated by vertical dashes in the first four measures of each staff. Measure 9 features a bass clef change. Measures 15 through 18 show complex harmonic progression with multiple chords per measure.

# Samba Calor-é-a

B. Scherrer

The musical score consists of two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time (indicated by '4'). Chords are labeled above the staff, and bass lines are indicated by dots below the staff.

**Top Staff (Treble Clef):**

- Measures 1-2: Cm<sup>7</sup>, F<sup>7</sup>
- Measures 3-4: Cm<sup>7</sup>, F<sup>7</sup>
- Measures 5-6: Em<sup>7</sup>, A<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>
- Measures 7-8: Em<sup>7</sup>, A<sup>7</sup>, Ab<sup>△</sup>
- Measures 9-10: C<sup>△</sup>, F<sup>△</sup>, C<sup>△</sup>, F<sup>△</sup>
- Measures 11-12: C<sup>△</sup>, F<sup>△</sup>, 1 Ab<sup>△</sup> 9, 2 Ab<sup>△</sup> 9
- Measures 13-14: B<sub>b</sub>/C, Ab/C

**Bottom Staff (Bass Clef):**

- Measures 1-2: Dotted half note, Dotted half note
- Measures 3-4: Dotted half note, Dotted half note
- Measures 5-6: Dotted half note, Dotted half note
- Measures 7-8: Dotted half note, Dotted half note
- Measures 9-10: Dotted half note, Dotted half note
- Measures 11-12: Dotted half note, Dotted half note
- Measures 13-14: Dotted half note, Dotted half note

# Samba Lek'

B. Scherrer

The sheet music consists of ten staves of musical notation for a single instrument, likely a guitar or ukulele. The music is in common time (indicated by '4'). The first staff begins with a Gm<sup>7</sup> chord, followed by a Am<sup>7</sup> chord. The second staff begins with a Gm<sup>7</sup> chord, followed by an Am<sup>7</sup> chord. The third staff begins with an A♭△ chord, followed by a G♭△ chord. The fourth staff begins with an F△⁹ chord, followed by an F△⁹ chord. The fifth staff is labeled 'B' and begins with an Em<sup>7</sup> chord, followed by a Dm<sup>7</sup> chord. The sixth staff begins with an Em<sup>7</sup> chord, followed by a Dm<sup>7</sup> chord. The seventh staff begins with an E♭△ chord, followed by a D♭△ chord. The eighth staff begins with an A♭△⁹ chord, followed by an A♭△⁹ chord.

1 Gm<sup>7</sup> Am<sup>7</sup>  
5 Gm<sup>7</sup> Am<sup>7</sup>  
9 A♭△ G♭△  
13 F△⁹ F△⁹  
17 B Em<sup>7</sup> Dm<sup>7</sup>  
21 Em<sup>7</sup> Dm<sup>7</sup>  
25 E♭△ D♭△  
29 A♭△⁹ A♭△⁹

# Samba ni chaussettes

B. Scherrer

The musical score for "Samba ni chaussettes" by B. Scherrer is presented in eight staves. The first staff (measures 1-4) starts with a section labeled [A] featuring notes G, F<sup>△</sup>, G, and F<sup>△</sup>. The second staff (measures 5-8) continues with G, F<sup>△</sup>, G, and F<sup>△</sup>. The third staff (measures 9-12) features E<sub>b</sub>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub>, and D<sub>b</sub><sup>△</sup>. The fourth staff (measures 13-16) shows B, A<sup>△</sup>, B, and A<sup>△</sup>. The fifth staff (measures 17-20) includes G, F<sup>△</sup>, G, and F<sup>△</sup>. The sixth staff (measures 21-24) begins with [B] followed by E<sub>b</sub><sup>△</sup>, B<sub>b</sub>m, A<sub>b</sub><sup>△9</sup>, A<sub>b</sub> (with a bracket indicating a three-note group), A<sub>b</sub>m<sup>△</sup>, and A<sub>b</sub>m<sup>7</sup>. The seventh staff (measures 25-28) contains Gm<sup>7</sup>, Gm<sup>6</sup>, C<sup>0</sup>, C<sup>07</sup>, Fm<sup>7</sup>, and B<sub>b</sub>+. The eighth staff (measures 29-32) concludes with E<sub>b</sub><sup>△</sup>, B<sub>b</sub>m, A<sub>b</sub><sup>△9</sup>, A<sub>b</sub> (with a bracket indicating a three-note group), A<sub>b</sub>m<sup>△</sup>, and A<sub>b</sub>m<sup>7</sup>. The score ends with a final staff (measures 33-36) showing Cm<sup>7</sup>, F<sup>7</sup>, A<sub>b</sub><sup>△</sup>, and A<sub>b</sub>m<sup>7</sup>.

