

# Agent 000 (si bémol)

B. Scherrer

Music score for Agent 000 (si bémol) by B. Scherrer. The score consists of four staves of music, each with a treble clef and a key signature of one flat (F#). The time signature is 5/4. The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and rests are shown as empty vertical spaces. Measure 1: Dm⁹. Measure 2: Rest. Measure 3: Dm⁹. Measure 4: Rest. Measure 5: E♭△. Measure 6: Rest. Measure 7: Dm⁹. Measure 8: Rest. Measure 9: Gm⁷. Measure 10: G♯△. Measure 11: A⁷♭⁹. Measure 12: B♭△. Measure 13: F△. Measure 14: E♭△. Measure 15: Dm⁹. Measure 16: Rest.

# Balade (partie 2) (si bémol)

B. Scherrer

F#m<sup>11</sup>

D△<sup>9</sup>

A△

F#m<sup>11</sup>

1 2

Bm<sup>7</sup>

Bm<sup>7</sup>/G#

F#m<sup>11</sup>

E<sup>7</sup>

D△

Bm<sup>9</sup>

Bm<sup>7</sup>

F#sus<sup>4</sup>

F#m<sup>7</sup>

B<sup>7</sup>

Bm<sup>7</sup>

F#sus<sup>4</sup>

F#m<sup>7</sup>

B<sup>7</sup>

Bm<sup>7</sup>

# Blues (si bémol)

B. Scherrer

12/8

D<sup>7</sup>

5 G<sup>7</sup>

9 A<sup>7</sup>

D<sup>7</sup>

A<sup>7</sup>

# Boléro malgré lui (si bémol)

B. Scherrer

Sheet music for 'Boléro malgré lui (si bémol)' by B. Scherrer. The music is in 3/4 time, key of D major (two sharps). It consists of six staves of music with various chords and rests. Chords labeled include Dsus2, A7 b9, Bm7, F#7/Bb, Dsus2/A, E7/G#, G^, D^, D#^, F^6, F#^, Am7/G, and G#^.

1 Dsus2 Dsus2 Dsus2 A<sup>7</sup> b9

5 Dsus2 Dsus2 Dsus2 Dsus2

9 Dsus2 Dsus2 Dsus2 A<sup>7</sup> b9

13 Bm<sup>7</sup> F#<sup>7</sup>/Bb Dsus2/A E<sup>7</sup>/G#

17 Dsus2 Dsus2 Dsus2 Dsus2

21 Bm<sup>7</sup> F#<sup>7</sup>/Bb Dsus2/A E<sup>7</sup>/G#

25 G<sup>△</sup> D<sup>△</sup> G<sup>△</sup>

31 D#<sup>△</sup> F<sup>6</sup> F#<sup>0</sup> Am<sup>7</sup>/G G#<sup>△</sup>

# Bolerototo (pour Arnaud) (si bémol)

B. Scherrer

3

9

21

29

37

D<sup>7</sup>

C△

D<sup>7</sup>

G△

D<sup>7</sup>

1.

2.

F△

F<sup>7</sup>

B<sub>b</sub>△

A<sub>b</sub>△

E<sub>b</sub>△

A<sub>b</sub>△

B△

A△

A<sup>7</sup>

## Bras cassé (si bémol)

B. Scherrer

1. D<sup>△</sup> G<sup>△</sup> B<sub>b</sub><sup>△</sup>  
2. C D<sup>△</sup> 3 1. 2.  
3. Gm<sup>7</sup> C<sup>7</sup> F<sup>△</sup> E<sup>7</sup>  
4. Am<sup>7</sup> G<sup>△</sup> C<sup>△</sup> 1. 2. C<sup>#</sup><sup>0</sup>

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

B. Scherrer

Sheet music for a solo instrument, likely trumpet, featuring six staves of music with various dynamics, articulations, and key changes. The staves are numbered 1 through 21. Key signatures include A, F, Eb, Gm<sup>7</sup>, B<sub>b</sub>, Gm<sup>7</sup>, F<sup>#7</sup>, and Ab. Measure 17 starts a new section labeled [B] with F<sup>#7</sup>.

# Cool modulations (si bémol)

B. Scherrer

Sheet music for a guitar solo, featuring 9 staves and 34 measures. The music is in 4/4 time and uses a treble clef. The key signature is A major (no sharps or flats). The music includes various chords and modulations, including Bm⁹, G△⁹, Bm⁹, F#m⁹, Am, Bm⁹, F#m⁹, Am, and G△⁹. Measure 17 includes a 1. and 2. endings. Measures 10 and 34 are rests. Measures 13-16 show a sequence of eighth-note patterns. Measures 22-25 show a sequence of eighth-note patterns. Measures 30-33 show a sequence of eighth-note patterns.

