

# Agent 000 (si bémol)

B. Scherrer

A musical score for Agent 000 (si bémol) featuring four staves of music. The score is in common time (indicated by '4') and uses a treble clef. The key signature is one flat (B-flat), indicated by a 'b' symbol.

The score consists of four staves, each starting with a different chord:

- Staff 1 (Measures 1-4): Dm<sup>9</sup>. The melody consists of eighth-note pairs and sixteenth-note pairs.
- Staff 2 (Measures 5-8): E♭△. The melody consists of eighth-note pairs and sixteenth-note pairs.
- Staff 3 (Measures 9-12): Gm<sup>7</sup>, G♯<sup>0</sup>, A<sup>7</sup>♭<sup>9</sup>, B♭△. The melody consists of eighth-note pairs and sixteenth-note pairs.
- Staff 4 (Measures 13-16): F△, E♭△, Dm<sup>9</sup>. The melody consists of eighth-note pairs and sixteenth-note pairs.

Measure numbers are placed at the beginning of each staff: 1, 5, 9, and 13. Measure endings are indicated by a brace and a '2' or a '3' above the staff. The score concludes with a double bar line and repeat dots.

# Balade (partie 2) (si bémol)

B. Scherrer

The musical score is organized into measures numbered 1 through 33. Measure 1 starts with a F#m<sup>11</sup> chord. Measures 2-4 show a progression from F#m<sup>11</sup> to A△. Measure 5 begins with D△<sup>9</sup>, followed by F#m<sup>11</sup>. Measures 6-8 show a progression from F#m<sup>11</sup> to Bm<sup>7</sup>. Measures 9-11 show a progression from Bm<sup>7</sup> to F#m<sup>11</sup>. Measures 12-14 show a progression from F#m<sup>11</sup> to Bm<sup>7</sup>. Measures 15-17 show a progression from Bm<sup>7</sup> to F#m<sup>11</sup>. Measures 18-20 show a progression from F#m<sup>11</sup> to Bm<sup>7</sup>. Measures 21-23 show a progression from Bm<sup>7/G#</sup> to F#m<sup>11</sup>. Measures 24-26 show a progression from F#m<sup>11</sup> to Bm<sup>7</sup>. Measures 27-29 show a progression from Bm<sup>7</sup> to F#sus4. Measures 30-32 show a progression from F#sus4 to Bm<sup>7</sup>. Measures 33-35 show a progression from Bm<sup>7</sup> back to F#sus4.

# 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)

B. Scherrer

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<sup>△</sup>

A<sup>7</sup>

3/4

9

21

29

37

# Bras cassé (si bémol)

B. Scherrer

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)

B. Scherrer

**A**

1 F $\triangle$

5 F $\triangle$

9 Gm $^7$

13 Gm $^7$

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

21 Ab $\triangle$

B. Scherrer

# 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

The musical score consists of four systems of music, each labeled with a letter (A, B, C, D). Each system contains two staves of music with corresponding lyrics. The first system (A) starts with an intro and includes chords like Dm, Gm/D, C/E, F, D7♯5, G/B, A7/C♯, and Dm. The lyrics for A mention 'What power are you who from be -'. The second system (B) includes chords like E°, D7, G7, and C♯°7, with lyrics about stiffness and coldness. The third system (C) includes chords like G, C/E, F, and D°7, with lyrics about physical movement. The fourth system (D) includes chords like F♯, G°7, A7/G, and D7/F♯, with lyrics about being frozen to death.

# Chasse à l'homme (si bémol)

B. Scherrer

**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      Bb<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>      Bb<sup>7</sup>      F#m<sup>7</sup>      B<sup>7</sup>

29      Fm<sup>7</sup>      Bb<sup>7</sup>      | 1. E<sup>△</sup>      E<sup>7</sup>#5 | 2. E<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      Bb<sup>△</sup>#5/E

# Cinq à sept (si bémol)

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

**A**

1 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>  
 5 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>  
 9 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>  
 13 Gm<sup>7</sup> Am<sup>7</sup> B<sub>b</sub><sup>△</sup> C<sup>#o7</sup> Dm<sup>7</sup> C<sup>7/E</sup> F<sup>△</sup> Gm<sup>7</sup>

