

Agent 000 (mi bémol)

B. Scherrer

5/4 time, treble clef. The score consists of four staves of music. Chords are indicated above the staves, and lyrics are written below the notes. Measure 1: Am⁹. Measure 2: B♭△. Measure 3: Am⁹. Measure 4: Dm⁷. Measure 5: D♯⁰. Measure 6: E⁷♭⁹. Measure 7: F△. Measure 8: C△. Measure 9: B♭△. Measure 10: Am⁹.

Am⁹

5 B_b[△]

9 Dm⁷ D_#⁰ E⁷_b⁹ F[△]

13 C[△] B_b[△] Am⁹

Balade (partie 2) (mi bémol)

B. Scherrer

1 C#m¹¹

2 E[△]

5 A^{△9}

17 C#m¹¹

21 F#m⁷

25 B⁷

29 C#sus⁴

33 C#m⁷

Blues (mi bémol)

B. Scherrer

12/8

5

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A⁷

D⁷

A⁷

E⁷

D⁷

A⁷

E⁷

Boléro malgré lui (mi bémol)

B. Scherrer

1 A sus2 A sus2 A sus2 E⁷ b9

5 A sus2 A sus2 A sus2 A sus2

9 A sus2 A sus2 A sus2 E⁷ b9

13 F#m⁷ C#⁷/F A sus2/E B⁷/D#

17 A sus2 A sus2 A sus2 A sus2

21 F#m⁷ C#⁷/F A sus2/E B⁷/D#

25 D[△] A[△] D[△] A[△]

31 A#[△] C⁶ C#[△] Em⁷/D D#[△]

Bolerototo (pour Arnaud) (mi bémol)

B. Scherrer

1

2

9

21

29

37

Bras cassé (mi bémol)

B. Scherrer

A[△]

D[△]

F[△]

G

A[△]

1 2.

10 Dm⁷ G⁷ C[△] B⁷ Em⁷

15 D[△] G[△] 1 2. G[♯]o

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

B. Scherrer

A

5

9 Dm⁷

13 Dm⁷

17 **B** C♯^o

21 E♭[△]

B. Scherrer

Chasse à l'homme (mi bémol)

B. Scherrer

A Bm⁷ C[#]m⁷/B D[△]/B E⁷/B

9 Bm⁷ C[#]+/B D[△]/B F[△]^{#5}/B

17 **B (Swing)** Em⁷ A⁷ D[△]

21 Dm⁷ G⁷ C[△]

25 Cm⁷ F⁷ C[#]m⁷ F[#]⁷

29 Cm⁷ F⁷ 1 B[△]_b B⁷^{#5} 2 B[△]_b F[#]⁷^{#5}

Basse

Bm⁷ C[#]m⁷/B D[△]/B E⁷/B

9 Bm⁷ C[#]+/B D[△]/B F[△]^{#5}/B

Cool modulations (mi bémol)

B. Scherrer

Sheet music for a solo instrument, likely guitar, in 4/4 time and F#m9 key signature. The music consists of eight staves of musical notation with various chords and performance markings.

1. **Staff 1:** F#m9. Measures 1-4. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10.

2. **Staff 2:** D△9. Measures 5-8. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10.

3. **Staff 3:** Measures 9-12. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10.

4. **Staff 4:** Measures 13-16. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10.

5. **Staff 5:** Em. Measures 17-20. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10. Measure 20: 1. 2. 3. 4. 5. 6. 7. 8. 9.

6. **Staff 6:** F#m9. Measures 21-24. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10.

7. **Staff 7:** C#m9. Measures 25-28. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10.

8. **Staff 8:** Em. Measures 29-32. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10.

9. **Staff 9:** D△9. Measures 33-36. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10.