# Samedi matin

B. Scherrer

The musical score consists of two staves. The top staff is for the piano, showing a bass line and harmonic progression. The bottom staff is for the bass. The score includes measures 1 through 21, followed by solos for the piano (measures 24-27) and bass (measures 28-36). The piano part features chords such as Fm<sup>7</sup>, G<sub>b</sub><sup>△</sup>, Fm<sup>7</sup>, G<sub>b</sub><sup>△</sup>, Fm<sup>7</sup>, G<sub>b</sub><sup>△</sup>, D<sub>b</sub>/E<sub>b</sub>, D<sub>b</sub>, A<sub>b</sub>/C, B, B<sub>b</sub>m, F/A, A<sub>b</sub>m, E<sub>b</sub><sup>△</sup>, Em<sup>7</sup>, F<sup>△</sup>, and F<sup>△</sup><sup>7</sup>. The bass part includes measures 24-27 and 28-36, with chords like Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, Am<sup>7</sup>, B<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>△</sup>, Em<sup>7</sup>, F<sup>△</sup>, and F<sup>△</sup><sup>7</sup>.

**A** Fm<sup>7</sup> G<sub>b</sub><sup>△</sup> Fm<sup>7</sup> G<sub>b</sub><sup>△</sup>

5 Fm<sup>7</sup> G<sub>b</sub><sup>△</sup> Fm<sup>7</sup> G<sub>b</sub><sup>△</sup>

9 Fm<sup>7</sup> G<sub>b</sub><sup>△</sup> Fm<sup>7</sup> G<sub>b</sub><sup>△</sup>

13 Fm<sup>7</sup> G<sub>b</sub><sup>△</sup> Fm<sup>7</sup> G<sub>b</sub><sup>△</sup>

17 D<sub>b</sub>/E<sub>b</sub> D<sub>b</sub> A<sub>b</sub>/C B B<sub>b</sub>m F/A A<sub>b</sub>m

21

**B** (Solo 1) Fm<sup>7</sup> G<sub>b</sub><sup>△</sup> Fm<sup>7</sup> G<sub>b</sub><sup>△</sup>

24

**C** (Solo 2) Gm<sup>7</sup> A<sub>b</sub><sup>△</sup> Am<sup>7</sup> B<sub>b</sub><sup>△</sup>

28

36 E<sub>b</sub><sup>△</sup> Em<sup>7</sup> F<sup>△</sup> F<sup>△</sup><sup>7</sup>

# Satirikiki

B. Scherrer

Musical score for "Satirikiki" by B. Scherrer. The score consists of two staves of music.

**Staff 1:**

- Measures 1-4: Rehearsal mark **A**, Gm<sup>9</sup>, Fm<sup>9</sup>, Gm<sup>9</sup>, Fm<sup>9</sup>. Dynamic: *mf*.
- Measures 5-8: Gm<sup>9</sup>, Fm<sup>9</sup>, Gm<sup>9</sup>, Fm<sup>9</sup>.
- Measures 9-12: Gm<sup>9</sup>, Fm<sup>9</sup>, Gm<sup>9</sup>, Fm<sup>9</sup>.
- Measure 13: Rehearsal mark **B**, E $\flat$ <sup>△</sup>, F<sup>△</sup>, Gm<sup>7</sup>, B $\flat$ <sup>△</sup>, B $\flat$ <sup>6</sup>, B $\flat$ .
- Measures 17-20: Gm, Gm/G $\flat$ , Gm/F, E $\flat$ <sup>△</sup>. Dynamics: *f* (fortissimo), *mf* (mezzo-forte).
- Measures 21-24: Rehearsal mark **A'**, Gm<sup>9</sup>, Fm<sup>9</sup>, Gm<sup>9</sup>, Fm<sup>9</sup>.
- Measures 25-28: Gm<sup>9</sup>, Fm<sup>9</sup>, Gm<sup>9</sup>, Fm<sup>9</sup>.
- Measures 29-32: Gm<sup>9</sup>, Fm<sup>9</sup>, Gm<sup>9</sup>, Fm<sup>9</sup>.
- Measures 33-36: Rehearsal mark **C**, E $\triangle$ , dynamic *f*, B.
- Measures 37-40: E $\triangle$ , C $\sharp$ <sup>7</sup>, F $\sharp$ <sup>7</sup>.