**B**

17 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> B<sub>b</sub><sup>7</sup>  
 21 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>  
 25 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>  
 29 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> 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 (Measures 1-4): Key signature 2 sharps (F# major). Modulation to Bm<sup>9</sup> at measure 4.
- Staff 2 (Measures 5-8): Key signature 1 sharp (G major). Modulation to Bm<sup>9</sup> at measure 8.
- Staff 3 (Measures 9-12): Key signature 2 sharps (F# major).
- Staff 4 (Measures 13-16): Key signature 3 sharps (B major). Modulation to F#m<sup>9</sup> at measure 13.
- Staff 5 (Measures 17-20): Key signature 2 sharps (Am).
- Staff 6 (Measures 21-24): Key signature 2 sharps (Bm<sup>9</sup>).
- Staff 7 (Measures 25-28): Key signature 3 sharps (F#m<sup>9</sup>).
- Staff 8 (Measures 29-32): Key signature 2 sharps (Am).
- Staff 9 (Measures 33-36): Key signature 1 sharp (G major). Modulation to G△<sup>9</sup> at measure 33.

Measure numbers: 1, 5, 10, 13, 17, 22, 26, 30, 34.

Modulations: Bm<sup>9</sup>, G△<sup>9</sup>, Bm<sup>9</sup>, F#m<sup>9</sup>, Am, Bm<sup>9</sup>, F#m<sup>9</sup>, Am, G△<sup>9</sup>.

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

B. Scherrer

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>, and D<sup>△</sup>. The bottom staff begins at measure 9 with a key signature of two sharps (G#), a time signature of 3/4, and dynamic **F**. It includes chords F and C<sup>△</sup>. Measure 13 starts a section labeled **B** with a key signature of one sharp (F#), a time signature of 3/4, and dynamic **mf**. It contains chords B<sup>△</sup> and E<sup>△</sup>. Measures 17 through 29 continue section **B** with chords Fm<sup>7</sup>, E<sup>△</sup>, Fm<sup>7</sup>, E<sup>△</sup>, F#<sup>△</sup>, and C<sup>△</sup>. The score concludes with a repeat sign and a colon at measure 29.

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>

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

9      1 G<sup>△</sup>      A<sup>7</sup>      F<sup>♯</sup>⁷/A<sup>♯</sup>      Bm<sup>7</sup>      C<sup>△</sup>

15      2 G<sup>△</sup>      A<sup>7</sup>      B<sub>b</sub><sup>△</sup>      C<sup>△</sup>      B<sup>△</sup>

21      B      C<sup>△</sup>      A<sup>△</sup>      C<sup>△</sup>      A<sup>△</sup>

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

**C**

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

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

37      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>

30 2 C#<sup>7 sus2</sup>

33

# Descente au Klezmeristan (si bémol)

B. Scherrer

## Intro

The musical score is composed of five staves of music in 2/4 time, with a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and rests are shown as horizontal dashes. The first staff (measures 1-4) starts with Am/E, followed by E, Am/E, and E. The second staff (measures 5-8) starts with E7 b9, followed by Am/E, and E7. The third staff (measures 9-12) starts with G#m/D#, followed by D#, G#m/D#, and D#. The fourth staff (measures 13-16) starts with D#7 b9, followed by G#m/D#, and D#7. The fifth staff (measures 17-20) starts with Gm/D, followed by D, Gm/D, and D. The sixth staff (measures 21-24) starts with D7 b9, followed by Gm/D, and D7.

1 Am/E E Am/E E

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

9 G#m/D# D# G#m/D# D#

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

17 Gm/D D Gm/D D

21 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<sup>9</sup> 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♭, Dm<sup>7</sup>, Gm, C<sup>7</sup>, F△, B♭△, 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♭ Dm<sup>7</sup>

5 Gm C<sup>7</sup> F△ B♭△

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

14 Gm C<sup>7</sup> F△ B♭△

18 Gm C<sup>7</sup> F△ B♭△

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

26 D Dm<sup>7</sup>

30 Bm B♭ D

Basse D Dm<sup>7</sup> Bm B♭ D

# Kronembourg-Virus Valse (si bémol)

B. Scherrer

Musical score for "Kronembourg-Virus Valse (si bémol)" by B. Scherrer. The score consists of six staves of music for a single instrument.

The key signature is F#m<sup>7</sup>. The time signature is 2/4.