Coucher de soleil (derrière un volet bloqué) (mi bémol)

B. Scherrer

A Bm⁷
p

5 Bm⁷ A[△]

9 C[△] G[△]

13 F[△] 9

B Cm⁷ B_b[△]

17 Cm⁷ B_b[△]

21 C[△] G[△]

25 F[△]

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

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

Dans ta F.A.C.E. ! (mi bémol)

B. Scherrer

3/8

4

7

10

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17

D \triangle F#m⁷ A \triangle

C#m⁷ D \triangle F#m⁷

A \triangle C#⁷#⁵ C#⁷#⁵

D \triangle F#m⁷ B⁷b⁹/D \sharp

D \triangle C#m⁷ D \triangle B⁷b⁹/D \sharp

E^{sus4} D \triangle B⁷ B⁷

1 2

1 2

4

Danse de (la fin de) l'abondance (mi bémol)

B. Scherrer

A

1 C[△] B⁷ B_b[△] A⁷

5 C[△] B⁷ B_b[△] A⁷

9 C[△] B⁷ B_b[△] A⁷

13 C[△] B⁷ B_b[△] A⁷

B

17 Eb[△] F⁶ F#° Gm

21 Eb[△] F⁶ F#° Gm

25 Eb[△] F⁶ F#° Gm

29 1. G#^{7 sus2}

33 2. G#^{7 sus2}

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

B. Scherrer

1 A A^{sus2} F^{sus2} D^{sus2} C^{6 sus2}

5 A^{sus2} F^{#7 sus2} D^{sus2} B^{sus2}

9 C^{#m9} Bm⁹

13 C^{#m9} G^{sus2}

17 B F^{7 sus4} E_b Dm^{7 #5} C[#]△⁶

21 F^{7 sus4} E_b Dm^{7 #5} C[#]△⁶

25 C^{7 sus4} B_b⁹ G^{#sus2} Gm^{7 #5}

29 Solos C△ D[#]△

37 C△ D[#]△

45 D^{#m7} C[#]△

53 C A^{sus2} 3 F^{sus2} 3 D^{sus2} 3 C^{6 sus2}

55 A^{sus2} 3 F^{#7 sus2} 3 D^{sus2} 3 B^{sus2}

Ete 2001 (mi bémol)

B. Scherrer

A Am⁹ Dm⁷ F[△] D#⁹⁷

5 E⁷ F[△] Dm⁷ E⁷

8 **B** A[△] D[△] F#m⁷ E⁷

12 D#⁰ D[△] C#m⁷ D[△] B⁰⁷ C#m⁷ D[△] B⁰⁷

16 **C** C[△] F[△] Fm⁷ Bb⁷

20 C⁷ E⁷ D F#m C#F

24 **D** A[△] D[△] F#m⁷ E⁷

28 F[△] Dm⁷ E⁷ F[△] Dm⁷ E⁷

30 F[△] Dm⁷ E⁷ Am⁹

Joie & bonheur (mi bémol)

B. Scherrer

4/4 time, A major

Upper Voice Chords:

- Measures 1-4: A
- Measures 5-13: F#m, F, A, Am⁷
- Measures 14-21: Dm, G⁷, C[△], F[△]
- Measures 22-29: Dm, D#m^{6 b5}, E⁷, Dm, G⁷, C[△], F[△]
- Measures 30-33: B⁷, B^{7 #5}, E⁷, A
- Measures 34-37: Am⁷
- Measures 38-41: F#m, F, A

Basso Chords:

- Measures 30-33: A
- Measures 34-37: Am⁷
- Measures 38-41: F#m, F, A

Kronembourg-Virus Valse (mi bémol)

B. Scherrer

1 A C[#]m⁷ B A[△]

5 C[#]m⁷ B A[△]

9 C[#]m D[#]^o E[△] G[#]m

13 A[△] 1. 2.

18 B Em D[#]^o

22 Dm E⁷

26 Am A[#][△]

30 E⁷

La demoiselle de Montréal (mi bémol)

Bruno Scherrer

A

1 Bm⁷ E⁷ A[△]
5 Bm⁷ E⁷ A[△]
9 C[♯] F[♯] Bm⁷ Dm

B

13 A F⁶ G⁶ A F⁶ G⁶

C

19 Dm⁷ G⁷ C[△] F[△]
23 B⁰ E⁷ Am⁷ A⁷
27 Dm⁷ G⁷ C[△] F[△]
31 B⁰ E⁷

A'

35 Bm⁷ E⁷ A[△]
39 Bm⁷ E⁷ A[△]
43 C[♯] F[♯] Bm⁷
47 B⁰ B_b⁷ A[△] A[△]
51 B⁰ B_b⁷ A[△]

La laïcité, c'est ça ! (mi bémol)

