

# 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> 1. 2.  
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#sus4 C#m<sup>7</sup> F#<sup>7</sup> F#m<sup>7</sup>  
33 C#sus4 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 (pour Arnaud) (mi bémol)

B. Scherrer

1

9

21

29

37

A<sup>7</sup>

G<sup>△</sup>

A<sup>7</sup>

D<sup>△</sup>

1. A<sup>7</sup>

2. C<sup>△</sup>

C<sup>7</sup>

F<sup>△</sup>

E<sup>♭</sup><sup>△</sup>

B<sup>♭</sup><sup>△</sup>

E<sup>♭</sup><sup>△</sup>

F<sup>♯</sup><sup>△</sup>

E<sup>△</sup>

E<sup>7</sup>

# 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>♯<sup>5</sup>/B

17 **B (Swing)** 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♭<sup>△</sup> B<sup>7</sup>♯<sup>5</sup> 2 B♭<sup>△</sup> F♯<sup>7</sup>♯<sup>5</sup>

**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>♯<sup>5</sup>/B

# 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 feature 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 |

# 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. The first staff starts 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 starts 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 concludes with G△, C♯⁷♯⁵, and ends with a final chord.

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 (F# major), indicated by two sharps on the treble clef staff.

**Chords and Progressions:**

- Staff 1 (Treble Clef):** Am⁹, Dm⁷, F△, D#⁷, E⁷, Dm⁷, E⁷.
- 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, Bb⁷.
- 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 (Treble Clef):** F△, Dm⁷, E⁷, Am⁹.

**Performance Instructions:**

- Measure 1: Measure number 1.
- Measure 2: Measure number 2.
- Measure 3: Measure number 3.
- Measure 4: Measure number 4.
- Measure 5: Measure number 5.
- Measure 6: Measure number 6.
- Measure 7: Measure number 7.
- Measure 8: Measure number 8.
- Measure 9: Measure number 9.
- Measure 10: Measure number 10.
- Measure 11: Measure number 11.
- Measure 12: Measure number 12.
- Measure 13: Measure number 13.
- Measure 14: Measure number 14.
- Measure 15: Measure number 15.
- Measure 16: Measure number 16.
- Measure 17: Measure number 17.
- Measure 18: Measure number 18.
- Measure 19: Measure number 19.
- Measure 20: Measure number 20.
- Measure 21: Measure number 21.
- Measure 22: Measure number 22.
- Measure 23: Measure number 23.
- Measure 24: Measure number 24.
- Measure 25: Measure number 25.
- Measure 26: Measure number 26.
- Measure 27: Measure number 27.
- Measure 28: Measure number 28.
- Measure 29: Measure number 29.
- Measure 30: Measure number 30.

**Tempo and Dynamics:**

- Measure 1: 3/4 time.
- Measure 2: 2/4 time.
- Measure 3: 3/4 time.
- Measure 4: 2/4 time.
- Measure 5: 3/4 time.
- Measure 6: 2/4 time.
- Measure 7: 3/4 time.
- Measure 8: 2/4 time.
- Measure 9: 3/4 time.
- Measure 10: 2/4 time.
- Measure 11: 3/4 time.
- Measure 12: 2/4 time.
- Measure 13: 3/4 time.
- Measure 14: 2/4 time.
- Measure 15: 3/4 time.
- Measure 16: 2/4 time.
- Measure 17: 3/4 time.
- Measure 18: 2/4 time.
- Measure 19: 3/4 time.
- Measure 20: 2/4 time.
- Measure 21: 3/4 time.
- Measure 22: 2/4 time.
- Measure 23: 3/4 time.
- Measure 24: 2/4 time.
- Measure 25: 3/4 time.
- Measure 26: 2/4 time.
- Measure 27: 3/4 time.
- Measure 28: 2/4 time.
- Measure 29: 3/4 time.
- Measure 30: 2/4 time.