Measure 1: A (boxed), F#m<sup>7</sup>, E, D△

Measure 5: F#m<sup>7</sup>, E, D△, F#m

Measure 10: G#<sup>0</sup>, A△, C#m, D△

Measure 14: Rest, 2 measures of rests, 1. F#m<sup>7</sup>, 2. F#m<sup>7</sup>

Measure 18: B (boxed), Am, G#<sup>0</sup>

Measure 22: Gm, A<sup>7</sup>

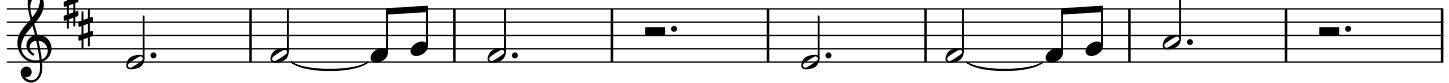
Measure 26: Dm, D#△

Measure 30: A<sup>7</sup>

# 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#<sup>Δ</sup> 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>  
17 C 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>  
35 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>  
43 E° Eb<sup>7</sup> D<sup>Δ</sup> D<sup>Δ</sup>  
47 E° Eb<sup>7</sup> D<sup>Δ</sup>  
51

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

— 3 —

# 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 common time (indicated by '3') and uses treble clef.

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, and 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 consists of two staves, each with four measures. Measure 1: B<sub>b</sub>m. Measure 2: B<sub>b</sub>m. Measure 3: B<sub>b</sub>m. Measure 4: Dm. Measure 5: Am. Measure 6: Am. Measure 7: Am. Measures 8-9: G major (1st ending). Measures 10-11: G major (2nd ending). Measure 12: E<sub>b</sub>. Measure 13: C<sub>#</sub>. Measure 14: Cm. Measure 15: A. Measures 16-17: Cm. Measures 18-19: A major (1st ending). Measures 20-21: A major (2nd ending). Measure 22: Rest.

# 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>. It continues through measures 5, 9, and 13. Measure 13 marks the start of section B, which includes chords F, C/E, Cm/E<sub>b</sub>, and D<sup>7</sup>. This is followed by measures 21, 25, and 29. Measure 29 begins section C (contre-chant) with chords G<sub>#</sub><sup>△ b5</sup>, Gm<sup>9</sup>, B<sub>b</sub><sup>6 10</sup>, and D<sup>7/A</sup>. The score concludes with measures 35 and 39.

**A** Gm<sup>9</sup> B<sub>b</sub><sup>6 10</sup> C<sup>9</sup> F<sup>7</sup>  
5 Gm<sup>9</sup> B<sub>b</sub><sup>6 10</sup> C<sup>9</sup> E<sub>b</sub><sup>△</sup>  
9 Gm<sup>9</sup> B<sub>b</sub><sup>6 10</sup> C<sup>9</sup> F<sup>7</sup>  
13 Gm<sup>9</sup> B<sub>b</sub><sup>6 10</sup> C<sup>9</sup> E<sub>b</sub><sup>△</sup>  
**B** F C/E Cm/E<sub>b</sub> D<sup>7</sup>  
21 Cm<sup>7</sup> B<sub>b</sub><sup>6 10</sup> D<sup>7/A</sup> D<sup>7</sup>  
25 E<sub>b</sub> D<sup>7 #5</sup> C<sup>#</sup><sup>o</sup> D<sup>7</sup>  
29 Cm<sup>7</sup> B<sub>b</sub><sup>6 10</sup> D<sup>7/A</sup> G<sub>#</sub><sup>△ b5</sup>  
**C (contre-chant)**  
35 Gm<sup>9</sup> B<sub>b</sub><sup>6 10</sup> C<sup>9</sup> F<sup>7</sup>  
39 Gm<sup>9</sup> B<sub>b</sub><sup>6 10</sup> C<sup>9</sup> E<sub>b</sub><sup>△</sup>

