

# Agent 000 (si bémol)

B. Scherrer

A musical score for Agent 000 (si bémol) consisting of four staves of music. The music is in 5/4 time, with a key signature of one flat. The first staff starts with a Dm<sup>9</sup> chord. The second staff begins at measure 5 with an E♭△ chord. The third staff starts at measure 9 with a Gm<sup>7</sup> chord. The fourth staff begins at measure 13 with an F△ chord. Measures 1 through 4 are shown in the first staff, measures 5 through 8 in the second, measures 9 through 12 in the third, and measures 13 through 16 in the fourth.

Detailed description: The musical score is arranged in four staves. Staff 1 (measures 1-4) starts with a Dm<sup>9</sup> chord. Staff 2 (measures 5-8) starts with an E♭△ chord. Staff 3 (measures 9-12) starts with a Gm<sup>7</sup> chord. Staff 4 (measures 13-16) starts with an F△ chord. The music uses eighth and sixteenth note patterns with various rests. Measure numbers 1, 5, 9, and 13 are explicitly marked on the left side of the staves.

# Balade (partie 2) (si bémol)

B. Scherrer

F#m<sup>11</sup>

A<sup>△</sup>

D<sup>△</sup>9

F#m<sup>11</sup>

1. 2.

F#m<sup>11</sup>

Bm<sup>7</sup>

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

F#m<sup>11</sup>

E<sup>7</sup>

D<sup>△</sup>

Bm<sup>9</sup>

Bm<sup>7</sup>

F#sus4

F#m<sup>7</sup>

B<sup>7</sup>

Bm<sup>7</sup>

F#sus4

F#m<sup>7</sup>

B<sup>7</sup>

Bm<sup>7</sup>

# Blues (si bémol)

B. Scherrer

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

# Boléro malgré lui (si bémol)

B. Scherrer

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

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

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

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

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

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

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

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

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

# Bolerototo (si bémol)

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3/4

D<sup>7</sup>

C<sup>△</sup>

D<sup>7</sup>

G<sup>△</sup>

1. D<sup>7</sup>

2. F<sup>△</sup>

F<sup>7</sup>

B<sub>b</sub><sup>△</sup>

A<sub>b</sub><sup>△</sup>

E<sub>b</sub><sup>△</sup>

A<sub>b</sub><sup>△</sup>

B<sup>△</sup>

A<sup>△</sup>

A<sup>7</sup>

3/4

9

21

29

37

# Bras cassé (si bémol)

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D<sup>△</sup>

G<sup>△</sup>

B<sub>b</sub><sup>△</sup>

C

D<sup>△</sup>

3 3

1 2

10

Gm<sup>7</sup>

C<sup>7</sup>

F<sup>△</sup>

E<sup>7</sup>

14

Am<sup>7</sup>

G#<sup>△</sup>

C<sup>△</sup>

1 2

C#<sup>o</sup>

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

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**A**

1 F $\triangle$

5 F $\triangle$

9 Gm $^7$

13 Gm $^7$

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

21 Ab $\triangle$

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

H. Purcell (arr. BS)

**Intro**

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

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

**A**

Dm B♭/D E°/D A<sup>7/C♯</sup>

What power are you who from be -

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

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

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

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

**B**

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

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

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

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

**C**

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

I can scar - cely move or draw my

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

breath can scar - cely move or draw my breath Let

**D**

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

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

C♯<sup>7</sup> B° A<sup>7</sup> Dm

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

# Chasse à l'homme (si bémol)

B. Scherrer

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

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

9 Em<sup>7</sup>      F#+/E      G<sup>△</sup>/E      B<sup>△</sup>#5/E

**B (Swing)**

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

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

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

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

**Basse**

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

9 Em<sup>7</sup>      F#+/E      G<sup>△</sup>/E      B<sup>△</sup>#5/E

# Cinq à sept (si bémol)

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

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

# Cool modulations (si bémol)

B. Scherrer

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

- Staff 1:** Key signature: B major (two sharps). Modulation: Bm⁹. Measures 1-4.
- Staff 2:** Key signature: G major (one sharp). Modulation: G△⁹. Measures 5-8.
- Staff 3:** Key signature: B major (two sharps). Measures 9-10.
- Staff 4:** Key signature: F#m⁹ (one sharp). Measures 11-14.
- Staff 5:** Key signature: A major (no sharps or flats). Modulation: Am. Measures 15-16. Includes a bracketed section labeled "1." and "2.".
- Staff 6:** Key signature: B major (two sharps). Modulation: Bm⁹. Measures 17-20.
- Staff 7:** Key signature: F#m⁹ (one sharp). Measures 21-24.
- Staff 8:** Key signature: A major (no sharps or flats). Modulation: Am. Measures 25-28.
- Staff 9:** Key signature: G major (one sharp). Modulation: G△⁹. Measures 29-32.

Measure numbers are present on the left side of each staff: 1, 5, 10, 13, 17, 22, 26, 30, and 34. The music includes various note heads, stems, and rests, with some notes connected by horizontal lines. Measure 17 features a bracketed section labeled "1." and "2.". Measures 10 and 22 have a key change indicator (B major) above the staff. Measures 13 and 26 have a key change indicator (F#m⁹) above the staff. Measures 17 and 30 have a key change indicator (Am) above the staff. Measures 22 and 26 have a key change indicator (Bm⁹) above the staff. Measures 34 has a key change indicator (G△⁹) above the staff.