# 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 labeled A, B, and A△.

- Staff 1:** Starts with section A (C♯m⁷). Measures 1-4: C♯m⁷. Measures 5-8: B. Measures 9-12: A△.
- Staff 2:** Measures 5-8: C♯m⁷. Measures 9-12: B. Measures 13-16: A△.
- Staff 3:** Measures 9-12: C♯m. Measures 13-16: D♯⁰. Measures 17-20: E△. Measures 21-24: G♯m.
- Staff 4:** Measures 13-16: A△. Measures 17-20:休 (rest). Measures 21-24:休 (rest).
- Staff 5:** Measures 17-20: 1. (first ending). Measures 21-24: 2. (second ending).
- Staff 6:** Measures 17-20: B Em. Measures 21-24: D♯⁰.
- Staff 7:** Measures 17-20: Dm. Measures 21-24: E⁷.
- Staff 8:** Measures 17-20: Am. Measures 21-24: A♯△.
- Staff 9:** Measures 17-20: E⁷.

# La demoiselle de Montréal (mi bémol)

Bruno Scherrer

A Bm<sup>7</sup> E<sup>7</sup> A<sup>△</sup>  
5 Bm<sup>7</sup> E<sup>7</sup> A<sup>△</sup>  
9 C#° F#<sup>7</sup> Bm<sup>7</sup> Dm  
13 B A F<sup>6</sup> G<sup>6</sup> A F<sup>6</sup> G<sup>6</sup>  
19 C Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup> F<sup>△</sup>  
23 Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup> F<sup>△</sup>  
27 B° E<sup>7</sup> Am<sup>7</sup> A<sup>7</sup>  
31 Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup> F<sup>△</sup>  
A' Bm<sup>7</sup> E<sup>7</sup> A<sup>△</sup>  
35 Bm<sup>7</sup> E<sup>7</sup> A<sup>△</sup>  
39 Bm<sup>7</sup> E<sup>7</sup> A<sup>△</sup>  
43 C#° F#<sup>7</sup> Bm<sup>7</sup>  
47 B° B<sub>b</sub><sup>7</sup> A<sup>△</sup> A<sup>△</sup>  
51 B° B<sub>b</sub><sup>7</sup> A<sup>△</sup>

**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. Staff A (measures 1-5) shows eighth-note chords in common time. Staff B (measures 6-13) continues the eighth-note chords. Staff C (measures 14-19) features chords with grace notes and includes harmonic labels: C♯m, B/C♯, C♯m, B/C♯, C♯m. Staff D (measures 20-25) shows chords with grace notes and includes harmonic labels: C♯m⁷, A△, B⁷, E△. Staff E (measures 26-31) shows chords with grace notes and includes harmonic labels: A△, D♯⁰, G♯⁷. Staff F (measures 32-37) shows chords with grace notes and includes harmonic labels: A△, D♯⁰, B⁶ sus4, B+, B.

A

6

10 C♯m B/C♯ C♯m B/C♯ C♯m

14 B C♯m⁷ A△ B⁷ E△

18 C♯m⁷ A△ B⁷ E△

22 A△ D♯⁰ E△ E△

26 1 A△ D♯⁰ G♯⁷

30 2 A△ D♯⁰ B⁶ sus4 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 through 8 show a repeating pattern of Em and Em△/E♭. Measures 9 through 12 show a repeating pattern of Em⁷/D and Em⁶/C♯. The score concludes with measures 13 through 16, which repeat the Am⁹, E♭△, F△, and G△ progression.

Am<sup>9</sup>      E♭△      F△      G△

5      Am<sup>9</sup>      E♭△      F△      C△

9      Em      Em<sup>△</sup>/E♭      Em<sup>7</sup>/D      Em<sup>6</sup>/C♯

13      C△      E♭△      F△      G△

# 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 each staff. The first staff starts with A△. The second staff starts with Bm<sup>7</sup>. The third staff starts with D△. The fourth staff starts with F#m<sup>7</sup>. The fifth staff starts with Bm<sup>7</sup>. The sixth staff starts with A. The seventh staff starts with Bm<sup>9</sup>. The eighth staff starts with E+. The music features various note values (eighth and sixteenth notes), rests, and dynamic markings. Measure numbers are indicated on the left side of the staves.

