

# Agent 000 (mi bémol)

B. Scherrer

A musical score for Agent 000 (mi bémol) consisting of four staves of music. The first staff starts with Am<sup>9</sup> in 5/4 time. The second staff begins at measure 5 with B<sub>b</sub><sup>△</sup>. The third staff starts at measure 9 with Dm<sup>7</sup>. The fourth staff begins at measure 13 with C<sup>△</sup>. The score includes various chords such as Am<sup>9</sup>, B<sub>b</sub><sup>△</sup>, D<sup>#</sup><sup>o</sup>, E<sup>7</sup><sub>b9</sub>, F<sup>△</sup>, and B<sub>b</sub><sup>△</sup>, along with rests and measure endings.

# Balade (partie 2) (mi bémol)

B. Scherrer

1 C#m<sup>11</sup>  
E△  
5 A△<sup>9</sup>  
C#m<sup>11</sup>  
17 C#m<sup>11</sup>  
F#m<sup>7</sup>  
21 F#m<sup>7</sup>/D#  
C#m<sup>11</sup>  
25 B<sup>7</sup>  
A△  
F#m<sup>9</sup>  
F#m<sup>7</sup>  
29 C#sus<sup>4</sup>  
C#m<sup>7</sup>  
F#<sup>7</sup>  
F#m<sup>7</sup>  
33 C#sus<sup>4</sup>  
C#m<sup>7</sup>  
F#<sup>7</sup>  
F#m<sup>7</sup>

# Blues (mi bémol)

B. Scherrer

Musical score for Blues (mi bémol) in 12/8 time, treble clef, key of A major (two sharps). The score consists of three staves of music. The first staff starts with an A7 chord. The second staff starts with a D7 chord. The third staff starts with an E7 chord. The music features various note patterns, rests, and dynamic markings.

# Boléro malgré lui (mi bémol)

B. Scherrer

A sus2      A sus2      A sus2      E<sup>7</sup> b<sup>9</sup>  
5      A sus2      A sus2      A sus2      A sus2  
9      A sus2      A sus2      A sus2      E<sup>7</sup> b<sup>9</sup>  
13     F#m<sup>7</sup>      C#<sup>7</sup>/F      A sus2/E      B<sup>7</sup>/D#  
17     A sus2      A sus2      A sus2      A sus2  
21     F#m<sup>7</sup>      C#<sup>7</sup>/F      A sus2/E      B<sup>7</sup>/D#  
25     D<sup>△</sup>      A<sup>△</sup>      D<sup>△</sup>      A<sup>△</sup>  
31     A<sup>△</sup>      C<sup>6</sup>      C<sup>#o</sup>      Em<sup>7</sup>/D      D<sup>△</sup>

# Bolerototo (mi bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody line with eighth and sixteenth notes, accompanied by harmonic chords. The first few measures include an A7 chord, followed by a section with eighth-note patterns and a G△ chord. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It continues the melodic line with eighth and sixteenth notes, with harmonic chords including D△, A7, and C△. Measure numbers 9, 21, and 29 are indicated above the staves. Measures 21 and 29 show more complex rhythmic patterns with sixteenth-note figures. The score concludes with measures 37 through 40, which feature a mix of E♭△, F♯△, E△, and E7 chords.

# Bras cassé (mi bémol)

B. Scherrer

A<sup>△</sup>

D<sup>△</sup>

F<sup>△</sup>

G

A<sup>△</sup>

1 2.

10 Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup> B<sup>7</sup> Em<sup>7</sup>

15 D#<sup>△</sup> G<sup>△</sup> 1 2. G#º

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

B. Scherrer

**A**

1 C<sup>△</sup>

5 C<sup>△</sup>

9 Dm<sup>7</sup> F<sup>△</sup>

13 Dm<sup>7</sup> F<sup>△</sup>

17 **B** C♯<sup>o</sup> Dm<sup>7</sup>

21 Eb<sup>△</sup> Eb<sup>△</sup>

# Chasse à l'homme (mi bémol)

B. Scherrer

**A** Bm<sup>7</sup>      C♯m<sup>7</sup>/B      D<sup>△</sup>/B      E<sup>7</sup>/B

9      Bm<sup>7</sup>      C♯+/B      D<sup>△</sup>/B      F<sup>△</sup>#5/B

**B (Swing)**

17      Em<sup>7</sup>      A<sup>7</sup>      D<sup>△</sup>

21      Dm<sup>7</sup>      G<sup>7</sup>      C<sup>△</sup>

25      Cm<sup>7</sup>      F<sup>7</sup>      C♯m<sup>7</sup>      F<sup>7</sup>#

29      Cm<sup>7</sup>      F<sup>7</sup>      |1 B<sub>b</sub><sup>△</sup>      B<sup>7</sup>#5      |2 B<sub>b</sub><sup>△</sup>      F<sup>7</sup>#5

**Basse**

Bm<sup>7</sup>      C♯m<sup>7</sup>/B      D<sup>△</sup>/B      E<sup>7</sup>/B

9      Bm<sup>7</sup>      C♯+/B      D<sup>△</sup>/B      F<sup>△</sup>#5/B

# Cinq à sept (mi bémol)

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

**A**

Am<sup>7</sup> G<sup>7/B</sup> C<sup>△</sup> Dm<sup>7</sup> Am<sup>7</sup> G<sup>7/B</sup> C<sup>△</sup> Dm<sup>7</sup>

5 Am<sup>7</sup> G<sup>7/B</sup> C<sup>△</sup> C<sup>#</sup> Dm<sup>7</sup> Em<sup>7</sup> F<sup>△</sup> G<sup>7</sup>

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

13 Dm<sup>7</sup> Em<sup>7</sup> F<sup>△</sup> G<sup>#</sup><sup>7</sup> Am<sup>7</sup> G<sup>7/B</sup> C<sup>△</sup> Dm<sup>7</sup>

**B**

17 Cm<sup>7</sup> Dm<sup>7</sup> Eb<sup>△</sup> F<sup>7</sup> Cm<sup>7</sup> Dm<sup>7</sup> Eb<sup>△</sup> F<sup>7</sup>

21 Cm<sup>7</sup> Dm<sup>7</sup> Eb<sup>△</sup> E<sup>o</sup> Fm<sup>7</sup> Gm<sup>7</sup> Ab<sup>△</sup> Bb<sup>7</sup>

25 Fm<sup>7</sup> Gm<sup>7</sup> Ab<sup>△</sup> Bb<sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup> Ab<sup>△</sup> Bb<sup>7</sup>

29 Fm<sup>7</sup> Gm<sup>7</sup> Ab<sup>△</sup> G<sup>#</sup><sup>7</sup> Am<sup>7</sup> G<sup>7/B</sup> C<sup>△</sup> Dm<sup>7</sup>

# Cool modulations (mi bémol)

B. Scherrer

The sheet music consists of eight staves of musical notation. The key signature changes frequently, indicated by labels above the staff:

- Staff 1: F#m<sup>9</sup>
- Staff 2: D△<sup>9</sup>
- Staff 3: F#m<sup>9</sup>
- Staff 4: (empty staff)
- Staff 5: C#m<sup>9</sup>
- Staff 6: Em
- Staff 7: F#m<sup>9</sup>
- Staff 8: C#m<sup>9</sup>
- Staff 9: Em
- Staff 10: (empty staff)
- Staff 11: D△<sup>9</sup>

Measure numbers are present on the left side of each staff. Measure times are mostly 4/4, except for measure 10 which is 2/4. Measures 17 and 30 contain two endings, labeled 1 and 2.