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

B. Scherrer

The musical score consists of two staves of music. The top staff starts at measure 1 with a key signature of one sharp (F#), a time signature of 3/4, and dynamic **p**. It features a section labeled **A** with chords Em<sup>7</sup>, D<sup>△</sup>, Em<sup>7</sup>, D<sup>△</sup>, F, C<sup>△</sup>, and B<sup>△</sup> (with a 9th note). The bottom staff begins at measure 13 with a key signature of one sharp (F#), a time signature of 2/4, and dynamic **mf**. It features a section labeled **B** with chords Fm<sup>7</sup>, E<sup>△</sup>, Fm<sup>7</sup>, E<sup>△</sup>, F<sup>△</sup>, C<sup>△</sup>, and B<sup>△</sup>. Both staves conclude with a double bar line and repeat dots.

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

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

# Croisière sur le Styx (si bémol)

B. Scherrer

**A**

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

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

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

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

**B**

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

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

**C**

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

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

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

# Dans ta F.A.C.E. ! (si bémol)

B. Scherrer

Musical score for 'Dans ta F.A.C.E. !' in G major, 3/8 time. The score consists of four staves of music with various chords and measures. The chords labeled are: G<sup>△</sup>, Bm<sup>7</sup>, D<sup>△</sup>, F#m<sup>7</sup>, G<sup>△</sup>, Bm<sup>7</sup>, D<sup>△</sup>, 1 F#<sup>7</sup> #5, 2 F#<sup>7</sup> #5, G<sup>△</sup>, Bm<sup>7</sup>, E<sup>7</sup> b9/G#<sup>△</sup>, G<sup>△</sup>, F#m<sup>7</sup>, G<sup>△</sup>, E<sup>7</sup> b9/G#<sup>△</sup>, A<sup>sus4</sup>, 2 G<sup>△</sup>, E<sup>7</sup>, E<sup>7</sup>.

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

B. Scherrer

**A**

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

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

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

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

**B**

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

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

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

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

33 2 C#<sup>7 sus2</sup>

# Descente au Klezmeristan (si bémol)

B. Scherrer

## Intro

The musical score consists of five staves of music. The first staff starts with an intro section in Am/E, followed by a repeat sign and a blank staff. The second staff begins at measure 5 with E<sup>7</sup> b9, Am/E, and E<sup>7</sup>. The third staff begins at measure 9 with G#m/D#, D#, G#m/D#, and D#. The fourth staff begins at measure 13 with D#<sup>7</sup> b9, G#m/D#, and D#<sup>7</sup>. The fifth staff begins at measure 17 with Gm/D, D, Gm/D, and D. The sixth staff begins at measure 21 with D<sup>7</sup> b9, Gm/D, and D<sup>7</sup>.

Am/E      E      Am/E      E

E<sup>7</sup> b9      Am/E      E<sup>7</sup>

G#m/D#      D#      G#m/D#      D#

D#<sup>7</sup> b9      G#m/D#      D#<sup>7</sup>

Gm/D      D      Gm/D      D

D<sup>7</sup> b9      Gm/D      D<sup>7</sup>

**A**

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

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

**B**

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

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

**C**

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

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

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

B. Scherrer

**A**

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

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

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

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

**B**

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

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

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

**Solos**

F<sup>△</sup> G#<sup>△</sup>

F<sup>△</sup> G#<sup>△</sup>

G#m<sup>7</sup> F#<sup>△</sup>

**C**

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

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

# Emotion du petit bonhomme (si bémol)

B. Scherrer

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

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

# Ete 2001 (si bémol)

B. Scherrer

A Dm<sup>9</sup> Gm<sup>7</sup> B<sub>b</sub>△ G#<sup>07</sup>  
5 A<sup>7</sup> B<sub>b</sub>△ Gm<sup>7</sup> A<sup>7</sup>  
8 B D△ G△ Bm<sup>7</sup> A<sup>7</sup>  
12 F#m<sup>7</sup> G△ E<sup>07</sup> F#m<sup>7</sup> G△ E<sup>07</sup>  
16 F△ B<sub>b</sub>△ B<sub>b</sub>m<sup>7</sup> E<sub>b</sub><sup>7</sup>  
20 F<sup>7</sup> A<sup>7</sup> G Bm F#/<sub>B</sub><sub>b</sub>  
24 D△ G△ Bm<sup>7</sup> A<sup>7</sup>  
28 B<sub>b</sub>△ Gm<sup>7</sup> A<sup>7</sup> B<sub>b</sub>△ Gm<sup>7</sup> A<sup>7</sup>  
30 B<sub>b</sub>△ Gm<sup>7</sup> A<sup>7</sup> Dm<sup>9</sup>

# Joie & bonheur (si bémol)

B. Scherrer

The musical score consists of two staves. The top staff is in treble clef, 4/4 time, and D major (two sharps). The bottom staff is in bass clef, 4/4 time, and D major. The score includes lyrics in French and includes measures numbered 1 through 30. Chords indicated include D, Bm, B<sub>b</sub>, Dm<sup>7</sup>, Gm, C<sup>7</sup>, F△, B<sub>b</sub>△, G♯m<sup>6</sup>♭<sup>5</sup>, A<sup>7</sup>, E<sup>7</sup>, E<sup>7</sup>♯<sup>5</sup>, A<sup>7</sup>, D, and Bm.

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

5 Gm C<sup>7</sup> F△ B<sub>b</sub>△

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

14 Gm C<sup>7</sup> F△ B<sub>b</sub>△

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

22 D Dm<sup>7</sup>

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

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

# Kronembourg-Virus Valse (si bémol)

B. Scherrer

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

10 G<sup>#</sup><sup>o</sup> A<sup>△</sup> C<sup>#</sup>m D<sup>△</sup>

14 1. 2.