Chords labeled in the score:

- 1st staff: A△, C#m<sup>7</sup>, F#△, F#<sup>7</sup>
- 2nd staff: Bm<sup>7</sup>, E<sup>7</sup>, A△, A<sup>7</sup>
- 3rd staff: D△, D#<sup>07</sup>, A/E, C#<sup>7</sup>/F
- 4th staff: F#m<sup>7</sup>, B<sup>7</sup>/D#<sup>7</sup>, Bm<sup>9</sup>, E+
- 5th staff: A△, C#m<sup>7</sup>, F#△, F#<sup>7</sup>
- 6th staff: Bm<sup>7</sup>, F#<sup>7</sup>/A#<sup>7</sup>, D△<sup>9</sup>, Dm
- 7th staff: A, C#<sup>7</sup>/F, F#m, B<sup>7</sup>/D#<sup>7</sup>
- 8th staff: Bm<sup>9</sup>, E+, A△<sup>9</sup>

# Le Marché Turc (mi bémol)

Raoul Petite (Têt de Kran, 1995) / Mozart

Fm Fm Fm Am  
5 Em Em Em D D  
10 B<sub>b</sub> G<sub>#</sub> B<sub>b</sub> G<sub>#</sub>  
14 Gm E Gm E E E

# 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△ F♯m D△

3 F♯m D△ F♯m D△

5 D♯⁰ G♯ Bm C♯⁷

8 F♯m D△ 1. F♯m D△ 2. F♯m D△

11 B C♯m⁹ Em⁹ C△ F△

15 C♯m⁹ Em⁹ C△ F△

19 G A B -

Measure numbers: 1, 3, 5, 8, 11, 15, 19.

Section markers: A, B.

Chord labels: F♯m, D△, G♯, Bm, C♯⁷, D♯⁰, C△, F△, C♯m⁹, Em⁹.

# 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<sub>b</sub>△      Bø<sup>7</sup>      E<sup>7</sup>      Gsus2

A△<sup>9</sup>      E<sup>7</sup>/G<sup>#</sup>      E<sup>6</sup>      E<sup>7</sup>

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

5 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 -

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

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

13 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**

1 F#<sup>m7</sup> D<sup>△</sup> Bm<sup>7</sup> F#<sup>m7</sup> D<sup>△</sup> Bm<sup>7</sup>  
9 F#<sup>△</sup> G#<sup>m7/F#</sup> A#<sup>m7/F#</sup> B<sup>△/F#</sup> C#<sup>sus4</sup> C#<sup>7</sup>  
A F#<sup>m7</sup> D<sup>△</sup> Bm<sup>7</sup>  
5 F#<sup>m7</sup> D<sup>△</sup> Bm<sup>7</sup>  
9 F#<sup>△</sup> G#<sup>m7/F#</sup> A#<sup>m7/F#</sup> B<sup>△/F#</sup>  
13 C#<sup>sus4</sup> C#<sup>7</sup> 1 2  
18 B D#<sup>7</sup> G#<sup>m7</sup> C#<sup>sus4</sup> C#<sup>7</sup> F#<sup>△</sup>  
22 D#<sup>7</sup> G#<sup>m7</sup> C#<sup>sus4</sup> C#<sup>7</sup> F#<sup>△</sup>  
26 A#<sup>7</sup> D#<sup>m7</sup> G#<sup>7</sup>  
30 C#<sup>sus4</sup> 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>