**Staff 2:**

- Measures 1-4: Gm<sup>9</sup>, Fm<sup>9</sup>, Gm<sup>9</sup>, Fm<sup>9</sup>.
- Measures 5-8: Gm<sup>9</sup>, Fm<sup>9</sup>, Gm<sup>9</sup>, Fm<sup>9</sup>.
- Measures 9-12: Gm<sup>9</sup>, Fm<sup>9</sup>, Gm<sup>9</sup>, Fm<sup>9</sup>.
- Measures 13-16: E $\flat$ <sup>△</sup>, F<sup>△</sup>, Gm<sup>7</sup>, B $\flat$ <sup>△</sup>, B $\flat$ <sup>6</sup>, B $\flat$ .
- Measures 17-20: Gm, Gm/G $\flat$ , Gm/F, E $\flat$ <sup>△</sup>.
- Measures 21-24: Gm<sup>9</sup>, Fm<sup>9</sup>, Gm<sup>9</sup>, Fm<sup>9</sup>.
- Measures 25-28: Gm<sup>9</sup>, Fm<sup>9</sup>, Gm<sup>9</sup>, Fm<sup>9</sup>.
- Measures 29-32: Gm<sup>9</sup>, Fm<sup>9</sup>, Gm<sup>9</sup>, Fm<sup>9</sup>.
- Measures 33-36: E $\triangle$ , C $\sharp$ <sup>7</sup>, F $\sharp$ <sup>7</sup>.
- Measures 37-40: E $\triangle$ , C $\sharp$ <sup>7</sup>, F $\sharp$ <sup>7</sup>.

# Sur un air de jazz

B. Scherrer

Musical score for "Sur un air de jazz" by B. Scherrer. The score is written in 9/8 time and consists of four staves of music. The chords are indicated above the staff, and the measure numbers are 1, 5, 9, and 13. The music features various jazz chords such as Gm⁹, Eb△, Ab⁷, Cm⁹, G⁷, Ab△, A⁷, D⁷♯⁵, Eb△, Ab△, Dm⁷, and Eb△.

1 Gm<sup>9</sup> Eb<sup>△</sup> Ab<sup>7</sup> Cm<sup>9</sup>  
5 Gm<sup>9</sup> Eb<sup>△</sup> Ab<sup>7</sup> Eb<sup>△</sup>  
9 G<sup>7</sup> Ab<sup>△</sup> A<sup>7</sup> D<sup>7</sup> #5  
13 Eb<sup>△</sup> Ab<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup>

# Le compte à rebours final

Europe (arr. BS)

The musical score consists of two staves of music in 4/4 time, key signature of B-flat major (two flats). The music is divided into sections A, B, and C.

**Section A:** Starts at measure 1 with a Cm<sup>9</sup> chord. The melody consists of eighth-note patterns. Measures 9 and 17 continue the pattern. Measure 17 includes chords A♭△, B♭7, E♭, B♭/D, Cm, and B♭.

**Section B:** Starts at measure 33 with a Cm<sup>9</sup> chord. The melody features eighth-note pairs. Measures 33 through 57 show a repeating pattern of chords: Cm<sup>9</sup>, A♭△, Fm<sup>7</sup>, B♭, B°; Cm, B♭/D, E♭, A♭△; and Cm, B♭/D, E♭, A♭△.

**Section C:** Starts at measure 65 with a Fm<sup>7</sup> chord. The melody consists of eighth-note patterns. Measures 73 and 74 continue the pattern. The chords shown are B♭m<sup>7</sup>, E♭<sup>7</sup>, and A♭△.