B. Scherrer

1 D E E# F#m

5 D E E# F#m

9 D D# E E#

13 F#m F#/A# Bm

17 Em/Fx Bm/F# C#7/E# Em

21 Em/Fx Bm/F# C#7/E# F#sus4 F#

25 D#m G# D#m G#

29

D[#]m G[#] E[△]

33

Cm B_b/D E_b F

37

Cm B_b/D E_b F

41

D E F^o F[#]m

45

D E F[#]m

La naine des neiges (mi bémol)

B. Scherrer

A

6

10 C♯m B/C♯ C♯m B/C♯ C♯m

14 **B** C♯m⁷ A△ B⁷ E△

18 C♯m⁷ A△ B⁷ E△

22 A△ D♯∅ E△ E△

26 **1** A△ D♯∅ G♯⁷

30 **2** A△ D♯∅ B^{6 sus4} B+ B

La revanche du triton (mi bémol)

B. Scherrer

Sheet music for 'La revanche du triton' (mi bémol) by B. Scherrer. The music is arranged for two staves, featuring a treble clef and a key signature of one sharp (F#). The music is in 3/4 time. The chords and measures are as follows:

- Measures 1-4: Am⁹, E♭△, F△, G△
- Measures 5-8: Am⁹, E♭△, F△, C△
- Measures 9-12: Em, Em△/E♭, Em⁷/D, Em⁶/C♯
- Measures 13-16: C△, E♭△, F△, G△

The music consists of two staves of musical notation. The top staff uses a treble clef and the bottom staff also uses a treble clef. The key signature is one sharp (F#). The time signature is 3/4. The music is divided into measures by vertical bar lines. Chords are indicated above the staff. Measure numbers are placed to the left of the staves. The notation includes various note heads, stems, and rests, typical of a piano or guitar score.

Blues du con fini (mi bémol)

B. Scherrer

6/8 time, treble clef, key of A major (two sharps).

Chords and measures:

- 1-4: A△, C#m⁷, F#△, F#⁷
- 5-8: Bm⁷, E⁷, A△, A⁷
- 9-12: D△, D#^{o7}, A/E, C#⁷/F
- 13-16: F#m⁷, B⁷/D#, Bm⁹, E+
- 17-20: A△, C#m⁷, F#△, F#⁷
- 21-24: Bm⁷, F#⁷/A#, D△⁹, Dm
- 25-28: A, C#+/F, F#m, B⁷/D#
- 29-32: Bm⁹, E+, A△⁹

Le Marché Turc (mi bémol)

Raoul Petite (Têt de Kran, 1995) / Mozart

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Le meilleur est à venir (mi bémol)

B. Scherrer

A Dm⁹ F^{6 10} G⁹ C⁷

5 Dm⁹ F^{6 10} G⁹ B_♭[△]

9 Dm⁹ F^{6 10} G⁹ C⁷

13 Dm⁹ F^{6 10} G⁹ B_♭[△]

B

17 C G/B Gm/B_♭ A⁷

21 Gm⁷ F^{6 10} A^{7/E} A⁷

25 B_♭ A^{7♯⁵} G_#^⁹ A⁷

29 Gm⁷ F^{6 10} A^{7/E} D_#^{△⁵}

35 **C (contre-chant)** Dm⁹ F^{6 10} G⁹ C⁷

39 Dm⁹ F^{6 10} G⁹ B_♭[△]

<< Light inside the body >> (mi bémol)

B. Scherrer

3 A E/A G/A D/A

5 Dm/A A B/A E⁷/A E⁷

9 A E/A G/A D/A

13 Dm/A A B/A E⁷

17 C B_b/C F/C G⁵/C

21 Gm⁶/C D/C F/C G⁷/C

25 C B_b/C F/C G⁵/C

29 Gm⁶/C D/C F/C

33 Am/E F D⁷/F[♯] G

37 E/G[♯] Am F[♯]⁷/A_b Bm

41 C A⁷/C[♯] D⁷ D⁵⁷

45 Em E⁷

Liquide (mi bémol)