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

B. Scherrer

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

5 Bm<sup>7</sup> A<sup>△</sup>

9 C<sup>△</sup> G<sup>△</sup>

13 F<sup>△⁹</sup>

**B** Cm<sup>7</sup> B<sub>b</sub><sup>△</sup>

17 Cm<sup>7</sup> B<sub>b</sub><sup>△</sup>

21 C<sup>△</sup> G<sup>△</sup>

25 F<sup>△</sup>

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

1 D△ F#m<sup>7</sup> A△  
4 C#m<sup>7</sup> D△ F#m<sup>7</sup>  
7 A△ C#7 #5 C#7 #5  
10 D△ F#m<sup>7</sup> B⁷ b9 / D#  
13 D△ C#m<sup>7</sup> D△ B⁷ b9 / D#  
17 E<sup>sus4</sup> D△ B⁷ B⁷

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

B. Scherrer

**A**

1 C<sup>△</sup> | 2 B<sup>7</sup> | 3 B<sub>b</sub><sup>△</sup> | 4 A<sup>7</sup>

5 C<sup>△</sup> | 6 B<sup>7</sup> | 7 B<sub>b</sub><sup>△</sup> | 8 A<sup>7</sup>

9 C<sup>△</sup> | 10 B<sup>7</sup> | 11 B<sub>b</sub><sup>△</sup> | 12 A<sup>7</sup>

13 C<sup>△</sup> | 14 B<sup>7</sup> | 15 B<sub>b</sub><sup>△</sup> | 16 A<sup>7</sup>

**B**

17 E<sub>b</sub><sup>△</sup> | 18 F<sup>6</sup> | 19 F<sup>#o</sup> | 20 Gm

21 E<sub>b</sub><sup>△</sup> | 22 F<sup>6</sup> | 23 F<sup>#o</sup> | 24 Gm

25 E<sub>b</sub><sup>△</sup> | 26 F<sup>6</sup> | 27 F<sup>#o</sup> | 28 Gm

29 1. G<sup>#7</sup> sus2 | 30 2. G<sup>#7</sup> sus2 | 31 | 32 | 33 |

# Descente au Klezmeristan (mi bémol)

B. Scherrer

## Intro

The musical score consists of six staves of music, each with a treble clef and a key signature of two sharps (D major). The time signature is 2/4 throughout.

**Measure 1:** Em/B, B, Em/B, B

**Measure 5:** B<sup>7</sup> b9, Em/B, B<sup>7</sup>

**Measure 9:** D<sup>#</sup>m/A<sup>#</sup>, A<sup>#</sup>, D<sup>#</sup>m/A<sup>#</sup>, A<sup>#</sup>

**Measure 13:** A<sup>#</sup>7 b9, D<sup>#</sup>m/A<sup>#</sup>, A<sup>#</sup>7

**Measure 17:** Dm/A, A, Dm/A, A

**Measure 21:** A<sup>7</sup> b9, Dm/A, A<sup>7</sup>

Each staff contains four measures of music, separated by vertical bar lines. The notes are primarily eighth notes, with some sixteenth-note patterns. Chords are indicated above the staff at the beginning of each measure.

**A**

25 B<sup>7</sup> C<sup>6</sup> B<sup>7</sup> C<sup>6</sup> B<sup>7</sup> C<sup>6</sup> B<sup>7</sup> C<sup>6</sup>

29 B<sup>7</sup> C<sup>6</sup> B<sup>7</sup> C<sup>6</sup> B<sup>7</sup> C<sup>6</sup> B<sup>7</sup> C<sup>6</sup>

**B**

33 A<sup>#7</sup> B<sup>6</sup> A<sup>#7</sup> B<sup>6</sup> A<sup>#7</sup> B<sup>6</sup> A<sup>#7</sup> B<sup>6</sup>

37 A<sup>#7</sup> B<sup>6</sup> A<sup>#7</sup> B<sup>6</sup> A<sup>#7</sup> B<sup>6</sup> A<sup>#7</sup> B<sup>6</sup>

**C**

41 A<sup>7</sup> B<sub>b</sub><sup>6</sup> A<sup>7</sup> B<sub>b</sub><sup>6</sup> A<sup>7</sup> B<sub>b</sub><sup>6</sup> A<sup>7</sup> B<sub>b</sub><sup>6</sup>

45 A<sup>7</sup> B<sub>b</sub><sup>6</sup> A<sup>7</sup> B<sub>b</sub><sup>6</sup> A<sup>7</sup> B<sub>b</sub><sup>6</sup> A<sup>7</sup> B<sub>b</sub><sup>6</sup>

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

B. Scherrer

A A<sup>sus2</sup> F<sup>sus2</sup> D<sup>sus2</sup> C<sup>6 sus2</sup>

5 A<sup>sus2</sup> F#<sup>7 sus2</sup> D<sup>sus2</sup> B<sup>sus2</sup>

9 C#<sup>m9</sup> B<sup>m9</sup>

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

17 B F<sup>7 sus4</sup> Eb Dm<sup>7 #5</sup> C#<sup>6</sup>

21 F<sup>7 sus4</sup> Eb Dm<sup>7 #5</sup> C#<sup>6</sup>

25 C<sup>7 sus4</sup> Bb<sup>9</sup> G<sup>sus2</sup> Gm<sup>7 #5</sup>

Solos

29 C<sup>△</sup> D#<sup>△</sup>

37 C<sup>△</sup> D#<sup>△</sup>

45 D#<sup>m7</sup> C#<sup>△</sup>

53 C A<sup>sus2</sup> 3 F<sup>sus2</sup> 3 D<sup>sus2</sup> 3 C<sup>6 sus2</sup>

55 A<sup>sus2</sup> 3 F#<sup>7 sus2</sup> 3 D<sup>sus2</sup> 3 B<sup>sus2</sup>

# Emotion du petit bonhomme (mi bémol)

B. Scherrer

Musical score for "Emotion du petit bonhomme" in G major, 8th note time signature. The score consists of six staves of music, numbered 1 through 21. The first staff begins with a section labeled [A] in F#m⁹, followed by A△, E△, and B⁹. The second staff continues with F#m⁹, A△, E△, and B⁹. The third staff begins with Bm⁹, G♯⁰, F#m⁹, and Fm♯⁵. The fourth staff begins with B⁷, B⁷♯⁵, D♯⁷, and A⁷♯⁵. The fifth staff begins with [B] D△, E⁹, Fm♯⁵, and F#m⁹. The sixth staff begins with G△, C♯⁷♯⁵, and concludes with a final section.

1 F#m<sup>9</sup> A<sup>△</sup> E<sup>△</sup> B<sup>9</sup>  
5 F#m<sup>9</sup> A<sup>△</sup> E<sup>△</sup> B<sup>9</sup>  
9 Bm<sup>9</sup> G<sup>♯⁰</sup> F#m<sup>9</sup> Fm<sup>♯⁵</sup>  
13 B<sup>7</sup> B<sup>7♯⁵</sup> D<sup>♯⁷</sup> A<sup>7♯⁵</sup>  
17 [B] D<sup>△</sup> E<sup>⁹</sup> Fm<sup>♯⁵</sup> F#m<sup>9</sup>  
21 G<sup>△</sup> C<sup>♯⁷♯⁵</sup>

# Ete 2001 (mi bémol)

B. Scherrer

The musical score for "Ete 2001 (mi bémol)" by B. Scherrer is presented in eight staves. The key signature is mi bémol (two sharps). The time signature varies throughout the piece.

**Chords and Labels:**

- Staff 1 (Treble Clef):** Am⁹, Dm⁷, F△, D♯⁷
- Staff 2 (Treble Clef):** E⁷, F△, Dm⁷, E⁷
- Staff 3 (Treble Clef):** A△, D△, F♯m⁷, E⁷
- Staff 4 (Treble Clef):** D♯⁰, D△, C♯m⁷ D△ B⁰⁷, C♯m⁷ D△ B⁰⁷
- Staff 5 (Treble Clef):** C△, F△, Fm⁷, B♭⁷
- Staff 6 (Treble Clef):** C⁷, E⁷, D, F♯m C♯/F
- Staff 7 (Treble Clef):** A△, D△, F♯m⁷, E⁷
- Staff 8 (Bass Clef):** F△, Dm⁷, E⁷, F△, Dm⁷, E⁷
- Staff 9 (Bass Clef):** F△, Dm⁷, E⁷, Am⁹

**Section Labels:**

- A:** Staff 1, measures 1-4.
- B:** Staff 3, measures 8-11.
- C:** Staff 5, measures 16-19.
- D:** Staff 7, measures 24-27.