18 **B** Am G<sup>#</sup><sup>o</sup>

22 Gm A<sup>7</sup>

26 Dm D<sup>#</sup><sup>△</sup>

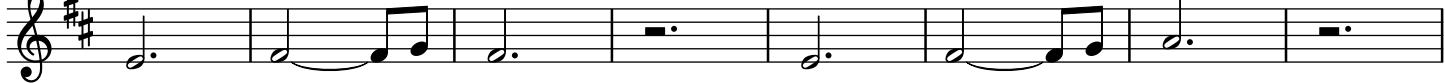
30 A<sup>7</sup>

The sheet music consists of six staves of musical notation for a single instrument. The key signature is one sharp (F#m7). The time signature is 2/4. The music is divided into sections labeled A, B, and various Roman numerals (1, 2, 3, 4) and Greek letters (alpha, beta, gamma). Chords indicated include F#m7, G#o, Am, Gm, Dm, and A7. Measure numbers are present at the beginning of some staves: 5, 10, 14, 18, 22, 26, and 30. Measure 14 contains two endings, 1 and 2, separated by a double bar line. Measure 18 starts with section B in Am. Measure 22 starts with Gm. Measure 26 starts with Dm. Measure 30 starts with A7.

# La demoiselle de Montréal (si bémol)

Bruno Scherrer

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

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

63



73



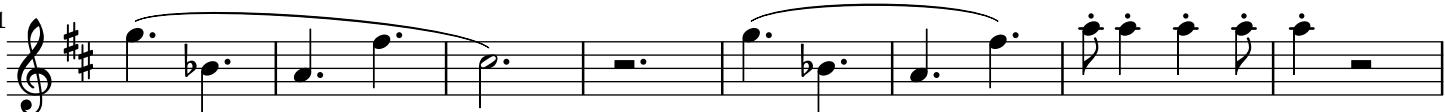
81



89



101



# La laïcité, c'est ça ! (si bémol)

B. Scherrer

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

**Staff 1:**

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

**Staff 2:**

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

29 G<sup>#</sup>m C# A<sup>△</sup>

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

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

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

45 G A Bm

# La naine des neiges (si bémol)

B. Scherrer

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

**Staff 1:**

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

**Staff 2:**

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

# La revanche du triton (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with a measure labeled Dm<sup>9</sup>, followed by measures with chords A♭△, B♭△, and C△. The bottom staff begins with a measure labeled Dm<sup>9</sup>, followed by measures with chords A♭△, B♭△, and F△. Measures 9 through 13 show harmonic progression from Am to Am<sup>6</sup>/F♯. The score is in 3/4 time.

1 Dm<sup>9</sup> A♭△ B♭△ C△

5 Dm<sup>9</sup> A♭△ B♭△ F△

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

13 F△ A♭△ B♭△ C△

# La révolte (si bémol)

Sébastien Faure (arrangement B. Scherrer)

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

The score includes the following chords and measures:

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

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

## La révolte (S. Faure)

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

(Refrain)

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

### **Refrain:**

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

(Refrain)

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

(Refrain)

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

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

(Refrain)

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

(Refrain)

# Blues du con fini (si bémol)

B. Scherrer

The musical score is composed of eight staves of music. The key signature is two sharps (G major). The time signature is common time (indicated by '8'). The vocal line includes the following chords:

- Measure 1: D<sup>△</sup>, F#m<sup>7</sup>, B<sup>△</sup>, B<sup>7</sup>
- Measure 5: Em<sup>7</sup>, A<sup>7</sup>, D<sup>△</sup>, D<sup>7</sup>
- Measure 9: G<sup>△</sup>, G#<sup>o7</sup>, D/A, F#<sup>7</sup>/B♭
- Measure 13: Bm<sup>7</sup>, E<sup>7</sup>/G#<sup>7</sup>, Em<sup>9</sup>, A+
- Measure 17: D<sup>△</sup>, F#m<sup>7</sup>, B<sup>△</sup>, B<sup>7</sup>
- Measure 21: Em<sup>7</sup>, B<sup>7</sup>/D#<sup>7</sup>, G<sup>△9</sup>, Gm
- Measure 25: D, F#+/B♭, Bm, E<sup>7</sup>/G#<sup>7</sup>
- Measure 29: Em<sup>9</sup>, A+, D<sup>△9</sup>

# Le Marché Turc (si bémol)

Raoul Petite (Têt de Kran, 1995) / Mozart

Musical score for "Le Marché Turc" in G major, 4/4 time, featuring two staves of piano music. The score includes various chords and key signatures, such as B♭m, Dm, Am, G, E♭, C♯, Cm, and A. Measure numbers 1 through 14 are indicated on the left side of the staves.