1. 2.

10

13

17

22

26

30

34

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

Sheet music for 'Coucher de soleil' (derrière un volet bloqué) (si bémol) by B. Scherrer. The music is in 3/4 time and major key signature of two sharps. The score consists of two sections, A and B, separated by a repeat sign. The music is written for a single instrument, likely a guitar or piano, with a treble clef. The chords and notes are indicated on the staff, along with various dynamics and performance instructions. The music ends with a final chord and a repeat sign.

**Section A:**

- Measure 1: **A** Em<sup>7</sup> (piano dynamic)
- Measure 5: Em<sup>7</sup> (piano dynamic)
- Measure 9: F<sup>△</sup>
- Measure 13: B<sup>△</sup> 9
- Measure 17: Fm<sup>7</sup> (mf dynamic)
- Measure 21: Fm<sup>7</sup>
- Measure 25: F<sup>△</sup>
- Measure 29: B<sup>△</sup>

**Section B:**

- Measure 17: Fm<sup>7</sup> (mf dynamic)
- Measure 21: Fm<sup>7</sup>
- Measure 25: F<sup>△</sup>
- Measure 29: B<sup>△</sup>

# Dans ta F.A.C.E. ! (si bémol)

B. Scherrer

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

B. Scherrer

Sheet music for a jazz piece in 14/8 time, featuring eight staves of musical notation. The music is in G major (three sharps) and includes the following chords and markings:

- Staff 1: F△, E<sup>7</sup>, Eb△, D<sup>7</sup>
- Staff 2: F△, E<sup>7</sup>, Eb△, D<sup>7</sup>
- Staff 3: F△, E<sup>7</sup>, Eb△, D<sup>7</sup>
- Staff 4: F△, E<sup>7</sup>, Eb△, D<sup>7</sup>
- Staff 5: F△, E<sup>7</sup>, Eb△, D<sup>7</sup>
- Staff 6: F△, E<sup>7</sup>, Eb△, D<sup>7</sup>
- Staff 7: A<sub>b</sub>△, B<sub>b</sub><sup>6</sup>, B<sup>0</sup>, Cm
- Staff 8: A<sub>b</sub>△, B<sub>b</sub><sup>6</sup>, B<sup>0</sup>, Cm
- Staff 9: A<sub>b</sub>△, B<sub>b</sub><sup>6</sup>, B<sup>0</sup>, Cm
- Staff 10: A<sub>b</sub>△, B<sub>b</sub><sup>6</sup>, B<sup>0</sup>, Cm
- Staff 11: A<sub>b</sub>△, B<sub>b</sub><sup>6</sup>, B<sup>0</sup>, Cm (5:7 time signature)
- Staff 12: A<sub>b</sub>△, B<sub>b</sub><sup>6</sup>, B<sup>0</sup>, Cm
- Staff 13: A<sub>b</sub>△, B<sub>b</sub><sup>6</sup>, B<sup>0</sup>, Cm
- Staff 14: 1. C<sup>#</sup><sup>7</sup> sus2, 2. C<sup>#</sup><sup>7</sup> sus2
- Staff 15: C<sup>#</sup><sup>7</sup> sus2
- Staff 16: C<sup>#</sup><sup>7</sup> sus2
- Staff 17: C<sup>#</sup><sup>7</sup> sus2

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

B. Scherrer

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

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

9 F#<sup>m9</sup> Em<sup>9</sup>

13 F#<sup>m9</sup> C<sup>sus2</sup>

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

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

25 F<sup>7 sus4</sup> Eb<sup>9</sup> C#<sup>sus2</sup> Cm<sup>7 #5</sup>

29 **Solos**

37 F<sup>△</sup> G#<sup>△</sup>

45 G#<sup>m7</sup> F#<sup>△</sup>

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

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

# Ete 2001 (si bémol)

B. Scherrer

**A** Dm<sup>9</sup> Gm<sup>7</sup> Bb<sup>△</sup> G#<sup>07</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>0</sup> F#<sup>07</sup> G<sup>△</sup> E<sup>07</sup> F#<sup>07</sup> G<sup>△</sup> E<sup>07</sup>

16 **C** 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#/<sup>Bb</sup>

24 **D** 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

4/4 time signature throughout.