**Measure Numbers:**

- 1, 5, 8, 12, 16, 20, 24, 28, 30.

# Joie & bonheur (mi bémol)

B. Scherrer

The musical score consists of two staves. The top staff is in treble clef, 4/4 time, and A major (three sharps). It features a vocal line with various chords indicated above the notes: Am7 at measure 1, F#m at 5, F at 7, A at 9, Am7 at 11, Dm at 10, G7 at 11, C△ at 12 (with a 3 overline), and F△ at 13. Measures 14 through 18 show a repeating pattern of Dm, D#m6 b5, and E7 chords. Measures 22 through 26 show a repeating pattern of B7, B7 #5, and E7 chords. Measures 27 through 30 show a repeating pattern of A, Am7, F#m, F, and A chords. The bottom staff is in bass clef, 4/4 time, and A major (three sharps). It provides harmonic support with sustained notes and eighth-note patterns corresponding to the chords in the treble staff.

# Kronembourg-Virus Valse (mi bémol)

B. Scherrer

The sheet music consists of seven staves of musical notation for a single instrument. The key signature is one sharp (F#). The time signature is 5/4. The music is divided into sections A and B, with variations 1 and 2.

**Section A:**

- Measure 1: C<sup>#</sup>m<sup>7</sup> (A) followed by a bar of B.
- Measure 5: C<sup>#</sup>m<sup>7</sup> followed by a bar of B.
- Measure 9: C<sup>#</sup>m followed by D<sup>#</sup><sup>0</sup>, E<sup>△</sup>, and G<sup>#</sup>m.
- Measure 13: A<sup>△</sup>.
- Measure 18: B (Em).
- Measure 22: Dm.
- Measure 26: Am.
- Measure 30: E<sup>7</sup>.

**Section B:**

- Measure 13: A<sup>△</sup> (continuation).
- Measure 18: D<sup>#</sup><sup>0</sup>.
- Measure 22: E<sup>7</sup>.
- Measure 26: A<sup>#</sup><sup>△</sup>.
- Measure 30: E<sup>7</sup>.

**Section 2:**

- Measure 13: A<sup>△</sup>.
- Measure 18: - (rest).
- Measure 22: - (rest).
- Measure 26: - (rest).
- Measure 30: - (rest).

# La demoiselle de Montréal (mi bémol)

Bruno Scherrer

The sheet music consists of ten staves of music. The key signature is Mi Bémol major (two sharps). The time signature is 3/4 throughout. The music is divided into sections:

- Section A:** Starts at measure 1. Chords: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>. Measure 5: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>. Measure 9: C♯<sup>0</sup>, F♯<sup>7</sup>, Bm<sup>7</sup>, Dm. Measure 13: A, F<sup>6</sup>, G<sup>6</sup>, A, F<sup>6</sup>, G<sup>6</sup>.
- Section B:** Starts at measure 19. Chords: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, F<sup>△</sup>. Measure 23: B<sup>0</sup>, E<sup>7</sup>, Am<sup>7</sup>, A<sup>7</sup>. Measure 27: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, F<sup>△</sup>.
- Section C:** Starts at measure 31. Chords: B<sup>0</sup>, E<sup>7</sup>, A<sup>△</sup>. Measure 35: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>. Measure 39: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>. Measure 43: C♯<sup>0</sup>, F♯<sup>7</sup>, Bm<sup>7</sup>. Measure 47: B<sup>0</sup>, B♭<sup>7</sup>, A<sup>△</sup>, A<sup>△</sup>. Measure 51: B<sup>0</sup>, B♭<sup>7</sup>, A<sup>△</sup>.
- Section A':** Starts at measure 31. Chords: B<sup>0</sup>, E<sup>7</sup>, A<sup>△</sup>.

Measure numbers are indicated on the left side of each staff.

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

55

63

73

81

89

101

# La laïcité, c'est ça ! (mi bémol)

B. Scherrer

Musical score for "La laïcité, c'est ça !" in Mi Bémol (D major). The score consists of two staves of music with lyrics. The key signature changes at various points, indicated by labels above the staff.

**Measure 1:** D, E, E<sup>#</sup>, F<sup>#</sup>m

**Measure 5:** D, E, E<sup>#</sup>, F<sup>#</sup>m

**Measure 9:** D, D<sup>#</sup>, E, E<sup>#</sup>

**Measure 13:** F<sup>#</sup>m, F<sup>#</sup>/A<sup>#</sup>, Bm

**Measure 17:** Em/F<sup>x</sup>, Bm/F<sup>#</sup>, C<sup>#7</sup>/E<sup>#</sup>, Em

**Measure 21:** Em/F<sup>x</sup>, Bm/F<sup>#</sup>, C<sup>#7</sup>/E<sup>#</sup>, F<sup>#sus4</sup>, F<sup>#</sup>

**Measure 25:** D<sup>#</sup>m, G<sup>#</sup>, D<sup>#</sup>m, G<sup>#</sup>

29 D<sup>#</sup>m G<sup>#</sup> E<sup>△</sup>

33 Cm B<sub>b</sub>/D E<sub>b</sub> F

37 Cm B<sub>b</sub>/D E<sub>b</sub> F

41 D E F<sup>o</sup> F<sup>#</sup>m

45 D E F<sup>#</sup>m

Measure 29: D<sup>#</sup>m (two notes), G<sup>#</sup> (one note), E<sup>△</sup> (one note). Measure 30: Rest. Measures 31-32: Rests. Measure 33: Cm (one note), B<sub>b</sub>/D (two notes), E<sub>b</sub> (one note), F (one note). Measure 34: Rest. Measures 35-36: Rests. Measure 37: Cm (one note), B<sub>b</sub>/D (two notes), E<sub>b</sub> (one note), F (one note). Measure 38: Rest. Measures 39-40: Rests. Measure 41: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 42: Rest. Measures 43-44: Rests. Measure 45: D (one note), E (one note), F<sup>#</sup>m (two notes). Measure 46: Rest. Measures 47-48: Rests. Measure 49: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 50: Rest. Measures 51-52: Rests. Measure 53: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 54: Rest. Measures 55-56: Rests. Measure 57: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 58: Rest. Measures 59-60: Rests. Measure 61: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 62: Rest. Measures 63-64: Rests. Measure 65: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 66: Rest. Measures 67-68: Rests. Measure 69: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 70: Rest. Measures 71-72: Rests. Measure 73: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 74: Rest. Measures 75-76: Rests. Measure 77: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 78: Rest. Measures 79-80: Rests. Measure 81: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 82: Rest. Measures 83-84: Rests. Measure 85: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 86: Rest. Measures 87-88: Rests. Measure 89: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 90: Rest. Measures 91-92: Rests. Measure 93: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 94: Rest. Measures 95-96: Rests. Measure 97: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 98: Rest. Measures 99-100: Rests.

# La naine des neiges (mi bémol)

B. Scherrer

Musical score for "La naine des neiges" in Mi Bémol (D major). The score consists of six staves of music for a single instrument.

**Staff A:** Measures 1-5. Key signature: D major (one sharp). Time signature: Common time (4/4). The staff shows eighth-note chords and rests. Measure 5 ends with a repeat sign and two endings.

**Measure 6:** The first ending continues, ending with a double bar line.

**Measures 10-13:** The second ending begins. The key changes to C#m (C major) at measure 10. The staff shows eighth-note chords and rests. Measures 11-13 show a sequence of chords: C#m, B/C#, C#m, B/C#, C#m.

**Staff B:** Measures 14-17. Key signature: D major (one sharp). The staff shows eighth-note chords and rests. Measures 14-17 show a sequence of chords: C#m<sup>7</sup>, A△, B<sup>7</sup>, E△.

**Measures 18-21:** The staff continues with eighth-note chords and rests. Measures 18-21 show a sequence of chords: C#m<sup>7</sup>, A△, B<sup>7</sup>, E△.