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

B. Scherrer

D                    A/D                    C/D                    G/D

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

D                    A/D                    C/D                    G/D

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

F                    E♭/F                B♭/F                    C♯⁹/F

Cm⁶/F              G/F                    B♭/F                    C⁷/F

F                    E♭/F                B♭/F                    C♯⁹/F

Cm⁶/F              G/F                    B♭/F

Dm/A               B♭                    G⁷/B                    C

A/C♯               Dm                    B⁷/D♭                Em

F                    D⁷/F♯                G⁷                      G♯⁹⁷

Am    A<sup>7</sup>

# Liquide (si bémol)

B. Scherrer

**A** Bm G<sup>△</sup> Bm G<sup>△</sup>

3 Bm G<sup>△</sup> Bm G<sup>△</sup>

5 G<sup>△</sup> C♯ 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> B♭<sup>△</sup>

15 F♯<sup>m9</sup> Am<sup>9</sup> F<sup>△</sup> B♭<sup>△</sup>

19 C D E

# Marche (si bémol)

B. Scherrer

A D A/D G/D A/D D

Bm A/B G/B D/B

Dm/B<sub>b</sub> C/B<sub>b</sub> B<sub>b</sub>△ C/B<sub>b</sub>

F△

E<sub>b</sub>△

B<sub>b</sub>△

**B** A<sub>b</sub>△

E<sub>b</sub>△

A<sub>b</sub>△

B△

A△ A<sup>7</sup>

# Mardi, prison de la santé (si bémol)

B. Scherrer

*swing*

5

9

13

17

21

A

B

Dm<sup>13</sup>      A<sup>7 #5</sup>      Dm<sup>13</sup>      G<sup>7</sup>

Dm<sup>13</sup>      A<sup>7 #5</sup>      N.C.      N.C.

E<sup>⁰</sup>      A<sup>⁷</sup>      Dm<sup>13</sup>

E<sup>⁰</sup>      E<sup>b</sup><sup>7</sup>      E<sup>b</sup><sup>Δ</sup>

Dm<sup>13</sup>      A<sup>7 #5</sup>      Dm<sup>13</sup>      G<sup>7</sup>

Dm<sup>13</sup>      A<sup>7 #5</sup>      N.C.      N.C.

# 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

The score is in common time (indicated by '4') and uses a treble clef. Chords are indicated above the staff, and measure numbers are provided on the left side of each staff.

# Moerci Doerien (si bémol)

B. Scherrer

## Theme

Dm<sup>7</sup> Dm<sup>6/9/F</sup> Dm<sup>7</sup> Dm<sup>6/9/F</sup> Dm<sup>7</sup> Dm<sup>6/9/F</sup> Dm<sup>7</sup> Dm<sup>6/9/F</sup>  
5 Dm<sup>7</sup> Dm<sup>6/9/F</sup> Dm<sup>7</sup> Dm<sup>6/9/F</sup> Dm<sup>7</sup> Dm<sup>6/9/F</sup> Dm<sup>7</sup> Dm<sup>6/9/F</sup>  
9 Fm<sup>7</sup> Fm<sup>6/9/G#</sup> Fm<sup>7</sup> Fm<sup>6/9/G#</sup> Fm<sup>7</sup> Fm<sup>6/9/G#</sup> Fm<sup>7</sup> Fm<sup>6/9/G#</sup>  
13 Dm<sup>7</sup> Dm<sup>6/9/F</sup> Dm<sup>7</sup> Dm<sup>6/9/F</sup> Dm<sup>7</sup> Dm<sup>6/9/F</sup> Dm<sup>7</sup> Dm<sup>6/9/F</sup>  
17 B+ Bb+ A+ Ab+ Dm<sup>7</sup> Dm<sup>6/9/F</sup> Dm<sup>7</sup> Dm<sup>6/9/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

**Basse sur A**

9      B<sup>m</sup><sup>7</sup>      G<sup>△</sup>      Em<sup>7</sup>      B<sup>m</sup><sup>7</sup>      G<sup>△</sup>      Em<sup>7</sup>  
 B<sup>△</sup>      C<sup>#m</sup><sup>7</sup>/B      D<sup>#m</sup><sup>7</sup>/B      E<sup>△</sup>/B      F<sup>#sus4</sup>      F<sup>#7</sup>

5      A      B<sup>m</sup><sup>7</sup>      G<sup>△</sup>      Em<sup>7</sup>  
 B<sup>△</sup>      C<sup>#m</sup><sup>7</sup>/B      D<sup>#m</sup><sup>7</sup>/B      E<sup>△</sup>/B

9      F<sup>#sus4</sup>      F<sup>#7</sup>      1      2

18      B      G<sup>#7</sup>      C<sup>#m</sup><sup>7</sup>      F<sup>#sus4</sup>      F<sup>#7</sup>      B<sup>△</sup>