B. Scherrer

A

F#m D[△] F#m D[△]

3 F#m D[△] F#m D[△]

5 D#^o G# Bm C#⁷

8 F#m D[△] 1. F#m D[△] 2. F#m D[△]

B

11 C#m⁹ Em⁹ C[△] F[△]

15 C#m⁹ Em⁹ C[△] F[△]

19 G A B

Marche (mi bémol)

B. Scherrer

A A E/A D/A E/A A

F#m E/F# D/F# A/F#

11 Am/F G/F F△ G/F

15 C△

19 Bb△

23 F△

53 Bb△

57 Bb△

61 Eb△

65 F#△

69 E△ E⁷

Mineur/Majeur (mi bémol)

B. Scherrer

Am⁷ G^{#m⁷} G^{6 sus4} F^{#0}
F△ D^{#7} E+ E⁷
F△ A^{△9} F△ A
B_b△ B⁰⁷ E⁷
A^{△9} E^{7/G#} G^{sus2}
D/F[#] F^{6 sus4} F+ E⁶ E⁷ A

Nouveau Morceau (mi bémol)

B. Scherrer

1 F#⁷

5 G△

9 F#m C#/G# A B⁷

13 Em⁷ B⁷ Em⁷ F#⁷

17 Bm⁷ C△ A#⁰⁷ G△

21 Em⁷ F#⁷

25 Em⁷ F#m⁷ F△ D#△ C#△ F△

Oblivion (mi bémol)

A. Piazzola, arr. B. Scherrer

A1

Em Em[△] Em⁷ Em[△]

5 Em Em[△] Em⁷ Em⁶

9 Am⁷ D⁷ G[△] C[△] F#[△] B⁷

13 Em Em[△] Em⁷ Em⁶

17 B⁰ E⁷ Am⁷

21 F#[△] B⁷ Em Em/D

25 F#^{7/C#} B⁷ Em

29 **B** Am⁷ D⁷ G[△] C[△]

37 1 F#⁰ B⁷ Em Em[△] E⁷

45 2 F#⁷ B⁷ Em Em[△] Em⁷ Em[△]

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

Trad. stade de foot manif / Arr. B Scherrer

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

Ou-dé-a, Casse-toi-d'là ! (mi bémol)

B. Scherrer

Basse sur A

Basse sur A

9 F#^{m7} D[△] Bm⁷ F#^{m7} D[△] Bm⁷

9 F#[△] G#^{m7/F#} A#^{m7/F#} B^{△/F#} C#^{sus4} C#⁷

5 **A** F#^{m7} D[△] Bm⁷

5 F#^{m7} D[△] Bm⁷

9 F#[△] G#^{m7/F#} A#^{m7/F#} B^{△/F#}

13 C#^{sus4} C#⁷ 1 2

18 **B** D#⁷ G#^{m7} C#^{sus4} C#⁷ F#[△]

22 D#⁷ G#^{m7} C#^{sus4} C#⁷ F#[△]

26 A#⁷ D#^{m7} G#⁷

30 C#^{sus4} C#⁷

Perdre son temps (mi bémol)

B. Scherrer

4/4

1 A^{sus4} B_b[△] C⁶ B_b[△]

5 A^{sus4} B_b[△] C⁶ Dm⁷

Em⁷ F[△] G G[♯]

9

13 A^{sus4} B_b[△] C⁶ B_b[△]

F[△] F[♯] G⁶ G[♯]

17

21 Am⁷ B_b[△] F[△] E⁷

7/8

25 A^{sus4} B_b[△] C⁶ B_b[△]

29 A^{sus4} B_b[△] C⁶ Dm⁷

Em⁷ F[△] G G[♯]

33

37 A^{sus4} B_b[△] C⁶ B_b[△]

F[△] F[♯] G⁶ G[♯]

41

45 Am⁷ B_b[△] F[△] E⁷

3/4

49 A^{sus4} B_b[△] C⁶ B_b[△]

2

53 A^{sus4} B_b[△] C⁶ Dm⁷
Em⁷ F[△] G G[♯]

57

61 A^{sus4} B_b[△] C⁶ B_b[△]
F[△] F[♯] G⁶ G[♯]

65

69 Am⁷ B_b[△] F[△] E⁷

53

57

61

65

69

Planète Ça tourne (mi bémol)