Chords and key changes:

- Measures 1-4: D major (4/4 time)
- Measure 5: Bm
- Measure 6: Bb
- Measure 7: D
- Measure 8: Dm<sup>7</sup>
- Measures 9-12: Bm, Bb, D, Gm, C<sup>7</sup>, F<sup>△</sup>, Bb<sup>△</sup>
- Measures 13-16: Bm, G#m<sup>6 b5</sup>, A<sup>7</sup>
- Measures 17-20: Bm, C<sup>7</sup>, F<sup>△</sup>, Bb<sup>△</sup>
- Measures 21-24: E<sup>7</sup>, E<sup>7 #5</sup>, A<sup>7</sup>
- Measures 25-28: D, Dm<sup>7</sup>
- Measures 29-32: Bm, Bb, D
- Measures 33-36: Bm, Dm<sup>7</sup>, Bm, Bb, D
- Measures 37-40: Bm, Bb, D, Bb, D

Performance notes:

- Measure 8: 4th measure of the 1st ending.
- Measure 13: 1st ending.
- Measure 14: 2nd ending.
- Measure 18: 1st ending.
- Measure 22: 2nd ending.
- Measure 26: 1st ending.
- Measure 30: 2nd ending.
- Measure 34: 1st ending.
- Measure 35: 2nd ending.

# Kronembourg-Virus Valse (si bémol)

B. Scherrer

1. **Chorus (F#m7, 2/4 time):**

- Measures 1-4: F#m7, E, D<sup>△</sup>
- Measures 5-8: F#m7, E, D<sup>△</sup>, F#m
- Measures 9-12: G#<sup>o</sup>, A<sup>△</sup>, C#m, D<sup>△</sup>
- Measures 13-16: Rest, Rest, 1. (F#m), 2. (F#m)
- Measures 17-20: B (Am), G#<sup>o</sup>
- Measures 21-24: Gm, A<sup>7</sup>
- Measures 25-28: Dm, D#<sup>△</sup>
- Measures 29-32: A<sup>7</sup>

2. **Bridge (Am, 2/4 time):**

- Measures 17-20: Am, G#<sup>o</sup>
- Measures 21-24: Gm, A<sup>7</sup>
- Measures 25-28: Dm, D#<sup>△</sup>
- Measures 29-32: A<sup>7</sup>

# La demoiselle de Montréal (si bémol)

Bruno Scherrer

**A** Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup>  
5 Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup>  
9 F<sup>♯</sup> B<sup>7</sup> Em<sup>7</sup> Gm  
13 D B<sub>b</sub><sup>6</sup> C<sup>6</sup> D B<sub>b</sub><sup>6</sup> C<sup>6</sup>  
19 Gm<sup>7</sup> C<sup>7</sup> F<sup>△</sup> B<sub>b</sub><sup>△</sup>  
23 E<sup>9</sup> A<sup>7</sup> Dm<sup>7</sup> D<sup>7</sup>  
27 Gm<sup>7</sup> C<sup>7</sup> F<sup>△</sup> B<sub>b</sub><sup>△</sup>  
31 E<sup>9</sup> A<sup>7</sup>  
**A'** Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup>  
39 Em<sup>7</sup> A<sup>7</sup> D<sup>△</sup>  
43 F<sup>♯</sup> B<sup>7</sup> Em<sup>7</sup> D<sup>△</sup> D<sup>△</sup>  
47 E<sup>9</sup> E<sub>b</sub><sup>7</sup> D<sup>△</sup>  
51 E<sup>9</sup> E<sub>b</sub><sup>7</sup> D<sup>△</sup>

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

B. Scherrer

Sheet music for a guitar solo in G major, 4/4 time. The page shows measures 1 through 25. The music includes various chords and techniques like hammer-ons and pull-offs. Chords labeled include G, A, A<sup>#</sup> (with a circle), Bm, G, A, A<sup>#</sup> (with a circle), Bm, G, G<sup>#</sup> (with a circle), A, A<sup>#</sup> (with a circle), Bm, B/D<sup>#</sup> (with a circle), Em, Am/B<sup>#</sup> (with a circle), Em/B, F<sup>#7</sup>/A<sup>#</sup> (with a circle), Am, Am/B<sup>#</sup> (with a circle), Em/B, F<sup>#7</sup>/A<sup>#</sup> (with a circle), B<sup>sus4</sup>, B, G<sup>#m</sup>, C<sup>#</sup>, G<sup>#m</sup>, and C<sup>#</sup>.