22      G<sup>#7</sup>      C<sup>#m</sup><sup>7</sup>      F<sup>#sus4</sup>      F<sup>#7</sup>      B<sup>△</sup>

26      D<sup>#7</sup>      G<sup>#m</sup><sup>7</sup>      C<sup>#7</sup>  
 F<sup>#sus4</sup>      F<sup>#7</sup>

30      3      3      3

# 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 $\sharp$  $\circ$ <sup>7</sup>

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 $\sharp$  $\circ$ <sup>7</sup>

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

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 $\sharp$  $\circ$ <sup>7</sup>

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 $\sharp$  $\circ$ <sup>7</sup>

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

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

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>

Measure 49: 3/4 time. Chords: Dsus4, E<sub>b</sub><sup>△</sup>, F<sup>6</sup>, E<sub>b</sub><sup>△</sup>. Fingerings: 3, - (over bar line), 3, 3, 3, 3.

Measure 53: Chords: D<sup>sus4</sup>, E<sub>b</sub><sup>△</sup>, F<sup>6</sup>, Gm<sup>7</sup>. Fingerings: 3, - (over bar line), 3, 3, 3, 3.

Measure 57: Chords: Am<sup>7</sup>, B<sub>b</sub><sup>△</sup>, C, C<sup>♯</sup><sup>o7</sup>. Fingerings: 3, - (over bar line), 3, 3, 3, 3.

Measure 61: Chords: D<sup>sus4</sup>, E<sub>b</sub><sup>△</sup>, F<sup>6</sup>, E<sub>b</sub><sup>△</sup>. Fingerings: 3, - (over bar line), 3, - (over bar line).

Measure 65: Chords: B<sub>b</sub><sup>△</sup>, B<sup>ø</sup>, C<sup>6</sup>, C<sup>♯</sup><sup>o7</sup>. Fingerings: 3, - (over bar line), 3, - (over bar line), 3, - (over bar line).

Measure 69: Chords: Dm<sup>7</sup>, E<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>△</sup>, A<sup>7</sup> <sub>b9</sub>. Fingerings: 3, - (over bar line), 3, - (over bar line), 3, - (over bar line).

# 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 at measure 6.

**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 at measure 12.

**Staff 3:** Chords E<sup>△</sup>, C#m<sup>7</sup>, B<sup>7</sup>, E<sup>△</sup>, C#m<sup>7</sup>, B<sup>7</sup>. The section ends at measure 19.

**Staff 4:** Chords E<sup>△</sup>, C#m<sup>7</sup>, B<sup>7</sup>, E<sup>△</sup>, E<sup>△</sup>. The section ends at measure 24.

**Staff 5:** Chords Ab<sup>△</sup>, Fm<sup>7</sup>, Eb<sup>7</sup>, Ab<sup>△</sup>, Fm<sup>7</sup>, Eb<sup>7</sup>. The section ends at measure 30.

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

**Chords and Symbols:**

- A:** Em<sup>9</sup>, G<sup>△</sup>, A<sup>7</sup>, Em<sup>9</sup>, G<sup>△</sup>, A<sup>7</sup>
- B:** E<sup>△</sup>, C#m<sup>7</sup>, B<sup>7</sup>, E<sup>△</sup>, C#m<sup>7</sup>, B<sup>7</sup>
- C:** Ab<sup>△</sup>, Fm<sup>7</sup>, Eb<sup>7</sup>, Ab<sup>△</sup>, Fm<sup>7</sup>, Eb<sup>7</sup>

**Lyrics:**

- Line 1: Planète ça tourne  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 2: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 3: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 4: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 5: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 6: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 7: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 8: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 9: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 10: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 11: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 12: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 13: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 14: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 15: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 16: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 17: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 18: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 19: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 20: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 21: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 22: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 23: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 24: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 25: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 26: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 27: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 28: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 29: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace
- Line 30: Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace  
Tu tournes dans l'espace

# 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

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

The score includes the following chords and markings:

- Measure 1: F<sup>△</sup>, Gm<sup>7</sup>, Am<sup>7</sup>, Gm<sup>7</sup>
- Measure 2: Gm<sup>7</sup>, Am<sup>7</sup>, Gm<sup>7</sup>
- Measure 3: F<sup>△</sup>, Gm<sup>7</sup>, Am<sup>7</sup>, Gm<sup>7</sup>
- Measure 4: Gm<sup>7</sup>, Am<sup>7</sup>, Gm<sup>7</sup>
- Measure 5: B<sub>b</sub><sup>△</sup>, Am<sup>7</sup>, Gm<sup>7</sup>, D<sup>9/F♯</sup>
- Measure 6: Gm<sup>7</sup>, Am<sup>7</sup>, B<sub>b</sub><sup>△</sup>, C<sup>7</sup>
- Measure 7: Gm<sup>7</sup>, Am<sup>7</sup>, B<sub>b</sub><sup>△</sup>, C<sup>7</sup>
- Measure 8: Gm<sup>7</sup>, Am<sup>7</sup>, B<sub>b</sub><sup>△</sup>, C<sup>7</sup>
- Measure 9: Gm<sup>7</sup>, Am<sup>7</sup>, B<sub>b</sub><sup>△</sup>, C<sup>7</sup>
- Measure 10: Gm<sup>7</sup>, Am<sup>7</sup>, B<sub>b</sub><sup>△</sup>, C<sup>7</sup>

The score is numbered 1 through 10 above the staves. Measure numbers 2, 3, 4, 5, 6, 7, 8, and 9 are grouped together under measure 10. Measures 1, 2, 3, 4, 5, 6, 7, 8, and 9 are grouped together under measure 10.

# 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 and stems, with some notes having grace marks. Measure numbers are placed at the beginning of each staff.

A musical score consisting of four staves of music for a solo instrument, likely trumpet, in F# major. The score is numbered 49, 53, 57, and 61. Measure 49 starts with a forte dynamic and includes a melodic line with grace notes and a C#m<sup>7</sup> chord. Measure 53 features a sustained note and a C#m<sup>7</sup> chord. Measure 57 continues the melodic line with a C# chord and a B section. Measure 61 concludes the piece with a final note.

# 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 $\flat$ /D                          Am/D

This musical score consists of two staves. The top staff begins with a quarter note followed by an eighth note, then a series of eighth notes. The bottom staff begins with a half note followed by an eighth note, then a series of eighth notes. The music is in common time and has a key signature of one flat. Measures 11 through 14 are shown.

# Provisoire (si bémol)

B. Scherrer

A Em<sup>9</sup>

5 Em<sup>9</sup>

9 B C<sup>△</sup>

13 C<sup>△</sup>

17 B<sup>p</sup><sup>△</sup>

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

23

28 C E<sup>△</sup>

32 A<sup>△</sup>

36 C#m<sup>9</sup>

40 F#<sup>7</sup>

F#m<sup>9</sup>

E<sup>9</sup>

B<sup>0</sup>

B<sup>7</sup>/D

A<sup>△</sup>

# 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 is composed of two staves of music. The top staff begins with a section labeled 'A' in a box, featuring chords Am<sup>7</sup>, B<sup>ø</sup>, C<sup>△</sup>, Dm<sup>7</sup>, E<sup>7 #5</sup>, and F<sup>△</sup>. The bottom staff begins with a section labeled 'B' in a box, featuring chords Am<sup>7</sup>, B<sup>ø</sup>, C<sup>△</sup>, Dm<sup>7</sup>, E<sup>7 #5</sup>, and F<sup>△</sup>. Both sections end with a final chord Am<sup>7</sup>. The score includes measure numbers 1 through 17, rests, and various dynamic markings like dots and dashes.