1 B♭m B♭m B♭m Dm  
5 Am Am Am 1 G 2 G  
10 E♭ C♯ E♭ C♯  
14 Cm A Cm 1 A 2 A

# Le meilleur est à venir (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with section A at measure 1, featuring chords Gm<sup>9</sup>, B<sub>b</sub><sup>6 10</sup>, C<sup>9</sup>, and F<sup>7</sup>. The bottom staff begins at measure 5 with Gm<sup>9</sup>, B<sub>b</sub><sup>6 10</sup>, C<sup>9</sup>, and E<sub>b</sub><sup>Δ</sup>. Both staves continue through measures 9, 13, and 17, with the bottom staff ending at measure 13. At measure 17, section B begins on the top staff with chords F, C/E, Cm/E<sub>b</sub>, and D<sup>7</sup>. The bottom staff continues with Cm<sup>7</sup>, B<sub>b</sub><sup>6 10</sup>, D<sup>7/A</sup>, and D<sup>7</sup> through measure 25. At measure 25, section C (contre-chant) begins on the bottom staff with G<sub>#</sub><sup>Δ b5</sup>. The top staff continues with E<sub>b</sub>, D<sup>7 #5</sup>, C<sup>#</sup><sup>o</sup>, and D<sup>7</sup>. Both staves end at measure 29. The bottom staff resumes at measure 35 with Gm<sup>9</sup>, B<sub>b</sub><sup>6 10</sup>, C<sup>9</sup>, and F<sup>7</sup>. The top staff ends at measure 39 with Gm<sup>9</sup>, B<sub>b</sub><sup>6 10</sup>, C<sup>9</sup>, and E<sub>b</sub><sup>Δ</sup>.

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

B. Scherrer

The musical score is composed of ten staves of music in 3/4 time, treble clef, and key of A major (two sharps). The chords are labeled below each staff:

- Staff 1: D, A/D, C/D, G/D
- Staff 2: Gm/D, D, E/D, A<sup>7</sup>/D, A<sup>7</sup>
- Staff 3: D, A/D, C/D, G/D
- Staff 4: Gm/D, D, E/D, A<sup>7</sup>
- Staff 5: F, E<sub>b</sub>/F, B<sub>b</sub>/F, C<sup>#5</sup>/F
- Staff 6: Cm<sup>6</sup>/F, G/F, B<sub>b</sub>/F, C<sup>7</sup>/F
- Staff 7: F, E<sub>b</sub>/F, B<sub>b</sub>/F, C<sup>#5</sup>/F
- Staff 8: Cm<sup>6</sup>/F, G/F, B<sub>b</sub>/F
- Staff 9: Dm/A, B<sub>b</sub>, G<sup>7</sup>/B, C
- Staff 10: A/C<sup>#</sup>, Dm, B<sup>7</sup>/D<sub>b</sub>, Em
- Staff 11: F, D<sup>7</sup>/F<sup>#</sup>, G<sup>7</sup>, G<sup>#7</sup>
- Staff 12: 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>o</sup> C# Em F#<sup>7</sup>

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

**B** F#<sup>m9</sup> Am<sup>9</sup> F<sup>△</sup> Bb<sup>△</sup>

15 F#<sup>m9</sup> Am<sup>9</sup> F<sup>△</sup> Bb<sup>△</sup>

19 C D E

# Marche (si bémol)

B. Scherrer

The sheet music consists of two staves, each with a treble clef and a key signature of one sharp (F#). The music is in common time.

**Staff 1 (Top Staff):**

- Measures 1-5: Key signature changes from F# to D (D major).
- Measure 6: Key signature changes to A/B (A major).
- Measure 7: Key signature changes to G/B (G major).
- Measure 8: Key signature changes to D/B (D major).
- Measure 9: Key signature changes to Dm/Bb (D minor).
- Measure 10: Key signature changes to C/Bb (C major).
- Measure 11: Key signature changes to Bb (B major).
- Measure 12: Key signature changes to C/Bb (C major).
- Measure 13: Key signature changes to F (F major).
- Measure 14: Key signature changes to E<sub>b</sub> (E major).
- Measure 15: Key signature changes to B<sub>b</sub> (B major).
- Measure 16: Key signature changes to A<sub>b</sub> (A major).
- Measure 17: Key signature changes to E<sub>b</sub> (E major).
- Measure 18: Key signature changes to A<sub>b</sub> (A major).
- Measure 19: Key signature changes to B<sub>b</sub> (B major).
- Measure 20: Key signature changes to A<sub>b</sub> (A major).
- Measure 21: Key signature changes to B<sub>b</sub> (B major).
- Measure 22: Key signature changes to A<sub>b</sub> (A major).
- Measure 23: Key signature changes to B<sub>b</sub> (B major).

**Staff 2 (Bottom Staff):**

- Measures 1-5: Key signature changes from F# to D (D major).
- Measures 6-10: Key signature changes to A/B (A major).
- Measures 11-15: Key signature changes to G/B (G major).
- Measures 16-20: Key signature changes to D/B (D major).
- Measures 21-25: Key signature changes to Dm/Bb (D minor).
- Measures 26-30: Key signature changes to C/Bb (C major).
- Measures 31-35: Key signature changes to Bb (B major).
- Measures 36-40: Key signature changes to C/Bb (C major).
- Measures 41-45: Key signature changes to F (F major).
- Measures 46-50: Key signature changes to E<sub>b</sub> (E major).
- Measures 51-55: Key signature changes to B<sub>b</sub> (B major).
- Measures 56-60: Key signature changes to A<sub>b</sub> (A major).
- Measures 61-65: Key signature changes to E<sub>b</sub> (E major).
- Measures 66-70: Key signature changes to A<sub>b</sub> (A major).
- Measures 71-75: Key signature changes to B<sub>b</sub> (B major).
- Measures 76-80: Key signature changes to A<sub>b</sub> (A major).
- Measures 81-85: Key signature changes to B<sub>b</sub> (B major).
- Measures 86-90: Key signature changes to A<sub>b</sub> (A major).
- Measures 91-95: Key signature changes to B<sub>b</sub> (B major).

Measure numbers are indicated on the left side of the staff, starting at 1 and increasing by 4 each measure. Measure 19 includes a bracketed "3" under the third measure. Measure 23 includes a double bar line. Measures 53-57 include a bracketed "B". Measures 61-65 include a bracketed "A". Measures 69-73 include a bracketed "A<sup>7</sup>".