29 G<sup>#</sup>m C# A<sup>△</sup>

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

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

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

45 G A Bm

# La naine des neiges (si bémol)

B. Scherrer

**A**

14 B F#m<sup>7</sup> D△ E<sup>7</sup> A△

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

22 D△ G#° A△ A△

26 1 D△ G#° C#<sup>7</sup>

30 2 D△ G#° E<sup>6 sus4</sup> E+ E

10 F#m E/F# F#m E/F# F#m

# La revanche du triton (si bémol)

B. Scherrer

1 Dm<sup>9</sup> A<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>△</sup> C<sup>△</sup>

5 Dm<sup>9</sup> A<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>△</sup> F<sup>△</sup>

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

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

The musical score consists of two staves of music. The top staff is in common time (indicated by '3/4') and the bottom staff is in common time (indicated by '3/4'). The music is in the key of A minor (Am). The score includes various chords and measures numbered 1 through 13. The chords shown are Dm<sup>9</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>△</sup>, C<sup>△</sup>, Dm<sup>9</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>△</sup>, F<sup>△</sup>, Am, Am<sup>△</sup>/A<sub>b</sub>, Am<sup>7</sup>/G, Am<sup>6</sup>/F<sup>♯</sup>, F<sup>△</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>△</sup>, and C<sup>△</sup>. The music features eighth-note patterns and various rests.

# Blues du con fini (si bémol)

B. Scherrer

Blues du con fini (si bémol) by B. Scherrer

Key: G major (two sharps)

Time signature: 6/8

Chords and markings:

- 1-4: D<sup>△</sup>, F#m<sup>7</sup>, B<sup>△</sup>, B<sup>7</sup>
- 5-8: Em<sup>7</sup>, A<sup>7</sup>, D<sup>△</sup>, D<sup>7</sup>
- 9-12: G<sup>△</sup>, G#<sup>07</sup>, D/A, F#<sup>7</sup>/B<sub>b</sub>
- 13-16: Bm<sup>7</sup>, E<sup>7</sup>/G#<sup>7</sup>, Em<sup>9</sup>, A+
- 17-20: D<sup>△</sup>, F#m<sup>7</sup>, B<sup>△</sup>, B<sup>7</sup>
- 21-24: Em<sup>7</sup>, B<sup>7</sup>/D<sup>7</sup>, G<sup>△</sup><sup>9</sup>, Gm
- 25-28: D, F#<sup>7</sup>/B<sub>b</sub>, Bm, E<sup>7</sup>/G#<sup>7</sup>
- 29-32: Em<sup>9</sup>, A+, D<sup>△</sup><sup>9</sup>

# Le Marché Turc (si bémol)

Raoul Petite (Têt de Kran, 1995) / Mozart

4 B<sub>b</sub>m B<sub>b</sub>m B<sub>b</sub>m Dm

5 Am Am Am 1 G 2 G

10 E<sub>b</sub> C<sub>#</sub> E<sub>b</sub> C<sub>#</sub>

14 Cm A Cm 1 A 2 A

The musical score consists of four staves of music. The first staff starts in B-flat major (B<sub>b</sub>m) and transitions to D major (Dm). The second staff starts in A minor (Am) and transitions to G major (G). The third staff starts in E-flat major (E<sub>b</sub>) and transitions to C-sharp major (C<sub>#</sub>). The fourth staff starts in C major (Cm) and transitions to A major (A). Measure numbers 1 through 14 are indicated above the staves. The score is in 4/4 time and uses a treble clef.

# Le meilleur est à venir (si bémol)

B. Scherrer

# << Light inside the body >> (si bémol)

B. Scherrer

3 D A/D C/D G/D

5 Gm/D D E/D A<sup>7</sup>/D A<sup>7</sup>

9 D A/D C/D G/D

13 Gm/D D E/D A<sup>7</sup>

17 F E<sub>b</sub>/F B<sub>b</sub>/F C<sup>b5</sup>/F

21 Cm<sup>6</sup>/F G/F B<sub>b</sub>/F C<sup>7</sup>/F

25 F E<sub>b</sub>/F B<sub>b</sub>/F C<sup>b5</sup>/F

29 Cm<sup>6</sup>/F G/F B<sub>b</sub>/F

33 Dm/A B<sub>b</sub> G<sup>7</sup>/B C

37 A/C<sup>♯</sup> Dm B<sup>7</sup>/D<sub>b</sub> Em

41 F D<sup>7</sup>/F<sup>♯</sup> G<sup>7</sup> G<sup>b7</sup>

45 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>△</sup> C<sup>△</sup> Em F<sup>△</sup> 7