B. Scherrer

A

1 Bm⁹ D^Δ E⁷ Bm⁹ D^Δ E⁷

7 Bm⁹ D^Δ E⁷ Bm⁹ D^Δ E⁷

B

13 B^Δ G♯m⁷ F♯⁷ B^Δ G♯m⁷ F♯⁷

19 B^Δ G♯m⁷ F♯⁷ B^Δ B^Δ

C

24 E♭^Δ Cm⁷ B♭⁷ E♭^Δ Cm⁷ B♭⁷

30 E♭^Δ Cm⁷ B♭⁷ E♭^Δ E♭^Δ

Pour Juliette (partie II) (mi bémol)

B. Scherrer

1 C△ Dm⁷ Em⁷ Dm⁷

4 C△ Dm⁷ Em⁷ Dm⁷

7 F△ Em⁷ Dm⁷ A⁹/C♯

10 Dm⁷ Em⁷ F△ G⁷

Pour Manu (mi bémol)

B. Scherrer

The image shows a musical score for a solo instrument, possibly a flute, consisting of 14 staves of music. The music is in 3/4 time and is written in a treble clef. The key signature changes frequently, indicated by a mix of sharps and flats. The score includes various dynamics such as forte (f), piano (p), and accents. Articulations like staccato dots and slurs are also present. The music is divided into measures by vertical bar lines. The first staff begins with an A dynamic. The second staff starts with a C#m7 dynamic. The third staff begins with a D dynamic. The fourth staff starts with an F#m7 dynamic. The fifth staff begins with an A dynamic. The sixth staff begins with a B7 dynamic. The seventh staff begins with a B7 dynamic. The eighth staff begins with an F#m7 dynamic. The ninth staff begins with a G# dynamic. The tenth staff begins with an A dynamic. The eleventh staff begins with a B7 dynamic. The twelfth staff begins with a B7 dynamic. The thirteenth staff begins with a B7 dynamic. The fourteenth staff begins with a C# dynamic. The fifteenth staff begins with a C# dynamic. The sixteenth staff begins with a G# dynamic. The seventeenth staff begins with an A# dynamic. The eighteenth staff begins with a B dynamic. The nineteenth staff begins with a C# dynamic. The twentieth staff begins with an A dynamic. The twenty-first staff begins with a C#m7 dynamic. The twenty-second staff begins with a D dynamic. The twenty-third staff begins with an A dynamic. The twenty-fourth staff begins with a B7 dynamic. The twenty-fifth staff begins with a C# dynamic. The twenty-sixth staff begins with a C# dynamic. The twenty-seventh staff begins with a G# dynamic. The twenty-eighth staff begins with an A# dynamic. The twenty-ninth staff begins with a B dynamic. The thirtieth staff begins with a C# dynamic. The thirty-first staff begins with an A dynamic. The thirty-second staff begins with a C#m7 dynamic. The thirty-third staff begins with a D dynamic. The thirty-fourth staff begins with an A dynamic. The thirty-fifth staff begins with a C#m7 dynamic. The thirty-sixth staff begins with a D dynamic. The thirty-seventh staff begins with an A dynamic. The thirty-eighth staff begins with a B7 dynamic. The thirty-ninth staff begins with a B7 dynamic. The forty-th staff begins with a F# dynamic. The forty-first staff begins with an A dynamic. The forty-second staff begins with a B7 dynamic. The forty-third staff begins with a B7 dynamic. The forty-fourth staff begins with a F# dynamic. The forty-fifth staff begins with a G# dynamic. The forty-sixth staff begins with an A dynamic. The forty-seventh staff begins with a B7 dynamic.

Prog-to-log 2000 (mi bémol)

B. Scherrer

1 Am G/A

2 - - -

3 F/A Am G/A F/A Em/A

4 - - -

5 C Bb/C

6 - - -

7 F/C C Bb/C F/C G/C

8 - - -

9 Am G/A

10 - - -

2

11 F/A Em/A

The musical score is divided into two staves. The top staff, in F/A, features a melody of eighth and sixteenth notes. The bottom staff, in Em/A, provides harmonic support with eighth and sixteenth notes. The music begins with a measure of eighth notes followed by a measure of sixteenth notes. The key signature changes to Em/A, indicated by a sharp sign on the staff, and the music continues with a mix of eighth and sixteenth notes.