# Mineur/Majeur (si bémol)

B. Scherrer

Detailed description of the musical score:

- Staff 1: Dm<sup>7</sup>, C#m<sup>7</sup>, C<sup>6 sus4</sup>, B<sup>Ø</sup>
- Staff 2: B<sub>b</sub><sup>△</sup>, G<sub>#</sub><sup>ø7</sup>, A+, A<sup>7</sup>
- Staff 3: B<sub>b</sub><sup>△</sup>, D<sup>△ 9</sup>, B<sub>b</sub><sup>△</sup>, D
- Staff 4: E<sub>b</sub><sup>△</sup>, E<sup>ø7</sup>, A<sup>7</sup>
- Staff 5: D<sup>△ 9</sup>, A<sup>7/C#</sup>, C<sup>sus2</sup>
- Staff 6: G/B, B<sub>b</sub><sup>6 sus4</sup>, B<sub>b+</sub>, A<sup>6</sup>, A<sup>7</sup>, D

# Moerci Doerien (si bémol)

B. Scherrer

## Theme

Dm<sup>7</sup> Dm<sup>6⁹/F</sup> Dm<sup>7</sup> Dm<sup>6⁹/F</sup> Dm<sup>7</sup> Dm<sup>6⁹/F</sup> Dm<sup>7</sup> Dm<sup>6⁹/F</sup>  
5 Dm<sup>7</sup> Dm<sup>6⁹/F</sup> Dm<sup>7</sup> Dm<sup>6⁹/F</sup> Dm<sup>7</sup> Dm<sup>6⁹/F</sup> Dm<sup>7</sup> Dm<sup>6⁹/F</sup>  
9 Fm<sup>7</sup> Fm<sup>6⁹/G♯</sup> Fm<sup>7</sup> Fm<sup>6⁹/G♯</sup> Fm<sup>7</sup> Fm<sup>6⁹/G♯</sup> Fm<sup>7</sup> Fm<sup>6⁹/G♯</sup>  
13 Dm<sup>7</sup> Dm<sup>6⁹/F</sup> Dm<sup>7</sup> Dm<sup>6⁹/F</sup> Dm<sup>7</sup> Dm<sup>6⁹/F</sup> Dm<sup>7</sup> Dm<sup>6⁹/F</sup>  
17 B+ Bb+ A+ Ab+ Dm<sup>7</sup> Dm<sup>6⁹/F</sup> Dm<sup>7</sup> Dm<sup>6⁹/F</sup>

## Pont/Solos

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

# Nouveau Morceau (si bémol)

B. Scherrer

1 B<sup>7</sup>

5 C△

9 Bm F#C#△ D E<sup>7</sup>

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

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

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

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

# Oblivion (si bémol)

A. Piazzola, arr. B. Scherrer

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

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

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

9

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

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

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

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

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

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

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

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

Trad. stade de foot manif / Arr. B Scherrer

N.C.

D<sup>△</sup>

Em<sup>7</sup>

F#m<sup>7</sup>

F#<sup>ø</sup> B<sup>7</sup>

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

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

B. Scherrer

## Basse sur A

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

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

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

**Guitar Line:**

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

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

# Perdre son temps (si bémol)

B. Scherrer

**4/4**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# Planète Ça tourne (si bémol)

B. Scherrer

The musical score consists of six staves of music, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is common time (indicated by '4'). The score includes lyrics in French and musical chords.

**Staff 1:** Chords Em<sup>9</sup>, G<sup>△</sup>, A<sup>7</sup>, Em<sup>9</sup>, G<sup>△</sup>, A<sup>7</sup>. The section ends with a repeat sign and a bracket labeled [A].

**Staff 2:** Chords Em<sup>9</sup>, G<sup>△</sup>, A<sup>7</sup>, Em<sup>9</sup>, G<sup>△</sup>, A<sup>7</sup>. The section ends with a repeat sign and a bracket labeled [B].

**Staff 3:** Chords E<sup>△</sup>, C<sup>#m7</sup>, B<sup>7</sup>, E<sup>△</sup>, C<sup>#m7</sup>, B<sup>7</sup>. The section ends with a repeat sign and a bracket labeled [C].

**Staff 4:** Chords E<sup>△</sup>, C<sup>#m7</sup>, B<sup>7</sup>, E<sup>△</sup>, E<sup>△</sup>.

**Staff 5:** Chords A<sup>b△</sup>, Fm<sup>7</sup>, Eb<sup>7</sup>, A<sup>b△</sup>, Fm<sup>7</sup>, Eb<sup>7</sup>.

**Staff 6:** Chords A<sup>b△</sup>, Fm<sup>7</sup>, Eb<sup>7</sup>, A<sup>b△</sup>, A<sup>b△</sup>.

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

B. Scherrer

A B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup>  
5 B<sub>b</sub><sup>△</sup> C<sup>6</sup> F<sup>△</sup>  
9 Fm<sup>7</sup> Ab<sup>△</sup> B<sub>b</sub><sup>7 sus4</sup> Cm<sup>7</sup>  
13 C<sup>#</sup><sup>△</sup>  
17 C G#m<sup>7</sup> A#m<sup>7</sup> G#m<sup>7</sup> A#m<sup>7</sup>  
21 E<sup>△</sup>