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

11 B F<sup>△</sup> 9 Am<sup>9</sup> F<sup>△</sup> B<sup>△</sup>

15 F<sup>△</sup> 9 Am<sup>9</sup> F<sup>△</sup> B<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

Dm<sup>7</sup> C#m<sup>7</sup> C<sup>6 sus4</sup> B<sup>0</sup>  
5 B<sub>b</sub>△ G<sub>#</sub>07 A+ A<sup>7</sup>  
9 B<sub>b</sub>△ D<sub>△ 9</sub> B<sub>b</sub>△ D  
13 E<sub>b</sub>△ E<sup>07</sup> A<sup>7</sup> A<sub>b</sub>  
17 D<sub>△ 9</sub> A<sup>7/C#</sup> C<sup>sus2</sup>  
20 G/B B<sub>b</sub>6 sus4 B<sub>b</sub>+ A<sup>6</sup> A<sup>7</sup> D

# Nouveau Morceau (si bémol)

B. Scherrer

# 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 $^7$  G $\triangle$  Gm $^7$ /B $\flat$   
5 Em $^7$  B $^7$  Em $^7$  A $^7$  G $\triangle$  Gm $^7$ /B $\flat$   
11 D/A G#ø G $\triangle$  F#m $^7$  Em $^7$  Eb $^7$

On est là, on est là, même si  
Macron ne veut pas, nous on est là, pour l'honneur des travailleurs et pour  
un monde meilleur, même si Ma-cron n'veut pas, nous on est là

# Perdre son temps

Bruno Scherrer

**A1**

**Dsus4**      **E<sub>b</sub>Δ**      **F6**      **E<sub>b</sub>Δ**

**Dsus4**      **E<sub>b</sub>Δ**      **F6**      **Gm9**

**Am7**      **B<sub>b</sub>Δ**      **C**      **C<sub>#</sub>Ø**

**Dsus4**      **E<sub>b</sub>Δ**      **F6**      **E<sub>b</sub>Δ**

**B1**  
**B<sub>b</sub>Δ**      **BØ**      **C6**      **C<sub>#</sub>Ø**

**Dm7**      **E<sub>b</sub>Δ**      **B<sub>b</sub>Δ**      **A7**

**A2**  
**Dsus4**      **E<sub>b</sub>Δ**      **F6**      **E<sub>b</sub>Δ**

**Dsus4**      **E<sub>b</sub>Δ**      **F6**      **Gm9**

**Am7**      **B<sub>b</sub>Δ**      **C**      **C<sub>#</sub>Ø**

**Dsus4**      **E<sub>b</sub>Δ**      **F6**      **E<sub>b</sub>Δ**

**B2**  
**B<sub>b</sub>Δ**      **BØ**      **C6**      **C<sub>#</sub>Ø**

**Dm7**      **E<sub>b</sub>Δ**      **B<sub>b</sub>Δ**      **A7**

**A3**  
Dsus4

E<sub>b</sub>Δ

F6

E<sub>b</sub>Δ

Dsus4

E<sub>b</sub>Δ

F6

Gm9

Am7

B<sub>b</sub>Δ

C

C<sub>#</sub>Ø

Dsus4

E<sub>b</sub>Δ

F6

E<sub>b</sub>Δ

B3

B<sub>b</sub>Δ

BØ

C6

C<sub>#</sub>Ø

Dm7

E<sub>b</sub>Δ

B<sub>b</sub>Δ

A7

# 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 Bb△ Am<sup>7</sup> Gm<sup>7</sup> D<sup>9</sup>/F<sup>#</sup>

10 Gm<sup>7</sup> Am<sup>7</sup> Bb△ C<sup>7</sup>

Am<sup>7</sup> Gm<sup>7</sup> Bb△ C<sup>7</sup>

# Pour Manu (si bémol)

B. Scherrer

Sheet music for Pour Manu (si bémol) in G major, 3/4 time. The music consists of 12 staves of musical notation with corresponding lyrics in French. The lyrics are: D△, F#m7, G△, 3; D△, F#m7, G△, 3; Bm7, D, E7, E7; Bm7, C#o, D, E7; E△, G#m7, A△, 3; E△, G#m7, A△, 3; C#m7, E, F#7, F#7; C#m7, D#o, E, F#7; D△, F#m7, G△, 3; D△, F#m7, G△, 3; Bm7, D, E7, E7; Bm7, C#o, D, E7.