Quettehou Montchaton ? Saint-Vaast ? (mi bémol)

B. Scherrer

Thème

Am⁹

5 Eb[△]

10 D♯m⁹

14 A[△]

19 Solos Am⁹

23 Eb[△]

27 D♯m⁹

31 A[△]

Rencontre du 3ème type (pour Bertrand) (mi bémol)

B. Scherrer

A D[△] Em⁷ F#m⁷ G[△]
5 E⁷/G#[△] A⁷ A#^{o7} Bm⁷
9 C[△] G[△] A^{sus4} A⁷
13 B Am⁷ E/G#[△] Gm⁷ D/F#[△]
17 1 F⁶ Am/E D#^{o7} E⁷
21 2 F⁶ Am/E B^o B^{b7} A⁷
25 A' D[△] Em⁷ F#m⁷ G[△]
29 E⁷/G#[△] A⁷ A#^{o7} Bm⁷
33 C[△] G[△] A^{sus4} A⁷

Rendez-vous à la Cascade de la Pissoire (mi bémol)

B. Scherrer

A C \triangle Dm 7 Em 7 D \sharp m 7

5 Dm 7 1 G 7 2 G 7

11 E 7 Am 7

15 D 7 G 7

19 A' C \triangle Dm 7 Em 7 D \sharp m 7

23 Dm 7 1 G 7 2 G 7

29 E 7 Am 7

33 D 7 G 7

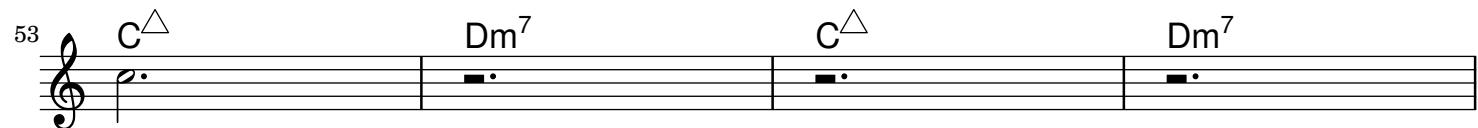
37 B F \triangle Em 7

41 Dm 7 C \triangle C \sharp 0

45 F \triangle Em 7 D \sharp m 7

49 Dm 7 G 7

2



Risas de Bolivia (mi bémol)

Trad. Bolivie, Arr. B. Scherrer

A

Bm⁷ C#m⁷/F# D[△]/B C#m⁷/F# Bm⁷ C#m⁷/F#

5 D[△] C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷

9 G A⁷ D[△] Em⁷ F#m⁷

12 Bm⁷ Bm⁷ C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷

16 G[△] D[△] F#m⁷ Bm⁷ G[△] D[△] F#m⁷ Bm⁷

20 F#m⁷ Bm⁷ F#m⁷ Bm⁷ F#m⁷ Bm⁷ F#m⁷ Bm⁷ Bm⁷

25 Solos Bm⁹ F#m Bm⁹ F#m Bm⁷ C#m⁷/F# D[△]/B C#m⁷/F#

29 B Bm⁷ Bm Bm[△]/A# Bm⁷/A Bm⁶/G# G[△] F#m⁷

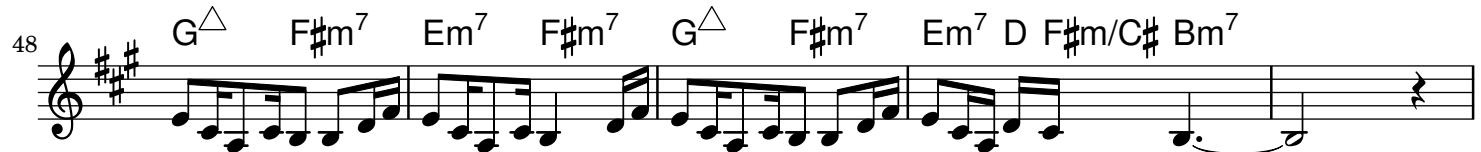
33 Em D F#m/C# Em D F#m/C# Bm D F#m/C#

36 Bm G[△] G[△]/F# Em⁷ D F#m/C# Bm⁷ F#⁷/A# F#⁷ F#⁷/A#

40 Bm⁷ Bm⁷ D F#m/C# Bm D F#m/C# Bm

44 G[△] G#⁰ A G#⁰ G[△] G#⁰ A G#⁰





Rêverie (mi bémol)