A A B A A B C C

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

B. Scherrer

1 F△ Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup>  
 2  
 3 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>  
 5 F△ Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup>  
 6 F△ Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup>  
 7 B♭△ Am<sup>7</sup> Gm<sup>7</sup> D⁹/F♯  
 8 B♭△ Am<sup>7</sup> Gm<sup>7</sup> D⁹/F♯  
 9 Gm<sup>7</sup> Am<sup>7</sup> B♭△ C<sup>7</sup>  
 10 Gm<sup>7</sup> Am<sup>7</sup> B♭△ C<sup>7</sup>

# Pour Manu (si bémol)

B. Scherrer

The sheet music contains ten staves of musical notation, each starting with a measure number:

- Staff 1: Measures 1-4
- Staff 2: Measures 5-8
- Staff 3: Measures 9-12
- Staff 4: Measures 13-16
- Staff 5: Measures 17-20
- Staff 6: Measures 21-24
- Staff 7: Measures 25-28
- Staff 8: Measures 29-32
- Staff 9: Measures 33-36
- Staff 10: Measures 37-40
- Staff 11: Measures 41-44
- Staff 12: Measure 45

Chords and notes are labeled above the staff where applicable. The music uses a variety of note heads, including solid black dots and hollow circles, and includes grace marks (short vertical strokes) on several notes.

A musical score consisting of four staves of music for a solo instrument, likely trumpet, in F# major. The score includes measure numbers 49, 53, 57, and 61. Measure 49 starts with a forte dynamic and a melodic line featuring eighth-note pairs. Measure 53 begins with a sustained note followed by eighth-note pairs. Measure 57 continues the eighth-note pattern. Measure 61 consists entirely of rests.

49

53

57

61

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

C#m<sup>7</sup>

C#  
B

F#

# Prog-to-log 2000 (si bémol)

B. Scherrer

The sheet music consists of six staves of music, each with a different time signature and key signature. The first staff starts in Dm (2000) with a 14/8 time signature. The second staff begins with a 14/8 time signature. The third staff starts in B♭/D (2001) with a 14/8 time signature. The fourth staff begins with a 14/8 time signature. The fifth staff starts in F (2002) with a 14/8 time signature. The sixth staff begins with a 14/8 time signature. The seventh staff starts in B♭/F (2003) with a 14/8 time signature. The eighth staff begins with a 14/8 time signature. The ninth staff starts in Dm (2004) with a 20/8 time signature. The tenth staff begins with a 20/8 time signature.

1 Dm 14/8

2 14/8

3 B♭/D 14/8 Dm C/D B♭/D Am/D 14/8

4 14/8 12/8 14/8

5 F 14/8 E♭/F 14/8

6 14/8 12/8 14/8

7 B♭/F 14/8 E♭/F B♭/F C/F 20/8

8 14/8 12/8 14/8 20/8

9 Dm 20/8 C/D 20/8

10 20/8

11

B<sub>b</sub>/D

Am/D

# Provisoire (si bémol)

B. Scherrer

The sheet music for "Provisoire (si bémol)" by B. Scherrer is a single page of musical notation. It features ten staves of music, each with a different dynamic and harmonic progression. The music is in 3/4 time and uses a treble clef. The key signature changes frequently, including E minor (Em⁹), F# minor (F#m⁹), C△, Em⁹, C△, Bp△, B⁰, B⁷#⁵, E△, F#m⁹, A△, C△, C#m⁹, E⁷/D, F#⁷, and A△. The notation includes various note values, rests, and dynamic markings like f, p, and accents. The music is divided into sections labeled A, B, B', and C.

1. **A**: Em<sup>9</sup>. Measures 1-4.

2. **B**: Em<sup>9</sup>. Measures 5-8.

3. **C**: C<sup>△</sup>. Measures 9-12.

4. **B'**: B<sub>p</sub><sup>△</sup>. Measures 13-16.

5. **B⁰**: B<sup>0</sup>. Measures 17-20.

6. **B⁷#⁵**: B<sup>7</sup>#<sup>5</sup>. Measures 21-24.

7. **E△**: E<sup>△</sup>. Measures 25-28.

8. **A△**: A<sup>△</sup>. Measures 29-32.

9. **C△**: C<sup>△</sup>. Measures 33-36.

10. **C#m⁹**: C#m<sup>9</sup>. Measures 37-40.

11. **E⁷/D**: E<sup>7</sup>/D. Measures 41-44.

12. **F#⁷**: F#<sup>7</sup>. Measures 45-48.

13. **A△**: A<sup>△</sup>. Measures 49-52.

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

B. Scherrer

**Thème** Dm<sup>9</sup>

The musical score consists of six staves of music. Staff 1 (measures 1-4) starts in D major (Dm<sup>9</sup>) with a treble clef, 4/4 time, and a key signature of one sharp. Staff 2 (measures 5-8) starts in A♭ major (A♭△) with a treble clef, 4/4 time, and a key signature of one sharp. Staff 3 (measures 9-12) starts in G♯ major (G♯m<sup>9</sup>) with a treble clef, 4/4 time, and a key signature of two sharps. Staff 4 (measures 13-16) starts in D major (D△) with a treble clef, 4/4 time, and a key signature of one sharp. Staff 5 (measures 17-20) starts in A♭ major (A♭△) with a treble clef, 4/4 time, and a key signature of one sharp. Staff 6 (measures 21-24) starts in G♯ major (G♯m<sup>9</sup>) with a treble clef, 4/4 time, and a key signature of two sharps. Staff 7 (measures 25-28) starts in D major (D△) with a treble clef, 4/4 time, and a key signature of one sharp. The score includes measure numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31) and section labels (Thème, Solos).