49

53

57

61

$F\#$

$C\#m^7$

$C\#m^7$

$C\#$

$B$

$F\#$

# Prog-to-log 2000 (si bémol)

B. Scherrer

Dm

C/D

B<sub>b</sub>/D

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

F

E<sub>b</sub>/F

B<sub>b</sub>/F

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

Dm

C/D

11 B $\flat$ /D Am/D

11 B $\flat$ /D Am/D

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

B. Scherrer

**Thème** Dm<sup>9</sup>

5 A♭△

10 G♯m<sup>9</sup>

14 D△

19 Solos Dm<sup>9</sup>

23 A♭△

27 G♯m<sup>9</sup>

31 D△

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

B. Scherrer

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

B. Scherrer

The sheet music consists of ten staves of music, each with a 3/4 time signature and a key signature of one flat. The music is divided into two main sections, A and B, indicated by boxes with letters A and B and a triangle symbol.

**Section A:** This section starts with a Gm7 chord. It then moves to a C7 chord (with a 3-3-3-3 strum pattern), followed by a G#m7 chord. The section concludes with a G7 chord (with a 1-2-3-4 strum pattern) and a C7 chord (with a 3-3-3-3 strum pattern). The section ends with a G#m7 chord.

**Section B:** This section begins with a Bb△ chord. It then moves to an Am7 chord (with a 3-3-3-3 strum pattern), followed by an F△ chord, an F#Ø chord, and a G#m7 chord. The section concludes with a Gm7 chord and a C7 chord (with a 3-3-3-3 strum pattern).

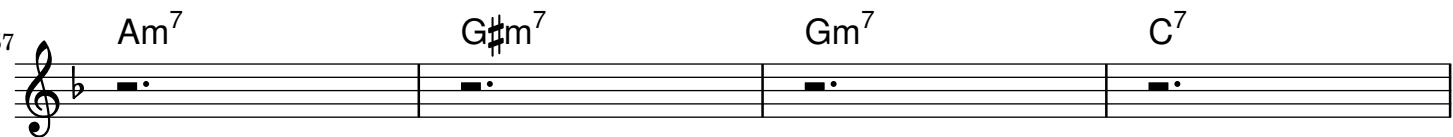
**Chords and Strum Patterns:**

- Gm7:** 1-2-3-4
- C7:** 3-3-3-3
- G#m7:** 1-2-3-4
- G7:** 1-2-3-4
- C7:** 3-3-3-3
- Bb△:** 1-2-3-4
- Am7:** 3-3-3-3
- F△:** 1-2-3-4
- F#Ø:** 1-2-3-4
- G#m7:** 1-2-3-4
- Gm7:** 1-2-3-4
- C7:** 3-3-3-3

2



57



# Risas de Bolivia (si bémol)

Trad. Bolivie, Arr. B. Scherrer

**A**

Em<sup>7</sup> F#m<sup>7</sup>/B G<sup>△</sup>/E F#m<sup>7</sup>/B Em<sup>7</sup> F#m<sup>7</sup>/B

5 G<sup>△</sup> F#m<sup>7</sup>/B Em<sup>7</sup> F#m<sup>7</sup>/B Em<sup>7</sup> F#m<sup>7</sup>/B

8 Em<sup>7</sup> C D<sup>7</sup> G<sup>△</sup> Am<sup>7</sup> Bm<sup>7</sup>

12 Em<sup>7</sup> Em<sup>7</sup> F#m<sup>7</sup>/B Em<sup>7</sup> F#m<sup>7</sup>/B Em<sup>7</sup>

16 C<sup>△</sup> G<sup>△</sup> Bm<sup>7</sup> Em<sup>7</sup> C<sup>△</sup> G<sup>△</sup> Bm<sup>7</sup> Em<sup>7</sup>

20 Bm<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Em<sup>7</sup> Em<sup>7</sup>

25 Solos 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>△</sup> D C<sup>△</sup> C<sup>△</sup> C<sup>△</sup> D C<sup>△</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