**Measures 22-25:** The staff continues with eighth-note chords and rests. Measures 22-25 show a sequence of chords: A△, D#°, E△, E△.

**Measures 26-29:** The staff continues with eighth-note chords and rests. Measures 26-29 show a sequence of chords: A△, D#°, G#<sup>7</sup>.

**Measures 30-33:** The staff continues with eighth-note chords and rests. Measures 30-33 show a sequence of chords: A△, D#°, B<sup>6 sus4</sup>, B+, B.

# La revanche du triton (mi bémol)

B. Scherrer

The musical score consists of two staves of music in 3/4 time, key signature of one sharp (F#). The top staff begins with Am⁹, followed by E♭△, F△, and G△. The bottom staff begins with Am⁹, followed by E♭△, F△, and C△. Measures 5 and 9 show Em and Em⁷/D chords respectively. Measure 13 concludes with C△, E♭△, F△, and G△. The score is composed of eighth and sixteenth note patterns, with some measure numbers (e.g., 13) appearing below the staff.

# La révolte (mi bémol)

Sébastien Faure (arrangement B. Scherrer)

Musical score for "La révolte" in Mi Bémol (F# minor). The score consists of eight staves of music, each with a key signature of one flat (B-flat). The time signature is 4/4 throughout. The vocal line is accompanied by piano chords indicated above the staff. Measure numbers are provided on the left side of the staves.

Chords and measures:

- Measures 1-4: Dm⁹, E°, F⁶, Gm⁷, A⁷
- Measures 5-8: B♭△, C⁶, A⁷/C♯, Dm⁶⁹
- Measures 9-12: C⁷, A⁷♭⁹/C♯, A⁷/C♯, Dm⁷
- Measures 13-16: B♭△, A⁷, B♭△, A+
- Measures 17-20: D△, D♯○, Em⁷, A⁷
- Measures 21-24: Em⁷, G△, A⁷, A+
- Measures 25-28: D△, D♯○, Em⁷, A⁷/G, G
- Measures 29-32: C♯⁷, D△, A⁷, D△

Measure numbers: 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 (mi bémol)

B. Scherrer

Musical score for "Blues du con fini (mi bémol)" by B. Scherrer. The score is in G major (three sharps) and 6/8 time. It consists of eight staves of music, each starting with a different chord. The chords are labeled above the staff at the beginning of each measure. The first staff starts with A△. Subsequent staves start with C♯m<sup>7</sup>, F♯△, F♯<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, A△, A<sup>7</sup>, D△, D♯<sup>07</sup>, A/E, C♯<sup>7</sup>/F, F♯m<sup>7</sup>, B<sup>7</sup>/D♯, Bm<sup>9</sup>, E+, A△, C♯m<sup>7</sup>, F♯△, F♯<sup>7</sup>, Bm<sup>7</sup>, F♯<sup>7</sup>/A♯, D△<sup>9</sup>, Dm, A, C♯+/F, F♯m, B<sup>7</sup>/D♯, Bm<sup>9</sup>, E+, and A△<sup>9</sup>. The score uses eighth and sixteenth note patterns, with various rests and dynamic markings.

# Le Marché Turc (mi bémol)

Raoul Petite (Têt de Kran, 1995) / Mozart

Musical score for "Le Marché Turc (mi bémol)" featuring four staves of music. The key signature changes throughout the piece, indicated by the letters above the staves: Fm, Fm, Fm, Am; Em, Em, Em, D, D; B<sub>b</sub>, G<sub>#</sub>, B<sub>b</sub>, G<sub>#</sub>; Gm, E, Gm, E, E, E. Measure numbers 1 through 14 are marked above the staves.

# Le meilleur est à venir (mi bémol)

B. Scherrer

**A** Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> C<sup>7</sup>

5 Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> B<sub>b</sub><sup>△</sup>

9 Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> C<sup>7</sup>

13 Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> B<sub>b</sub><sup>△</sup>

**B**

17 C G/B Gm/B<sub>b</sub> A<sup>7</sup>

21 Gm<sup>7</sup> F<sup>6 10</sup> A<sup>7/E</sup> A<sup>7</sup>

25 B<sub>b</sub> A<sup>7#5</sup> G<sup>#o</sup> A<sup>7</sup>

29 Gm<sup>7</sup> F<sup>6 10</sup> A<sup>7/E</sup> D<sup>#5</sup>

35 **C** (contre-chant) Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> C<sup>7</sup>

39 Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> B<sub>b</sub><sup>△</sup>

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

B. Scherrer

3/4 time, mi bémol key signature.

Chords and notes:

- Measures 1-4: A, E/A, G/A, D/A
- Measures 5-8: Dm/A, A, B/A, E<sup>7</sup>/A, E<sup>7</sup>
- Measures 9-12: A, E/A, G/A, D/A
- Measures 13-16: Dm/A, A, B/A, E<sup>7</sup>
- Measures 17-20: C, B<sub>b</sub>/C, F/C, G<sub>#</sub><sup>5</sup>/C
- Measures 21-24: Gm<sup>6</sup>/C, D/C, F/C, G<sup>7</sup>/C
- Measures 25-28: C, B<sub>b</sub>/C, F/C, G<sub>#</sub><sup>5</sup>/C
- Measures 29-32: Gm<sup>6</sup>/C, D/C, F/C
- Measures 33-36: Am/E, F, D<sup>7</sup>/F<sub>#</sub><sup>7</sup>, G
- Measures 37-40: E/G<sub>#</sub>, Am, F<sub>#</sub><sup>7</sup>/A<sub>b</sub>, Bm
- Measures 41-44: C, A<sup>7</sup>/C<sub>#</sub><sup>7</sup>, D<sup>7</sup>, D<sup>#</sup><sup>7</sup>
- Measures 45-48: Em, E<sup>7</sup>

# Liquide (mi bémol)

B. Scherrer

A

F#m D<sup>△</sup> F#m D<sup>△</sup>

D#<sup>o</sup> G# Bm C#<sup>7</sup>

F#m D<sup>△</sup> 1. F#m D<sup>△</sup> 2. F#m D<sup>△</sup>

C#<sup>9</sup> Em<sup>9</sup> C<sup>△</sup> F<sup>△</sup>

C#<sup>9</sup> Em<sup>9</sup> C<sup>△</sup> F<sup>△</sup>

G A B -

# Marche (mi bémol)

B. Scherrer

A

7

11

15

19

23

53

57

61

65

69

E/A D/A E/A A

F♯m E/F♯ D/F♯ A/F♯

Am/F G/F F△ G/F

C△

B♭△

F△

[B] E♭△

B♭△

E♭△

F♯△

E△ E<sup>7</sup>

# Mineur/Majeur (mi bémol)

B. Scherrer

Am<sup>7</sup>      G<sup>#</sup>m<sup>7</sup>      G<sup>6</sup> sus4      F<sup>#</sup>ø  
F△      D<sup>#</sup>ø<sup>7</sup>      E+      E<sup>7</sup>  
F△      A△<sup>9</sup>      F△      A  
B<sup>b</sup>△      Bø<sup>7</sup>      E<sup>7</sup>      Gsus2  
A△<sup>9</sup>      E<sup>7/G#</sup>      E<sup>6</sup>      E<sup>7</sup>      A  
D/F<sup>#</sup>      F<sup>6</sup> sus4      F+      E<sup>6</sup>      E<sup>7</sup>      A