**Solos**

Dm<sup>9</sup>

A♭△

G♯m<sup>9</sup>

D△

# Remous (si bémol)

B. Scherrer

**A** Am<sup>7</sup> B<sup>ø</sup>

3 C<sup>△</sup> Dm<sup>7</sup>

5 E<sup>7 #5</sup> F<sup>△</sup>

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

9 **B** Am<sup>7</sup> B<sup>ø</sup>

11 C<sup>△</sup> Dm<sup>7</sup>

13 E<sup>7 #5</sup> F<sup>△</sup>

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

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

The musical score for "Remous (si bémol)" by B. Scherrer is presented on two staves. Staff A begins with a measure in Am<sup>7</sup>, followed by a measure in B<sup>ø</sup>. Staff B begins with a measure in Am<sup>7</sup>, followed by a measure in B<sup>ø</sup>. Both staves continue with measures in C<sup>△</sup>, Dm<sup>7</sup>, E<sup>7 #5</sup>, F<sup>△</sup>, F<sup>#ø</sup>, G<sup>7</sup>, and E<sup>7 #5/G#</sup>. The piece concludes with a final Am<sup>7</sup> chord. Measure numbers 1 through 17 are indicated above the staff.

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

B. Scherrer

The musical score consists of two staves of music. The top staff begins with section A at measure 1, featuring chords G<sup>△</sup>, Am<sup>7</sup>, Bm<sup>7</sup>, and C<sup>△</sup>. It then moves to section B at measure 13, with chords Dm<sup>7</sup>, A/C#<sup>△</sup>, Cm<sup>7</sup>, and G/B. Section B continues through measures 17 and 21, with chords 1. B<sub>b</sub><sup>6</sup>, Dm/A, G#<sup>o7</sup>, A<sup>7</sup> and 2. B<sub>b</sub><sup>6</sup>, Dm/A, E<sup>o</sup>, E<sub>b</sub><sup>7</sup>, and D<sup>7</sup>. The score returns to section A' at measure 25, repeating the chords G<sup>△</sup>, Am<sup>7</sup>, Bm<sup>7</sup>, and C<sup>△</sup>. The bottom staff continues section A' through measure 33, ending with chords F<sup>△</sup>, C<sup>△</sup>, D<sup>sus4</sup>, and D<sup>7</sup>.

1. B<sub>b</sub><sup>6</sup>

2. B<sub>b</sub><sup>6</sup>

A<sup>7</sup>/C#<sup>△</sup>

D<sup>7</sup>

D<sup>#</sup><sup>o7</sup>

E<sup>o</sup>

E<sub>b</sub><sup>7</sup>

D<sup>7</sup>

F<sup>△</sup>

C<sup>△</sup>

D<sup>sus4</sup>

D<sup>7</sup>

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

B. Scherrer

The musical score consists of two staves of music. The top staff begins with section A at measure 1, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The lyrics are "F^△ Gm^7 Am^7 G#m^7". Measures 5-10 show variations of "Gm^7" and "C^7" with 3+3+3 rhythms. Measures 11-15 show "A^7" and "Dm^7". Measures 19-24 show section A' with the same chord progression. Measures 29-34 show another variation of section A. Measures 37-42 introduce section B with a treble clef, a key signature of one flat, and a 3/4 time signature. The lyrics are "Bb^△ Am^7 F^△ F#". Measures 45-50 show variations of "Bb^△" and "Am^7". Measures 53-58 show "Gm^7", "F^△", "Gm^7", and "F^△" again.

A: F<sup>△</sup> Gm<sup>7</sup> Am<sup>7</sup> G#m<sup>7</sup>

Gm<sup>7</sup> | 1. C<sup>7</sup> | 2. C<sup>7</sup>

11 A<sup>7</sup> Dm<sup>7</sup>

15 G<sup>7</sup> C<sup>7</sup>

19 A' F<sup>△</sup> Gm<sup>7</sup> Am<sup>7</sup> G#m<sup>7</sup>

Gm<sup>7</sup> | 1. C<sup>7</sup> | 2. C<sup>7</sup>

29 A<sup>7</sup> Dm<sup>7</sup>

33 G<sup>7</sup> C<sup>7</sup>

37 B<sub>b</sub><sup>△</sup> Am<sup>7</sup>

Gm<sup>7</sup> F<sub>#</sub><sup>△</sup>

45 B<sub>b</sub><sup>△</sup> Am<sup>7</sup> G#m<sup>7</sup>

Gm<sup>7</sup> C<sup>7</sup>

49 F<sup>△</sup> Gm<sup>7</sup> F<sup>△</sup> Gm<sup>7</sup>

2



# Risas de Bolivia (si bémol)

Trad. Bolivie, Arr. B. Scherrer

**A**

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

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

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

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

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

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

Musical score for Rêverie (si bémol) by B. Scherrer. The score consists of eight staves of music for a single instrument, likely a piano or harp. The key signature is two sharps (F# major). The time signature is 4/4. The music includes various chords and rests, with some chords labeled above the staff.