1 A<sup>7</sup> F<sup>△</sup> A<sup>7</sup> F<sup>△</sup> 3  
5 A<sup>7</sup> F<sup>△</sup> A<sup>7</sup> F<sup>△</sup> 1 2  
10 B<sub>b</sub><sup>△</sup> Bm<sup>7</sup>  
14 C<sup>6</sup> C<sup>6</sup>  
18 F<sup>△</sup> F#m<sup>7</sup>  
22 G<sup>6</sup>  
26 A<sup>7</sup> F<sup>△</sup> A<sup>7</sup> F<sup>△</sup>  
30 A<sup>7</sup> F<sup>△</sup> A<sup>7</sup> F<sup>△</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 E7 A<sup>7</sup> D<sup>6</sup> D<sup>7</sup>/F# G<sup>6</sup> G7 A<sup>7</sup>

# Samba Calor-é-a (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff is in treble clef and 7/4 time, with chords F/D, G<sup>7</sup>, F/D, G<sup>7</sup>, F/D, G<sup>7</sup>, A/F#, B<sup>7</sup>, A/F#, B<sup>7</sup>, A/F#, B<sup>7</sup>, B<sub>b</sub><sup>△</sup>, D<sup>△</sup>, G<sup>△</sup>, D<sup>△</sup>, G<sup>△</sup>, D<sup>△</sup>, G<sup>△</sup>, B<sub>b</sub><sup>△9</sup>, B<sub>b</sub><sup>△9</sup>. The bottom staff is in bass clef and 4/4 time, with chords C/D, B<sub>b</sub>/D, Am<sup>7</sup>/D, Dm<sup>7</sup>.

1 F/D G<sup>7</sup> F/D G<sup>7</sup>  
3 F/D G<sup>7</sup> F/D G<sup>7</sup>  
5 A/F# B<sup>7</sup> A/F# B<sup>7</sup>  
7 A/F# B<sup>7</sup> B<sub>b</sub><sup>△</sup>  
9 D<sup>△</sup> G<sup>△</sup> D<sup>△</sup> G<sup>△</sup>  
11 D<sup>△</sup> G<sup>△</sup> B<sub>b</sub><sup>△9</sup> B<sub>b</sub><sup>△9</sup>  
C/D B<sub>b</sub>/D  
Am<sup>7</sup>/D Dm<sup>7</sup>