B. Scherrer

1 E⁷ C[△] E⁷ C[△] 3 E⁷ C[△]

5 E⁷ C[△] E⁷ C[△] 1. 2.

10 F[△] F#m⁷

14 G⁶ G⁶

18 C[△] C#m⁷

22 D⁶ D⁶

26 E⁷ C[△] E⁷ C[△]

30 E⁷ C[△] E⁷ C[△]

Saint Thomas 5/8 (mi bémol)

Sonny Rollins, Arr. BS

Musical score for 'Saint Thomas 5/8 (mi bémol)' featuring two staves of 5/8 time. The score includes measure numbers 1 through 13, chords, and measure endings. The first staff (treble clef) starts with an A⁶ chord. The second staff (bass clef) starts with an A⁶ chord. Measures 5 through 8 show a repeating pattern of A⁶ chords. Measure 9 begins with an A⁶ chord, followed by a C[#]m⁷ chord, and then an F[#]7 chord. Measures 13 through 16 show a progression of chords: Bm⁷, E⁷, A⁶, A⁷/C[#], D⁶, D[#]⁰, and E⁷. Measure endings are indicated by numbers 1, 2, and 3.

1 A⁶ A⁶ A⁶ A⁶
2 A⁶ A⁶ A⁶ A⁶
3 A⁶ A⁶ C[#]m⁷ F[#]7
4 A⁶ A⁶ C[#]m⁷ F[#]7
5 A⁶ A⁶ A⁶ A⁶
6 A⁶ A⁶ A⁶ A⁶
7 A⁶ A⁶ A⁶ A⁶
8 A⁶ A⁶ A⁶ A⁶
9 A⁶ - C[#]m⁷ F[#]7
10 A⁶ - C[#]m⁷ F[#]7
11 Bm⁷ E⁷ A⁶ A⁷/C[#] D⁶ D[#]⁰ E⁷
12 Bm⁷ E⁷ A⁶ A⁷/C[#] D⁶ D[#]⁰ E⁷
13 Bm⁷ E⁷ A⁶ A⁷/C[#] D⁶ D[#]⁰ E⁷
14 Bm⁷ E⁷ A⁶ A⁷/C[#] D⁶ D[#]⁰ E⁷
15 Bm⁷ E⁷ A⁶ A⁷/C[#] D⁶ D[#]⁰ E⁷
16 Bm⁷ E⁷ A⁶ A⁷/C[#] D⁶ D[#]⁰ E⁷

Samba Calor-é-a (mi bémol)

B. Scherrer

Sheet music for Samba Calor-é-a (mi bémol) in 4/4 time, treble clef, with a key signature of two sharps. The music consists of six staves of music, numbered 1 through 11. The chords indicated are Am⁷, D⁷, Am⁷, D⁷, C#m⁷, F#⁷, C#m⁷, F#⁷, C[△], F⁷, A[△], D[△], A[△], D[△], A[△], D[△], F^{△ 9}, F^{△ 9}.

Sheet music for Samba Calor-é-a (mi bémol) in 4/4 time, treble and bass clefs. The music consists of two staves, numbered 1 through 3. The top staff is in G/A and the bottom staff is in F/A. The chords indicated are G/A, F/A, Em^{7/A}, Am⁷.