# Valse pour Zélie

B. Scherrer

**A**

1 Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

5 Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

9 B<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup>

13 B<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup> Ebm<sup>7</sup> D<sup>7</sup>

33 **B** A<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup>

37 A<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup> D<sub>b</sub> G<sup>7</sup>

41 Fm<sup>7</sup> G<sup>7</sup> Fm<sup>7</sup> G<sup>7</sup>

2

45 C C $\triangle$  Fm $^7$  C $\triangle$  F $\triangle$

49 C $\triangle$  B $^7$  E E

53 Am $^7$  G F# $\circ$  F $\triangle$

57 Dm $^7$  Em $^7$  F $\triangle$  G $^7$

61 D C $\triangle$  Fm $^7$  C $\triangle$  F $\triangle$

69 Cm $^7$  Fm $^7$  C $\triangle$  F $\triangle$

# Without mi

B. Scherrer

1 Cm<sup>7</sup> F<sup>7</sup>  
5 Fm<sup>7</sup> G<sup>7</sup> Cm<sup>9</sup>  
9 E<sup>7</sup> A<sup>7</sup>  
13 D<sup>7</sup> G<sup>7</sup>  
17 Cm<sup>7</sup> F<sup>7</sup>  
21 Fm<sup>7</sup> G<sup>7</sup> Cm<sup>9</sup>

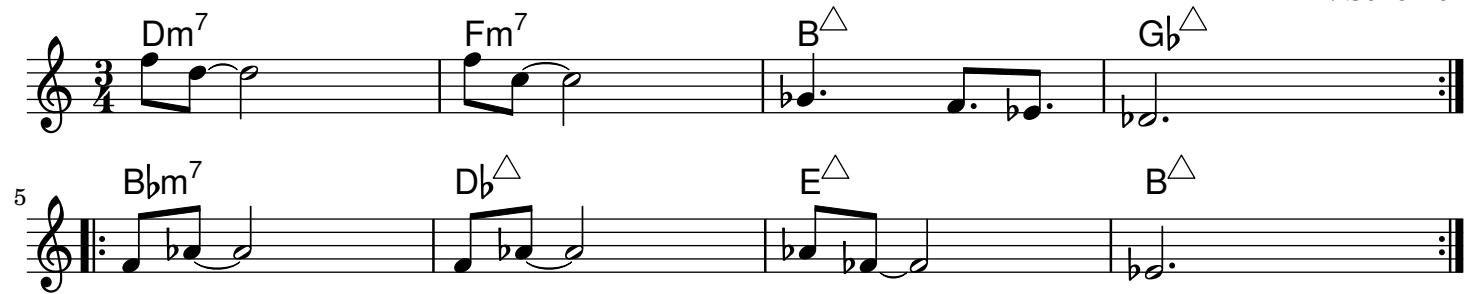
# Wuhan connect

B. Scherrer

A musical score consisting of five staves of music. The music is in 3/4 time and uses a treble clef. The chords are indicated above each staff. The first staff starts with C<sup>9</sup>, followed by C<sup>#5 9</sup>, C<sup>6 9</sup>, and C<sup>#5 9</sup>. The second staff starts with C<sup>9</sup>, followed by C<sup>#5 9</sup>, C<sup>6 9</sup>, and C<sup>#5 9</sup>. The third staff starts with E<sup>9</sup>, followed by E<sup>#5 9</sup>, E<sup>6 9</sup>, and E<sup>#5 9</sup>. The fourth staff starts with E<sup>9</sup>, followed by E<sup>#5 9</sup>, E<sup>6 9</sup>, and E<sup>#5 9</sup>. The fifth staff starts with A<sub>b</sub><sup>9</sup>, followed by A<sub>b</sub><sup>#5 9</sup>, A<sub>b</sub><sup>6 9</sup>, and A<sub>b</sub><sup>#5 9</sup>. The score includes several rests and eighth-note patterns.

# Zarbi

B. Scherrer



A musical score for 'Zarbi' in 3/4 time. The score consists of two staves. The top staff uses a treble clef and starts with a Dm<sup>7</sup> chord. The bottom staff uses a treble clef and starts with a B<sub>b</sub>m<sup>7</sup> chord. Both staves feature eighth-note patterns with various rests and dynamic markings like dots and triangles.

Chords and notes:

- Top staff: Dm<sup>7</sup>, Fm<sup>7</sup>, B<sup>△</sup>, G<sub>b</sub><sup>△</sup>
- Bottom staff: B<sub>b</sub>m<sup>7</sup>, D<sub>b</sub><sup>△</sup>, E<sup>△</sup>, B<sup>△</sup>