Chords labeled in the score:

- A<sup>7</sup>
- F<sup>Δ</sup>
- B<sup>Δ</sup>
- Bm<sup>7</sup>
- C<sup>6</sup>
- F<sup>Δ</sup>
- F#m<sup>7</sup>
- G<sup>6</sup>
- A<sup>7</sup>
- F<sup>Δ</sup>
- A<sup>7</sup>
- F<sup>Δ</sup>
- A<sup>7</sup>
- F<sup>Δ</sup>

# Saint Thomas 5/8 (si bémol)

Sonny Rollins, Arr. BS

1 D<sup>6</sup> D<sup>6</sup> D<sup>6</sup> D<sup>6</sup>  
5 D<sup>6</sup> D<sup>6</sup> D<sup>6</sup> D<sup>6</sup>  
9 D<sup>6</sup> D<sup>6</sup> F#m<sup>7</sup> B<sup>7</sup>  
13 Em<sup>7</sup> A<sup>7</sup> D<sup>6</sup> D<sup>7</sup>/F#<sup>7</sup> G<sup>6</sup> G#<sup>7</sup> A<sup>7</sup>

# Samba Calor-é-a (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff uses a treble clef and a 7/4 time signature. The bottom staff uses a bass clef and a 4/4 time signature. Chords are indicated above the notes. Measure numbers 1 through 11 are marked on the left side of the top staff. Measure numbers 1 through 3 are marked on the left side of the bottom staff. Measure numbers 4 through 6 are marked on the right side of the top staff. Measure numbers 7 through 9 are marked on the right side of the bottom staff. Measure numbers 10 and 11 are marked on the right side of the top staff.

Chords and measures:

- M1: Dm<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>
- M3: Dm<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>
- M5: F#m<sup>7</sup>, B<sup>7</sup>, F#m<sup>7</sup>, B<sup>7</sup>
- M7: F#m<sup>7</sup>, B<sup>7</sup>, B<sub>b</sub><sup>△</sup>
- M9: D<sup>△</sup>, G<sup>△</sup>, D<sup>△</sup>, G<sup>△</sup>
- M11: D<sup>△</sup>, G<sup>△</sup>, B<sub>b</sub><sup>△9</sup>, B<sub>b</sub><sup>△9</sup>
- M1: C/D, B<sub>b</sub>/D
- M3: Am<sup>7</sup>/D, Dm<sup>7</sup>

# Samba Lek' (si bémol)

B. Scherrer

The sheet music features eight staves of musical notation for a single instrument. The key signature is one sharp, indicating A major or Am7. The time signature is 4/4 throughout. The music is divided into measures by vertical bar lines. Chords are indicated above the staff at the beginning of each measure. Measure 1 starts with Am7. Measures 5 and 9 follow with Am7 and Bb△ respectively. Measures 13 and 17 show G△9 and Em7. Measures 21 and 25 feature F#m7 and Eb△. Measures 29 and 30 conclude with Bb△9. Various slurs and grace notes are used to indicate performance style.

# Samba ni chaussettes (si bémol)

B. Scherrer

A G△ A G△ F Eb△ F Eb△ C# B△ C# B△ A G△ F△ Cm Bb△⁹ Bb Bbm△ Bbm⁷ Am⁷ Am⁶ D⁰ D⁰⁷ Gm⁷ C+ F△ Cm Bb△⁹ Bb Bbm△ Bbm⁷ Dm⁷ G⁷ Bb△ Bbm⁷

# Samedi matin (si bémol)

B. Scherrer

**A** Gm<sup>7</sup>      Ab<sup>△</sup>      Gm<sup>7</sup>      Ab<sup>△</sup>  
5      Gm<sup>7</sup>      Ab<sup>△</sup>      Gm<sup>7</sup>      Ab<sup>△</sup>  
9      Gm<sup>7</sup>      Ab<sup>△</sup>      Gm<sup>7</sup>      Ab<sup>△</sup>  
13      Gm<sup>7</sup>      Ab<sup>△</sup>      Gm<sup>7</sup>      Ab<sup>△</sup>  
17      Eb/F      Eb      Bb/D      C#      Cm      G/B      Bbm  
21      Gm<sup>7</sup>      Ab<sup>△</sup>      Gm<sup>7</sup>      Ab<sup>△</sup>  
**B (Solo 1)**  
24      Gm<sup>7</sup>      Ab<sup>△</sup>      Gm<sup>7</sup>      Ab<sup>△</sup>  
**C (Solo 2)**  
28      Am<sup>7</sup>      Bb<sup>△</sup>      Bm<sup>7</sup>      C<sup>△</sup>  
36      F<sup>△</sup>      F#m<sup>7</sup>      G<sup>△</sup>      G#o<sup>7</sup>

# Satirikiki (si bémol)

B. Scherrer

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

# Sur un air de jazz (si bémol)

B. Scherrer

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

# Le compte à rebours final (si bémol)

Europe (arr. BS)

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

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

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

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

Measure numbers: 1, 9, 17, 25, 33, 41, 49, 57, 65, 73.

# Valse pour Zélie (si bémol)

B. Scherrer

**A**

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

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

9 C△ F△ C△ F△

13 C△ F△ Fm<sup>7</sup> E<sup>7</sup>

**B**

33 B♭△ F△ B♭△ F△

37 B♭△ F△ E♭ A<sup>7</sup>

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

**C**

45 D△ Gm<sup>7</sup> D△ G△

49 D△ C♯<sup>7</sup> F♯ F♯

53 Bm<sup>7</sup> A G♯Ø G△

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

2

61

D D $\triangle$

Gm $^7$

D $\triangle$

G $\triangle$

69

Dm $^7$

Gm $^7$

D $\triangle$

G $\triangle$

## Without mi (si bémol)

B. Scherrer

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

# Wuhan connect (si bémol)

B. Scherrer

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

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

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

# Zarbi (si bémol)

B. Scherrer

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

The first staff (measures 1-4):

- Em<sup>7</sup>
- Gm<sup>7</sup>
- C♯△
- A♭△

The second staff (measures 5-8):

- Cm<sup>7</sup>
- E♭△
- F♯△
- C♯△