Samba Lek' (mi bémol)

B. Scherrer

A Em⁷ F#m⁷
5 Em⁷ F#m⁷
9 F[△] Eb[△]
13 D^{△9} D^{△9}
17 **B** C#m⁷ Bm⁷
21 C#m⁷ Bm⁷
25 C[△] Bb[△]
29 F^{△9} F^{△9}

Samba ni chaussettes (mi bémol)

B. Scherrer

A

1 E D \triangle E D \triangle

5 E D \triangle E D \triangle

9 C B \flat \triangle C B \flat \triangle

13 G \sharp F \sharp G \sharp F \sharp

17 E D \triangle E D \triangle

21 **B** C \triangle Gm F \triangle 9 F Fm \triangle Fm 7

25 Em 7 Em 6 A 0 A 07 Dm 7 G $+$

29 C \triangle Gm F \triangle 9 F Fm \triangle Fm 7

33 Am 7 D 7 F \triangle Fm 7

Samedi matin, entre l'avant et l'après (mi bémol)

B. Scherrer

A

1 Dm⁷ 2 E_b[△] 3 Dm⁷ 2 E_b[△]

5 Dm⁷ 2 E_b[△] 3 Dm⁷ 2 E_b[△]

9 Dm⁷ E_b[△] Dm⁷ E_b[△]

13 Dm⁷ E_b[△] Dm⁷ E_b[△]

17 B_b/C B_b F/A G[#] Gm D/F[#] Fm

21 B (Solo 1)

24 Dm⁷ E_b[△] Dm⁷ E_b[△]

C (Solo 2)

28 Em⁷ F[△] F[#]m⁷ G[△]

36 C[△] C[#]m⁷ D[△] D[#]o⁷

Satirieke (mi bémol)

B. Scherrer

A Em⁹ Dm⁹ Em⁹ Dm⁹

5 Em⁹ Dm⁹ Em⁹ Dm⁹

9 Em⁹ Dm⁹ Em⁹ Dm⁹

13 **B** C[△] D[△] Em⁷ G[△] G⁶ G

17 Em Em/E♭ Em/D C[△]

21 **A'** Em⁹ Dm⁹ Em⁹ Dm⁹

25 Em⁹ Dm⁹ Em⁹ Dm⁹

29 Em⁹ Dm⁹ Em⁹ Dm⁹

33 **C** C[△] G[♯]

37 C[△] A^{♯7} D^{♯7}

Valse pour Zélie (mi bémol)

B. Scherrer

A Am⁷ D⁷ Am⁷ D⁷

5 Am⁷ D⁷ Am⁷ D⁷

9 G[△] C[△] G[△] C[△]

13 G[△] C[△] Cm⁷ B⁷

33 **B** F[△] C[△] F[△] C[△]

37 F[△] C[△] B_b E⁷

41 Dm⁷ E⁷ Dm⁷ E⁷

45 **C** A[△] Dm⁷ A[△] D[△]

49 A[△] G#⁷ C# C#

53 F#m⁷ E D#ø D△

57 Bm⁷ C#m⁷ D△ E⁷

61 **D** A \triangle Dm 7 A \triangle D \triangle

69 Am 7 Dm 7 A \triangle D \triangle

Without mi (mi bémol)

B. Scherrer

1 Am⁷ D⁷
5 Dm⁷ E⁷ Am⁹
9 C#⁷ F#⁷
13 B⁷ E⁷
17 Am⁷ D⁷
21 Dm⁷ E⁷ Am⁹

Wuhan connect (mi bémol)

B. Scherrer

1 A⁹ A^{9⁵⁹} A^{6⁹} A^{9⁵⁹}
5 A⁹ A^{9⁵⁹} A^{6⁹} A^{9⁵⁹}
9 C#⁹ C#^{9⁵⁹} C#^{6⁹} C#^{9⁵⁹}
13 C#⁹ C#^{9⁵⁹} C#^{6⁹} C#^{9⁵⁹}
17 F⁹ F^{9⁵⁹} F^{6⁹} F^{9⁵⁹}
21 F⁹ F^{9⁵⁹} F^{6⁹} F^{9⁵⁹}

Zarbi (mi bémol)

B. Scherrer

3/4 time signature, key of B major (two sharps). The music consists of two staves. The top staff starts with Bm⁷, followed by Dm⁷, G#[△], and Eb[△]. The bottom staff starts with Gm⁷, followed by Bb[△], C#[△], and G#[△]. The lyrics are: Zarbi mi bémol, Zarbi mi bémol, Zarbi mi bémol, Zarbi mi bémol.