# Nouveau Morceau (mi bémol)

B. Scherrer

4

5

9

13

17

21

25

F#<sup>7</sup>

F#<sup>7</sup>

G<sup>△</sup>

G<sup>△</sup>

F#m

C#/G#<sup>△</sup>

A

B<sup>7</sup>

Em<sup>7</sup>

B<sup>7</sup>

Em<sup>7</sup>

F#<sup>7</sup>

Bm<sup>7</sup>

C<sup>△</sup>

A#<sup>o7</sup>

G<sup>△</sup>

Em<sup>7</sup>

F#<sup>7</sup>

Em<sup>7</sup>

F#m<sup>7</sup>

F<sup>△</sup>

D#<sup>△</sup>

C#<sup>△</sup>

F<sup>△</sup>

# Oblivion (mi bémol)

A. Piazzola, arr. B. Scherrer

**A1**

Em Em<sup>△</sup> Em<sup>7</sup> Em<sup>△</sup>

5 Em Em<sup>△</sup> Em<sup>7</sup> Em<sup>6</sup>

9 Am<sup>7</sup> D<sup>7</sup> G<sup>△</sup> C<sup>△</sup> F#<sup>△</sup> B<sup>7</sup>

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

17 B<sup>0</sup> E<sup>7</sup> Am<sup>7</sup>

21 F#<sup>△</sup> B<sup>7</sup> Em Em/D

25 F#<sup>7/C#<sup>△</sup></sup> B<sup>7</sup> Em

29 **B** Am<sup>7</sup> D<sup>7</sup> G<sup>△</sup> C<sup>△</sup>

37 **1** F#<sup>△</sup> B<sup>7</sup> Em Em<sup>△</sup> Em<sup>7</sup>

45 **2** F#<sup>7</sup> B<sup>7</sup> Em Em<sup>△</sup> Em<sup>7</sup> Em<sup>△</sup>

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

Trad. stade de foot manif / Arr. B Scherrer

N.C. A<sup>△</sup> Bm<sup>7</sup> C♯m<sup>7</sup> C♯° F♯<sup>7</sup>

On est là, on est là, même si

Bm<sup>7</sup> F♯<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

Ma-cron ne veut pas, nous on est là, pour l'hon -

D<sup>△</sup> Dm<sup>7</sup>/F A/E D♯°

neur des travail-leurs et pour un monde meil - leur, même si

D<sup>△</sup> C♯m<sup>7</sup> Bm<sup>7</sup> B♭<sup>7</sup>

Ma - cron n'veut pas, nous on est là

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

B. Scherrer

**Basse sur A**

F#m<sup>7</sup> D<sup>△</sup> Bm<sup>7</sup> F#m<sup>7</sup> D<sup>△</sup> Bm<sup>7</sup>  
9 F#<sup>△</sup> G#m<sup>7</sup>/F# A#m<sup>7</sup>/F# B<sup>△</sup>/F# C#sus4 C#<sup>7</sup>  
A F#m<sup>7</sup> D<sup>△</sup> Bm<sup>7</sup>  
5 F#m<sup>7</sup> D<sup>△</sup> Bm<sup>7</sup>  
9 F#<sup>△</sup> G#m<sup>7</sup>/F# A#m<sup>7</sup>/F# B<sup>△</sup>/F#  
13 C#sus4 C#<sup>7</sup> 1 2  
18 B D#<sup>7</sup> G#m<sup>7</sup> C#sus4 C#<sup>7</sup> F#<sup>△</sup>  
22 D#<sup>7</sup> G#m<sup>7</sup> C#sus4 C#<sup>7</sup> F#<sup>△</sup>  
26 A#<sup>7</sup> D#m<sup>7</sup> G#<sup>7</sup>  
30 C#sus4 C#<sup>7</sup>

# Perdre son temps (mi bémol)

B. Scherrer

**4/4**

1 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

5 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> Dm<sup>7</sup>

Em<sup>7</sup> F<sup>△</sup> G G<sup>♯</sup><sup>o7</sup>

9

13 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

F<sup>△</sup> F<sup>♯</sup><sup>o</sup> G<sup>6</sup> G<sup>♯</sup><sup>o7</sup>

21 Am<sup>7</sup> B<sub>b</sub><sup>△</sup> F<sup>△</sup> E<sup>7</sup> <sub>b</sub><sup>9</sup>

**7/8**

25 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> Dm<sup>7</sup>

Em<sup>7</sup> F<sup>△</sup> G G<sup>♯</sup><sup>o7</sup>

33

37 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

F<sup>△</sup> F<sup>♯</sup><sup>o</sup> G<sup>6</sup> G<sup>♯</sup><sup>o7</sup>

45 Am<sup>7</sup> B<sub>b</sub><sup>△</sup> F<sup>△</sup> E<sup>7</sup> <sub>b</sub><sup>9</sup>

**3/4**

49 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

3 3 3 3

2

53 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> Dm<sup>7</sup>

Em<sup>7</sup> F<sup>△</sup> G G<sup>♯</sup><sup>o7</sup>

61 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

F<sup>△</sup> F<sup>♯</sup><sup>o</sup> G<sup>6</sup> G<sup>♯</sup><sup>o7</sup>

69 Am<sup>7</sup> B<sub>b</sub><sup>△</sup> F<sup>△</sup> E<sup>7</sup><sub>b9</sub>

53

57

61

65

69

# Planète Ça tourne (mi bémol)

B. Scherrer

**A**

Bm<sup>9</sup> D<sup>△</sup> E<sup>7</sup> Bm<sup>9</sup> D<sup>△</sup> E<sup>7</sup>

7 Bm<sup>9</sup> D<sup>△</sup> E<sup>7</sup> Bm<sup>9</sup> D<sup>△</sup> E<sup>7</sup>

**B**

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

19 B<sup>△</sup> G♯m<sup>7</sup> F♯<sup>7</sup> B<sup>△</sup> B<sup>△</sup>

**C**

24 E♭<sup>△</sup> Cm<sup>7</sup> B♭<sup>7</sup> E♭<sup>△</sup> Cm<sup>7</sup> B♭<sup>7</sup>

30 E♭<sup>△</sup> Cm<sup>7</sup> B♭<sup>7</sup> E♭<sup>△</sup> E♭<sup>△</sup>

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

B. Scherrer

Musical score for 'Ponyonoke dans le château sur la falaise' in Mi Bémol (F major). The score consists of six staves of music, each with a treble clef and a 4/4 time signature. The music is divided into three sections: A, B, and C.

**Section A:** The first staff starts with a measure of F<sup>△</sup>, followed by a measure of G<sup>6</sup>, another measure of F<sup>△</sup>, and a measure of G<sup>6</sup>. The second staff begins with a measure of F<sup>△</sup>, followed by a measure of G<sup>6</sup>, a measure of C<sup>△</sup>, and a measure of G<sup>6</sup>. The third staff starts with a measure of Cm<sup>7</sup>, followed by a measure of E<sub>b</sub><sup>△</sup>, a measure of F<sup>7 sus4</sup>, and a measure of Gm<sup>7</sup>. The fourth staff begins with a measure of G<sup>#</sup><sup>△</sup>, followed by a measure of rest, a measure of rest, and a measure of rest. The fifth staff starts with a measure of D<sup>#</sup>m<sup>7</sup>, followed by a measure of E<sup>#</sup>m<sup>7</sup>, a measure of D<sup>#</sup>m<sup>7</sup>, and a measure of E<sup>#</sup>m<sup>7</sup>. The sixth staff begins with a measure of B<sup>△</sup>, followed by a measure of rest, a measure of rest, and a measure of rest.

**Section B:** The first staff starts with a measure of F<sup>△</sup>, followed by a measure of G<sup>6</sup>, another measure of F<sup>△</sup>, and a measure of G<sup>6</sup>. The second staff begins with a measure of Cm<sup>7</sup>, followed by a measure of E<sub>b</sub><sup>△</sup>, a measure of F<sup>7 sus4</sup>, and a measure of Gm<sup>7</sup>. The third staff begins with a measure of G<sup>#</sup><sup>△</sup>, followed by a measure of rest, a measure of rest, and a measure of rest. The fourth staff starts with a measure of D<sup>#</sup>m<sup>7</sup>, followed by a measure of E<sup>#</sup>m<sup>7</sup>, a measure of D<sup>#</sup>m<sup>7</sup>, and a measure of E<sup>#</sup>m<sup>7</sup>. The fifth staff begins with a measure of B<sup>△</sup>, followed by a measure of rest, a measure of rest, and a measure of rest.