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

B. Scherrer

The musical score consists of two staves of music in G major (two sharps). The first staff begins with section A (measures 1-12), which includes chords G<sup>△</sup>, Am<sup>7</sup>, Bm<sup>7</sup>, C<sup>△</sup>, A<sup>7/C#</sup>, D<sup>7</sup>, D<sup>♯</sup>o<sup>7</sup>, and Em<sup>7</sup>. The second staff continues section A (measures 13-24), featuring chords Dm<sup>7</sup>, A/C<sup>♯</sup>, Cm<sup>7</sup>, G/B, B<sup>♭</sup>p<sup>6</sup>, Dm/A, G<sup>♯</sup>o<sup>7</sup>, and A<sup>7</sup>. It then transitions to section B (measures 25-36), which includes chords A<sup>7/C#</sup>, D<sup>7</sup>, Bm<sup>7</sup>, C<sup>△</sup>, D<sup>7</sup>, E<sup>o</sup>, E<sup>♭</sup>b<sup>7</sup>, and D<sup>7</sup>. The score concludes with section A' (measures 37-48), returning to the chords G<sup>△</sup>, Am<sup>7</sup>, Bm<sup>7</sup>, C<sup>△</sup>, A<sup>7/C#</sup>, D<sup>7</sup>, D<sup>♯</sup>o<sup>7</sup>, and Em<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 a repeat of the first section with variations in the bass line. Measures 11-15 introduce section A' with lyrics "A^7 Dm^7". Measures 19-24 continue section A'. Measures 23-28 show a repeat of section A'. Measures 29-34 introduce section A' again. Measures 33-38 show a repeat of section A'. Measures 37-42 introduce section B with lyrics "Bb^△ Am^7". Measures 41-46 show a repeat of section B. Measures 45-50 introduce section B again. Measures 49-54 show a repeat of section B. The bottom staff begins at measure 53 with lyrics "F^△ Gm^7 F^△ Gm^7". The music includes various dynamics like forte and piano, and performance techniques like grace notes and slurs.

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>0</sup>      D      C#<sup>0</sup>      C<sup>△</sup>      C#<sup>0</sup>      D      C#<sup>0</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. Measures 1-10 show a repeating pattern of Dm<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, F#m<sup>7</sup>, B<sup>7</sup>, F#m<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, B<sup>7</sup>, B<sub>b</sub><sup>△</sup>, D<sup>△</sup>, G<sup>△</sup>, D<sup>△</sup>, G<sup>△</sup>. Measures 11-13 show a continuation of the bass line with D<sup>△</sup>, G<sup>△</sup>, B<sub>b</sub><sup>△9</sup>, B<sub>b</sub><sup>△9</sup>. The bottom staff starts at measure 11 with C/D and B<sub>b</sub>/D, followed by Am<sup>7</sup>/D and Dm<sup>7</sup>.

1 Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>  
3 Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>  
5 F#m<sup>7</sup> B<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup>  
7 F#m<sup>7</sup> B<sup>7</sup> B<sub>b</sub><sup>△</sup>  
9 D<sup>△</sup> G<sup>△</sup> D<sup>△</sup> G<sup>△</sup>  
11 D<sup>△</sup> G<sup>△</sup> 1 B<sub>b</sub><sup>△9</sup> 2 B<sub>b</sub><sup>△9</sup>  
12 C/D B<sub>b</sub>/D  
13 Am<sup>7</sup>/D Dm<sup>7</sup>

# Samba Lek' (si bémol)

B. Scherrer

Musical score for Samba Lek' (si bémol) in G major (two sharps). The score consists of eight staves of music, each starting with a different measure number (1, 5, 9, 13, 17, 21, 25, 29). The music is in 4/4 time.

The chords labeled above the staff are:

- Measure 1: Am<sup>7</sup>
- Measure 5: Am<sup>7</sup>
- Measure 9: Bb<sup>△</sup>
- Measure 13: G<sup>△ 9</sup>
- Measure 17: F#m<sup>7</sup>
- Measure 21: F#m<sup>7</sup>
- Measure 25: F<sup>△</sup>
- Measure 29: Bb<sup>△ 9</sup>
- Measure 33: Bb<sup>△</sup>
- Measure 37: Ab<sup>△</sup>
- Measure 41: G<sup>△ 9</sup>
- Measure 45: Em<sup>7</sup>
- Measure 49: Em<sup>7</sup>
- Measure 53: Eb<sup>△</sup>
- Measure 57: Bb<sup>△ 9</sup>
- Measure 61: Bb<sup>△ 9</sup>

Measure numbers are present at the beginning of staves 1, 5, 9, 13, 17, 21, 25, and 29.

# 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

The musical score for "Samedi matin (si bémol)" by B. Scherrer is presented in eight staves. The key signature is one sharp (F#). The time signature varies throughout the piece.