# Samba Lek' (si bémol)

B. Scherrer

1 Am<sup>7</sup> Bm<sup>7</sup>

5 Am<sup>7</sup> Bm<sup>7</sup>

9 Bb<sup>△</sup> G<sup>#</sup>

13 G<sup>△</sup> G<sup>△</sup>

17 F<sup>#</sup>m<sup>7</sup> Em<sup>7</sup>

21 F<sup>#</sup>m<sup>7</sup> Em<sup>7</sup>

25 F<sup>△</sup> Eb<sup>△</sup>

29 Bb<sup>△</sup> 9 Bb<sup>△</sup> 9

# Samba ni chaussettes (si bémol)

B. Scherrer

**A**

5 **G**

9 **F**

13 **C#**

17 **A**

21 **F**

25 **Am<sup>7</sup>**

29 **F**

33 **Dm<sup>7</sup>**

**G**

10 **A**

11 **G**

12 **A**

13 **G**

14 **E<sub>b</sub>**

15 **F**

16 **E<sub>b</sub>**

17 **A**

18 **G**

19 **A**

20 **G**

21 **F**

22 **Cm**

23 **B<sub>b</sub>**

24 **B<sub>b</sub>**

25 **B<sub>b</sub>m**

26 **B<sub>b</sub>m<sup>7</sup>**

27 **A**

28 **G<sup>9</sup>**

29 **B<sub>b</sub>**

30 **B<sub>b</sub>**

31 **B<sub>b</sub>m**

32 **B<sub>b</sub>m<sup>7</sup>**

33 **G<sup>7</sup>**

34 **B<sub>b</sub>**

35 **B<sub>b</sub>m**

36 **B<sub>b</sub>m<sup>7</sup>**

# Satirieke (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with section A (measures 1-4) in 3/4 time, featuring chords Am⁹, Gm⁹, Am⁹, and Gm⁹. The bottom staff begins with section A (measures 5-8) in 3/4 time, featuring chords Am⁹, Gm⁹, Am⁹, and Gm⁹. The top staff continues with section B (measures 9-12) in 3/4 time, featuring chords Am⁹, Gm⁹, Am⁹, and Gm⁹. The bottom staff continues with section B (measures 13-16) in 3/4 time, featuring chords F△, G△, Am⁷, C△, C⁶, and C. The top staff then transitions to section A' (measures 17-20) in 3/4 time, featuring chords Am, Am/A♭, Am/G, and F△. The bottom staff continues with section A' (measures 21-24) in 3/4 time, featuring chords Am⁹, Gm⁹, Am⁹, and Gm⁹. The top staff continues with section A' (measures 25-28) in 3/4 time, featuring chords Am⁹, Gm⁹, Am⁹, and Gm⁹. The bottom staff continues with section A' (measures 29-32) in 3/4 time, featuring chords Am⁹, Gm⁹, Am⁹, and Gm⁹. The top staff then transitions to section C (measures 33-36) in 4/4 time, featuring chords F♯△, C♯, and G♯⁷. The bottom staff continues with section C (measures 37-40) in 4/4 time, featuring chords F♯△, D♯⁷, and G♯⁷.

# Valse pour Zélie (si bémol)

B. Scherrer

**Staff A (Measures 1-12):**

- Measures 1-4: Dm<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>
- Measures 5-8: Dm<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>
- Measures 9-12: C<sup>△</sup>, F<sup>△</sup>, C<sup>△</sup>, F<sup>△</sup>
- Measures 13-16: C<sup>△</sup>, F<sup>△</sup>, Fm<sup>7</sup>, E<sup>7</sup>

**Staff B (Measures 33-40):**

- Measures 33-36: B<sub>b</sub><sup>△</sup>, F<sup>△</sup>, B<sub>b</sub><sup>△</sup>, F<sup>△</sup>
- Measures 37-40: B<sub>b</sub><sup>△</sup>, F<sup>△</sup>, E<sub>b</sub>, A<sup>7</sup>

**Staff C (Measures 41-58):**

- Measures 41-44: Gm<sup>7</sup>, A<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>
- Measures 45-48: D<sup>△</sup>, Gm<sup>7</sup>, D<sup>△</sup>, G<sup>△</sup>
- Measures 49-52: D<sup>△</sup>, C<sup>♯</sup><sup>7</sup>, F<sup>♯</sup>, F<sup>♯</sup>
- Measures 53-56: Bm<sup>7</sup>, A, G<sup>♯</sup><sup>0</sup>, G<sup>△</sup>

**Staff D (Measures 59-62):**

- Measures 59-62: Em<sup>7</sup>, F<sup>♯</sup>m<sup>7</sup>, G<sup>△</sup>, A<sup>7</sup>

2

61

D D $\triangle$

Gm $^7$

D $\triangle$

G $\triangle$

Dm $^7$

Gm $^7$

D $\triangle$

G $\triangle$

69

# Without mi (si bémol)

B. Scherrer

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

# Wuhan connect (si bémol)

B. Scherrer

1 D<sup>9</sup> D<sup>#5 9</sup> D<sup>6 9</sup> D<sup>#5 9</sup>  
5 D<sup>9</sup> D<sup>#5 9</sup> D<sup>6 9</sup> D<sup>#5 9</sup>  
9 F<sup>#9</sup> F<sup>#5 9</sup> F<sup>#6 9</sup> F<sup>#5 9</sup>  
13 F<sup>#9</sup> F<sup>#5 9</sup> F<sup>#6 9</sup> F<sup>#5 9</sup>  
17 B<sup>b9</sup> B<sup>b#5 9</sup> B<sup>b6 9</sup> B<sup>b#5 9</sup>  
21 B<sup>b9</sup> B<sup>b#5 9</sup> B<sup>b6 9</sup> B<sup>b#5 9</sup>

# Zarbi (si bémol)

B. Scherrer

Em<sup>7</sup> Gm<sup>7</sup> C<sup>#</sup>△ A<sup>♭</sup>△  
Cm<sup>7</sup> E<sup>♭</sup>△ F<sup>#</sup>△ C<sup>#</sup>△

This image shows a musical score for 'Zarbi (si bémol)' by B. Scherrer. The score consists of two staves of music. The top staff is in 3/4 time and the bottom staff is in 2/4 time. Both staves use a treble clef. The music is in si bémol (B-flat major). The chords and dynamic markings are as follows:

- Top staff: Em<sup>7</sup>, Gm<sup>7</sup>, C<sup>#</sup>△, A<sup>♭</sup>△.
- Bottom staff: Cm<sup>7</sup>, E<sup>♭</sup>△, F<sup>#</sup>△, C<sup>#</sup>△.

Dynamic markings include a fermata over the first note of the first measure, a crescendo over the first note of the second measure, and a decrescendo over the first note of the third measure.