**Section C:** The first staff starts with a measure of F<sup>△</sup>, followed by a measure of G<sup>6</sup>, another measure of F<sup>△</sup>, and a measure of G<sup>6</sup>. The second staff begins with a measure of Cm<sup>7</sup>, followed by a measure of E<sub>b</sub><sup>△</sup>, a measure of F<sup>7 sus4</sup>, and a measure of Gm<sup>7</sup>. The third staff begins with a measure of G<sup>#</sup><sup>△</sup>, followed by a measure of rest, a measure of rest, and a measure of rest. The fourth staff starts with a measure of D<sup>#</sup>m<sup>7</sup>, followed by a measure of E<sup>#</sup>m<sup>7</sup>, a measure of D<sup>#</sup>m<sup>7</sup>, and a measure of E<sup>#</sup>m<sup>7</sup>. The fifth staff begins with a measure of B<sup>△</sup>, followed by a measure of rest, a measure of rest, and a measure of rest.

A A B A A B C C

# Pour Juliette (partie II) (mi bémol)

B. Scherrer

Musical score for "Pour Juliette (partie II) (mi bémol)" by B. Scherrer. The score consists of six staves of music, each with a treble clef and a key signature of one flat (B-flat). The time signature varies between common time (4/4), 6/8, and 9/8. 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 C△, followed by Dm<sup>7</sup>, Em<sup>7</sup>, and Dm<sup>7</sup>. Measure 2 starts with Em<sup>7</sup>. Measure 3 starts with C△, followed by Dm<sup>7</sup>, Em<sup>7</sup>, and Dm<sup>7</sup>. Measure 4 starts with Em<sup>7</sup>. Measure 5 starts with F△, followed by Em<sup>7</sup>, Dm<sup>7</sup>, and A<sup>9/C♯</sup>. Measure 6 starts with Dm<sup>7</sup>, followed by Em<sup>7</sup>. Measure 7 starts with F△, followed by G<sup>7</sup>. Measure 8 starts with G<sup>7</sup>.

# Pour Manu (mi bémol)

B. Scherrer

A△ C#m<sup>7</sup> D△ 3  
A△ C#m<sup>7</sup> D△ 3  
F#m<sup>7</sup> A B<sup>7</sup> B<sup>7</sup> 3  
F#m<sup>7</sup> G<sup>0</sup> A B<sup>7</sup> 3  
B△ D#m<sup>7</sup> E△ 3  
B△ D#m<sup>7</sup> E△ 3  
G#m<sup>7</sup> B C#<sup>7</sup> C#<sup>7</sup> 3  
G#m<sup>7</sup> A<sup>0</sup> B C#<sup>7</sup> 3  
A△ C#m<sup>7</sup> D△ 3  
A△ C#m<sup>7</sup> D△ 3  
F#m<sup>7</sup> A B<sup>7</sup> B<sup>7</sup> 3  
F#m<sup>7</sup> G<sup>0</sup> A B<sup>7</sup> 3

49 C# G $\sharp$ m<sup>7</sup>

53 C# G $\sharp$ m<sup>7</sup>

57 C# G $\sharp$  F $\sharp$

61 C#

This musical score displays a single melodic line across four staves. The key signature is G major, indicated by three sharps. The first staff (measures 49-52) features a C# note followed by a series of eighth-note patterns. The second staff (measure 53) begins with a C# note, followed by a melodic line that includes a G $\sharp$ m<sup>7</sup> chord. The third staff (measures 57-59) contains notes G $\sharp$ , F $\sharp$ , and G $\sharp$ . The fourth staff (measure 61) concludes with a C# note. Measure numbers 49, 53, 57, and 61 are positioned above their respective staves.

## **Prog-to-log 2000 (mi bémol)**

B. Scherrer

Am G/A

14 8

14 8

14 8

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

12 8

14 8

14 8

5 C B♭/C

14 8

14 8

14 8

7 F/C C B♭/C F/C G/C

12 8

12 8

12 8

9 Am G/A

20 8

20 8

2

11 F/A Em/A

This musical score consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains four eighth notes: the first is solid, followed by three with stems pointing down. The second measure contains four pairs of sixteenth notes. The bottom staff begins with a bass clef and a key signature of one sharp (F#). The first measure contains four eighth notes: the first is solid, followed by three with stems pointing up. The second measure contains four pairs of sixteenth notes. Both staves end with a double bar line and repeat dots.

# Provisoire (mi bémol)

B. Scherrer

A Bm<sup>9</sup> C♯m<sup>9</sup>

5 Bm<sup>9</sup> C♯m<sup>9</sup>

9 B G<sup>△</sup> Bm<sup>9</sup>

13 G<sup>△</sup> C<sup>△</sup>

17 A Bm<sup>9</sup> C♯m<sup>9</sup>

21 Bm<sup>9</sup> C♯m<sup>9</sup>

25 B G<sup>△</sup> Bm<sup>9</sup>

29 G<sup>△</sup> C<sup>△</sup>

33 B' F<sup>△</sup> F♯<sup>△</sup>

37 F♯<sup>△</sup><sup>5</sup> F♯<sup>△</sup>

41 B G<sup>△</sup>

44 C B<sup>△</sup> C♯m<sup>9</sup> E<sup>△</sup> G<sup>△</sup>

2



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

B. Scherrer

## Thème

Am<sup>9</sup>

5 Eb △

10 D♯m<sup>9</sup>

14 A △

19 Solos Am<sup>9</sup>

23 Eb △

27 D♯m<sup>9</sup>

31 A △

# Remous (mi bémol)

B. Scherrer

**A** Em<sup>7</sup>

3 G<sup>△</sup>

5 B<sup>7\#5</sup>

7 C<sup>\#9</sup>

9 **B** Em<sup>7</sup>

11 G<sup>△</sup>

13 B<sup>7\#5</sup>

15 C<sup>\#9</sup>

**Fin**

17 Em<sup>7</sup>

F<sup>\#9</sup>

Am<sup>7</sup>

C<sup>\#9</sup>

D<sup>7</sup>

B<sup>7\#5/D\#</sup>

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

B. Scherrer

The musical score consists of two staves of music. The top staff begins with a key signature of one sharp (F#). Measures 1-4 show chords A (D△), Em<sup>7</sup>, F#m<sup>7</sup>, and G△. Measures 5-8 show E<sup>7</sup>/G# (E/G#), A<sup>7</sup>, A#<sup>o7</sup>, and Bm<sup>7</sup>. Measures 9-12 show C△, G△, A<sup>sus4</sup>, and A<sup>7</sup>. Staff 2 begins at measure 13 with a key signature of two sharps (B). Chords shown are Am<sup>7</sup>, E/G# (E/G#), Gm<sup>7</sup>, and D/F# (D/F#). Measures 17-20 show F<sup>6</sup> (F), Am/E, D#<sup>o7</sup>, and E<sup>7</sup>. Measures 21-24 show F<sup>6</sup> (F), Am/E, B<sup>o</sup>, B<sub>b</sub><sup>7</sup>, and A<sup>7</sup>. Staff 1 begins again at measure 25 with a key signature of one sharp (F#). Chords shown are D△, Em<sup>7</sup>, F#m<sup>7</sup>, and G△. Measures 29-32 show E<sup>7</sup>/G# (E/G#), A<sup>7</sup>, A#<sup>o7</sup>, and Bm<sup>7</sup>. Staff 2 concludes at measure 33 with C△, G△, A<sup>sus4</sup>, and A<sup>7</sup>.