**Chords and Labels:**

- Staff 1:** A (Gm<sup>7</sup>), A<sub>b</sub><sup>△</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>
- Staff 2:** Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>
- Staff 3:** Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>
- Staff 4:** Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>
- Staff 5:** Eb/F, Eb, B<sub>b</sub>/D, C<sup>#</sup>, Cm, G/B, B<sub>b</sub>m
- Staff 6:** Eb/F, Eb, B<sub>b</sub>/D, C<sup>#</sup>, Cm, G/B, B<sub>b</sub>m
- Staff 7:** Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>
- Staff 8:** Am<sup>7</sup>, B<sub>b</sub><sup>△</sup>, Bm<sup>7</sup>, C<sup>△</sup>
- Staff 9:** F<sup>△</sup>, F<sup>#m7</sup>, G<sup>△</sup>, G<sup>#o7</sup>

**Section Labels:**

- B (Solo 1):** Located at measure 21, staff 1.
- C (Solo 2):** Located at measure 28, staff 1.

**Measure Numbers:**

- 1, 5, 9, 13, 17, 21, 24, 28, 36

# 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 with sections A' and C, featuring various chords like Am<sup>9</sup>, Gm<sup>9</sup>, Am<sup>9</sup>, Gm<sup>9</sup>, and Am<sup>7</sup>, along with dynamic markings **f** and **mf**. The score concludes with section C at measure 33, marked **F#<sup>△</sup>**, **C#**, **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. Measure 9 includes a bracket under the first four measures labeled "4". Measure 13 includes a bracket under the first four measures labeled "4". The score concludes with a final measure ending on a G note.

# Le compte à rebours final (si bémol)

Europe (arr. BS)

The musical score consists of 11 staves of music, each representing a different instrument or voice part. The staves are arranged vertically, with measure numbers (e.g., 9, 17, 25, 33, 41, 49, 57, 65, 73) placed to the left of the first staff. The music is in common time (indicated by '4') and uses a treble clef. The key signature is one flat (B-flat), indicated by a 'b' symbol. The score includes various chords and progressions, such as Dm⁹, Gm⁹, F△, C⁷, B♭△, A⁷, C/E, Dm, C, C♯°, and E♭△. The music is divided into sections labeled A, B, and C, with section A starting at measure 9 and section B starting at measure 33. The score concludes with a final section C at measure 65.

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

13 C<sup>△</sup> F<sup>△</sup> Fm<sup>7</sup> E<sup>7</sup>

**B**

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

37 B<sub>b</sub><sup>△</sup> F<sup>△</sup> E<sub>b</sub> A<sup>7</sup>

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

**C**

45 D<sup>△</sup> Gm<sup>7</sup> D<sup>△</sup> G<sup>△</sup>

49 D<sup>△</sup> C<sup>#7</sup> F<sup>#</sup> F<sup>#</sup>

53 Bm<sup>7</sup> A G<sup>#ø</sup> G<sup>△</sup>

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

Musical score for 'Without mi (si bémol)' by B. Scherrer. The score consists of six staves of music in 4/4 time with a key signature of two sharps. Chords shown include Dm<sup>7</sup>, G<sup>7</sup>, A<sup>7</sup>, Dm<sup>9</sup>, F♯<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, G<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, Dm<sup>9</sup>, and Gm<sup>7</sup> again. The score uses various note heads and rests.

# 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>: The melody begins with a eighth-note bass note, followed by a sixteenth-note bass note, a quarter note, and a eighth-note bass note.
- Gm<sup>7</sup>: The melody begins with a eighth-note bass note, followed by a sixteenth-note bass note, a quarter note, and a eighth-note bass note.
- C#<sup>△</sup>: The melody begins with a eighth-note bass note, followed by a sixteenth-note bass note, a eighth-note bass note, and a eighth-note bass note.
- A♭<sup>△</sup>: The melody begins with a eighth-note bass note, followed by a sixteenth-note bass note, a eighth-note bass note, and a eighth-note bass note.

The second staff (measures 5-8):

- Cm<sup>7</sup>: The melody begins with a eighth-note bass note, followed by a sixteenth-note bass note, a eighth-note bass note, and a eighth-note bass note.
- Eb<sup>△</sup>: The melody begins with a eighth-note bass note, followed by a sixteenth-note bass note, a eighth-note bass note, and a eighth-note bass note.
- F#<sup>△</sup>: The melody begins with a eighth-note bass note, followed by a sixteenth-note bass note, a eighth-note bass note, and a eighth-note bass note.
- C#<sup>△</sup>: The melody begins with a eighth-note bass note, followed by a sixteenth-note bass note, a eighth-note bass note, and a eighth-note bass note.