# 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 $^7$

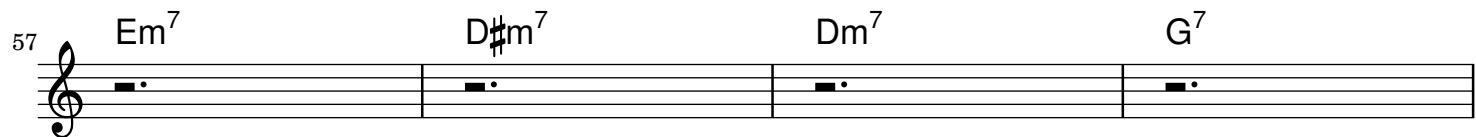
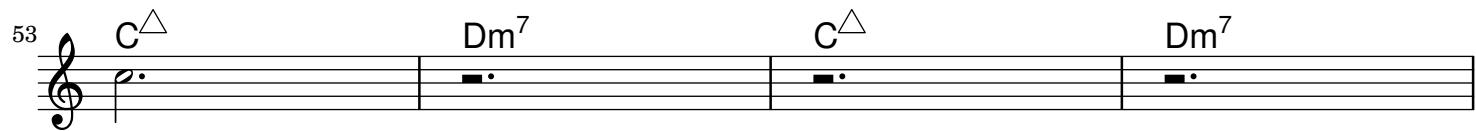
41 Dm $^7$  C $\triangle$  C $\sharp$  $\varnothing$

45 F $\triangle$  Em $^7$  D $\sharp$ m $^7$

49 Dm $^7$  G $^7$

This musical score provides a detailed guide for playing the piece "Rendez-vous à la Cascade de la Pissoire" in B-flat major. The score is organized into sections A, A', and B, each with its own distinct chord progression and strumming style. The key signature of B-flat major is maintained throughout the piece. The time signature alternates between 3/4 and 2/4, adding to the rhythmic complexity. The score includes various strumming techniques, such as open strings and muted notes, which are indicated by the letters 'o' and 'm' respectively. Fingerings, such as '3' and '3-', are also included to help the performer execute specific chords or notes accurately. The measure numbers are clearly marked at the beginning of each staff to facilitate reading and performance.

2



# Risas de Bolivia (mi bémol)

Trad. Bolivie, Arr. B. Scherrer

**A**

Bm<sup>7</sup> C#m<sup>7</sup>/F# D<sup>△</sup>/B C#m<sup>7</sup>/F# Bm<sup>7</sup> C#m<sup>7</sup>/F#

D<sup>△</sup> C#m<sup>7</sup>/F# Bm<sup>7</sup> C#m<sup>7</sup>/F# Bm<sup>7</sup> C#m<sup>7</sup>/F# Bm<sup>7</sup>

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

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

G<sup>△</sup> D<sup>△</sup> F#m<sup>7</sup> Bm<sup>7</sup> G<sup>△</sup> D<sup>△</sup> F#m<sup>7</sup> Bm<sup>7</sup>

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

**Solos**

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

**B**

Bm<sup>7</sup> Bm Bm<sup>△</sup>/A# Bm<sup>7</sup>/A Bm<sup>6</sup>/G# G<sup>△</sup> F#m<sup>7</sup>

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

Bm G<sup>△</sup> G<sup>△</sup>/F# Em<sup>7</sup> D F#m/C# Bm<sup>7</sup> F#<sup>7</sup>/A# F#<sup>7</sup> F#<sup>7</sup>/A#

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

G<sup>△</sup> G<sup>#</sup> A G<sup>#</sup> G<sup>△</sup> G<sup>#</sup> A G<sup>#</sup>



# Rêverie (mi bémol)

B. Scherrer

Musical score for Rêverie (mi bémol) by B. Scherrer. The score consists of eight staves of music for a single instrument, likely a guitar or mandolin, in 4/4 time with a key signature of two sharps. The music includes various chords such as E<sup>7</sup>, C<sup>△</sup>, F<sup>△</sup>, G<sup>6</sup>, C<sup>△</sup>, D<sup>6</sup>, E<sup>7</sup>, and C<sup>△</sup>, along with rests and grace notes. Measure numbers 1 through 30 are indicated on the left side of each staff.

1 E<sup>7</sup> C<sup>△</sup> E<sup>7</sup> C<sup>△</sup> 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.

# Saint Thomas 5/8 (mi bémol)

Sonny Rollins, Arr. BS

Musical score for "Saint Thomas 5/8 (mi bémol)" by Sonny Rollins, Arr. BS. The score is written for four staves:

- Staff 1 (Treble Clef):** Measures 1-4. Chords: A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>. The melody consists of eighth-note patterns.
- Staff 2 (Bass Clef):** Measures 1-4. Chords: A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>.
- Staff 3 (Treble Clef):** Measures 5-8. Chords: A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>.
- Staff 4 (Bass Clef):** Measures 5-8. Chords: A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>.
- Staff 5 (Treble Clef):** Measures 9-12. Chords: A<sup>6</sup>, A<sup>6</sup>, C<sup>#</sup>m<sup>7</sup>, F<sup>#</sup>7. The bass line includes eighth-note patterns.
- Staff 6 (Bass Clef):** Measures 9-12. Chords: A<sup>6</sup>, A<sup>6</sup>, C<sup>#</sup>m<sup>7</sup>, F<sup>#</sup>7.
- Staff 7 (Treble Clef):** Measures 13-16. Chords: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>6</sup>, A<sup>7/C#</sup>, D<sup>6</sup>, D<sup>#</sup><sup>0</sup>, E<sup>7</sup>. The bass line includes eighth-note patterns.
- Staff 8 (Bass Clef):** Measures 13-16. Chords: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>6</sup>, A<sup>7/C#</sup>, D<sup>6</sup>, D<sup>#</sup><sup>0</sup>, E<sup>7</sup>.

# Samba Calor-é-a (mi bémol)

B. Scherrer

Musical score for Samba Calor-é-a (mi bémol) in 4/4 time, key of A major (three sharps). The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Chords indicated above the staff include Am<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, C#m<sup>7</sup>, F#<sup>7</sup>, C#m<sup>7</sup>, F#<sup>7</sup>, C<sup>△</sup>, F#<sup>7</sup>, A<sup>△</sup>, D<sup>△</sup>, A<sup>△</sup>, D<sup>△</sup>, A<sup>△</sup>, D<sup>△</sup>, F<sup>△ 9</sup>, F<sup>△ 9</sup>. Measure 11 begins a repeat section with endings 1 and 2.

Sheet music for the repeat section of Samba Calor-é-a (mi bémol). The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The first ending (labeled 1) starts with G/A and F/A chords. The second ending (labeled 2) starts with Em<sup>7/A</sup> and Am<sup>7</sup> chords.

# Samba Lek' (mi bémol)

B. Scherrer

The sheet music features eight staves of musical notation for a single instrument, likely a samba instrument like a pandeiro or agogô. The music is in 4/4 time and uses a treble clef. The key signature is two sharps, indicating E minor. The chords labeled are:

- Staff 1: A Em<sup>7</sup>, F#m<sup>7</sup>
- Staff 2: Em<sup>7</sup>, F#m<sup>7</sup>
- Staff 3: F<sup>△</sup>, Eb<sup>△</sup>
- Staff 4: D<sup>△9</sup>, D<sup>△9</sup>
- Staff 5: B [B] (indicated by a bracket under the staff)
- Staff 6: C#m<sup>7</sup>, Bm<sup>7</sup>
- Staff 7: C#m<sup>7</sup>, Bm<sup>7</sup>
- Staff 8: C<sup>△</sup>, B<sup>△</sup>
- Staff 9: F<sup>△9</sup>, F<sup>△9</sup>

The music includes various rhythmic patterns, including eighth-note and sixteenth-note figures, along with rests and grace notes. The notation is typical of a samba style, with some unique chord voicings and fingerings.

# Samba ni chaussettes (mi bémol)

B. Scherrer

**A**

E D<sup>△</sup> E D<sup>△</sup>

5 E D<sup>△</sup> E D<sup>△</sup>

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

13 G<sup>#</sup> F<sup>#</sup> G<sup>#</sup> F<sup>#</sup>

17 E D<sup>△</sup> E D<sup>△</sup>

21 **B** C<sup>△</sup> Gm F<sup>△</sup>⁹ F Fm<sup>△</sup> Fm<sup>7</sup>

25 Em<sup>7</sup> Em<sup>6</sup> A<sup>⁰</sup> A<sup>⁰⁷</sup> Dm<sup>7</sup> G<sub>+</sub>

29 C<sup>△</sup> Gm F<sup>△</sup>⁹ F Fm<sup>△</sup> Fm<sup>7</sup>

33 Am<sup>7</sup> D<sup>7</sup> F<sup>△</sup> Fm<sup>7</sup>

# Samedi matin (mi bémol)

B. Scherrer

**A**

Dm<sup>7</sup>      Eb<sup>△</sup>      Dm<sup>7</sup>      Eb<sup>△</sup>

5      Dm<sup>7</sup>      Eb<sup>△</sup>      Dm<sup>7</sup>      Eb<sup>△</sup>

9      Dm<sup>7</sup>      Eb<sup>△</sup>      Dm<sup>7</sup>      Eb<sup>△</sup>

13      Dm<sup>7</sup>      Eb<sup>△</sup>      Dm<sup>7</sup>      Eb<sup>△</sup>

17      B<sub>b</sub>/C      B<sub>b</sub>      F/A      G<sup>#</sup>      Gm      D/F<sup>#</sup>      Fm

21      B (Solo 1)

24      Dm<sup>7</sup>      Eb<sup>△</sup>      Dm<sup>7</sup>      Eb<sup>△</sup>

C (Solo 2)

28      Em<sup>7</sup>      F<sup>△</sup>      F<sup>#m7</sup>      G<sup>△</sup>

36      C<sup>△</sup>      C<sup>#m7</sup>      D<sup>△</sup>      D<sup>#o7</sup>

# Satirikiki (mi bémol)

B. Scherrer

**A** Em<sup>9</sup> Dm<sup>9</sup> Em<sup>9</sup> Dm<sup>9</sup>

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

**B** C<sup>△</sup> D<sup>△</sup> Em<sup>7</sup> G<sup>△</sup> G<sup>6</sup> G

Em Em/E♭ Em/D C<sup>△</sup>

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

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

**C** C<sup>△</sup> G<sup>♯</sup>

C<sup>♯</sup> A<sup>♯</sup><sup>7</sup> D<sup>♯</sup><sup>7</sup>

# Sur un air de jazz (mi bémol)

B. Scherrer

Musical score for "Sur un air de jazz" in G major, 8th note time signature. The score consists of four staves of music. Chords indicated above the staff include Em⁹, C△, F⁷, Am⁹, Em⁹, C△, F⁷, C△, E⁷ (over 4 measures), F△, F#⁷, B⁷♯⁵, C△, F△, Bm⁷, C△, and C△ (over 4 measures). The music features various rhythmic patterns and rests.

# Le compte à rebours final (mi bémol)

Europe (arr. BS)

Musical score for "Le compte à rebours final" in Am9 key signature. The score consists of ten staves of music, each with a different section label (A, B, C) and specific chords indicated above the staff.

**Section A:** Measures 1-8. Key signature: Am9. Chords: Am9, Dm9.

**Section B:** Measures 9-16. Key signature: Am9. Chords: Am9, C<sup>△</sup>.

**Section C:** Measures 17-24. Key signature: F<sup>△</sup>. Chords: F<sup>△</sup>, G<sup>7</sup>, C, G/B, Am, G.

**Section D:** Measures 25-32. Key signature: F<sup>△</sup>. Chords: F<sup>△</sup>, G<sup>7</sup>, E<sup>7</sup>.

**Section E:** Measures 33-40. Key signature: Am9. Chords: Am9, F<sup>△</sup>, Dm<sup>7</sup>, G, G<sup>#o</sup>.

**Section F:** Measures 41-48. Key signature: Am9. Chords: Am9, F<sup>△</sup>, Dm<sup>7</sup>, G, G<sup>#o</sup>.

**Section G:** Measures 49-56. Key signature: Am. Chords: Am, G/B, C, F<sup>△</sup>, Am, G/B, C, F<sup>△</sup>.

**Section H:** Measures 57-64. Key signature: Am. Chords: Am, G/B, C, F<sup>△</sup>, E<sup>7</sup>.

**Section I:** Measures 65-72. Key signature: Dm<sup>7</sup>. Chords: C, Dm<sup>7</sup>, C<sup>7</sup>, F<sup>△</sup>, B<sup>b△</sup>.

**Section J:** Measures 73-80. Key signature: Gm<sup>7</sup>. Chords: Gm<sup>7</sup>, C<sup>7</sup>, F<sup>△</sup>.

# Valse pour Zélie (mi bémol)

B. Scherrer

The sheet music contains ten staves of musical notation for a single instrument. The key signature is mi bémol (F# minor), indicated by two sharps (#) on the treble clef staff. The time signature is 3/4 throughout.

**Chords and Melodic Patterns:**

- Staff 1 (Measures 1-4):** Am<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>. The melody starts with eighth-note pairs followed by a sixteenth-note run.
- Staff 2 (Measures 5-8):** Am<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>. Similar to Staff 1, with eighth-note pairs and sixteenth-note runs.
- Staff 3 (Measures 9-12):** G△, C△, G△, C△. The melody features eighth-note pairs and sixteenth-note runs.
- Staff 4 (Measures 13-16):** G△, C△, Cm<sup>7</sup>, B<sup>7</sup>. The melody continues with eighth-note pairs and sixteenth-note runs.
- Staff 5 (Measures 33-36):** F△, C△, F△, C△. The melody consists of eighth-note pairs and sixteenth-note runs.
- Staff 6 (Measures 37-40):** F△, C△, B♭, E<sup>7</sup>. The melody includes eighth-note pairs and sixteenth-note runs.
- Staff 7 (Measures 41-44):** Dm<sup>7</sup>, E<sup>7</sup>, Dm<sup>7</sup>, E<sup>7</sup>. The melody features eighth-note pairs and sixteenth-note runs.
- Staff 8 (Measures 45-48):** A△, Dm<sup>7</sup>, A△, D△. The melody includes eighth-note pairs and sixteenth-note runs.
- Staff 9 (Measures 49-52):** A△, G♯<sup>7</sup>, C♯, C♯. The melody consists of eighth-note pairs and sixteenth-note runs.
- Staff 10 (Measures 53-56):** F♯m<sup>7</sup>, E, D♯, D△. The melody includes eighth-note pairs and sixteenth-note runs.
- Staff 11 (Measures 57-60):** Bm<sup>7</sup>, C♯m<sup>7</sup>, D△, E<sup>7</sup>. The melody features eighth-note pairs and sixteenth-note runs.

**Section Labels:**

- A:** Located above Staff 1 at Measure 1.
- B:** Located above Staff 5 at Measure 33.
- C:** Located above Staff 6 at Measure 45.

2

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

A musical score for a single melodic line, likely for a wind instrument like flute or recorder. The music is in 4/4 time, with a key signature of two sharps (F# and C#). The score consists of six staves of music, numbered 1 through 21 from top to bottom. The melody is primarily composed of eighth and sixteenth notes, with occasional quarter notes and rests. Chords are indicated above the staff at various points: Am<sup>7</sup>, D<sup>7</sup>, E<sup>7</sup>, Am<sup>9</sup>, C#<sup>7</sup>, F#<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, E<sup>7</sup>, Am<sup>9</sup>, and Dm<sup>7</sup>. The melody includes several grace notes and slurs, suggesting a fluid performance style.

# Wuhan connect (mi bémol)

B. Scherrer

A musical score consisting of six staves of music for a keyboard instrument, likely a piano or harpsichord. The music is in common time (indicated by '3') and uses a treble clef. The key signature is three sharps (F major). The score includes measure numbers 1 through 21. The music features various chords and rhythmic patterns, primarily using eighth and sixteenth notes. The chords shown include A<sup>9</sup>, A<sup>#5 9</sup>, A<sup>6 9</sup>, A<sup>#5 9</sup>, C<sup>#9</sup>, C<sup>#5 9</sup>, C<sup>#6 9</sup>, C<sup>#5 9</sup>, F<sup>9</sup>, F<sup>#5 9</sup>, F<sup>6 9</sup>, and F<sup>#5 9</sup>.

# Zarbi (mi bémol)

B. Scherrer

3/4

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

Gm<sup>7</sup>      B<sub>b</sub><sup>7</sup>      C<sup>#</sup><sup>7</sup>      G<sup>#</sup><sup>7</sup>