# 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 Em<sup>7</sup>.

# Pour Manu (mi bémol)

B. Scherrer

The sheet music for "Pour Manu (mi bémol)" by B. Scherrer is a single staff of music. The key signature is two sharps (A major), indicated by a treble clef and two sharp symbols. The time signature is 3/4. The music is divided into measures by vertical bar lines. Above each measure, the root note of the chord is written in a triangle symbol. The chords and notes are as follows:

- Measure 1: A△, C#m<sup>7</sup>, D△
- Measure 2: A△, C#m<sup>7</sup>, D△
- Measure 3: F#m<sup>7</sup>, A, B<sup>7</sup>, B<sup>7</sup>
- Measure 4: F#m<sup>7</sup>, G#°, A, B<sup>7</sup>
- Measure 5: B△, D#m<sup>7</sup>, E△
- Measure 6: B△, D#m<sup>7</sup>, E△
- Measure 7: G#m<sup>7</sup>, B, C#<sup>7</sup>, C#<sup>7</sup>
- Measure 8: G#m<sup>7</sup>, A#°, B, C#<sup>7</sup>
- Measure 9: A△, C#m<sup>7</sup>, D△
- Measure 10: A△, C#m<sup>7</sup>, D△
- Measure 11: F#m<sup>7</sup>, A, B<sup>7</sup>, B<sup>7</sup>
- Measure 12: F#m<sup>7</sup>, G#°, A, B<sup>7</sup>

Grace notes are indicated by small eighth-note heads with a '3' below them. Measure numbers are placed at the beginning of each staff.

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

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

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

61 C#

## **Prog-to-log 2000 (mi bémol)**

B. Scherrer

Am G/A

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

C B<sub>b</sub>/C

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

Am G/A

2

11 F/A

Em/A

A musical score for two voices, soprano and basso continuo. The soprano part (top staff) starts with a dotted half note followed by eighth notes. The basso continuo part (bottom staff) consists of eighth-note pairs. Measures 11 and 12 are shown, separated by a vertical bar line.

# 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>⁵

41 B C<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>

E♭

D♯m<sup>9</sup>

A

Solos Am<sup>9</sup>

E♭

D♯m<sup>9</sup>

A

# 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 changes occur at measure 13, where the key signature changes to two sharps (B). Measures 13-16 show B (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 (Am/E), D#<sup>o7</sup> (D#o7), and E<sup>7</sup> (E). Measures 21-24 show F<sup>6</sup> (F), Am/E (Am/E), B<sup>o</sup> (B<sup>o</sup>), B<sub>b</sub><sup>7</sup> (B<sub>b</sub><sup>7</sup>), and A<sup>7</sup> (A<sup>7</sup>). Measure 25 starts with a new section labeled A' (key signature of one sharp). Measures 25-28 show D△ (D△), Em<sup>7</sup> (Em<sup>7</sup>), F#m<sup>7</sup> (F#m<sup>7</sup>), and G△ (G△). Measures 29-32 show E<sup>7</sup>/G# (E<sup>7</sup>/G#), A<sup>7</sup> (A<sup>7</sup>), A#<sup>o7</sup> (A#<sup>o7</sup>), and Bm<sup>7</sup> (Bm<sup>7</sup>). Measures 33-36 show C△ (C△), G△ (G△), A<sup>sus4</sup> (A<sup>sus4</sup>), and A<sup>7</sup> (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 $^7$

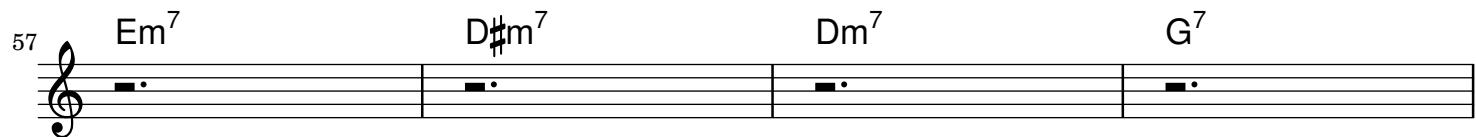
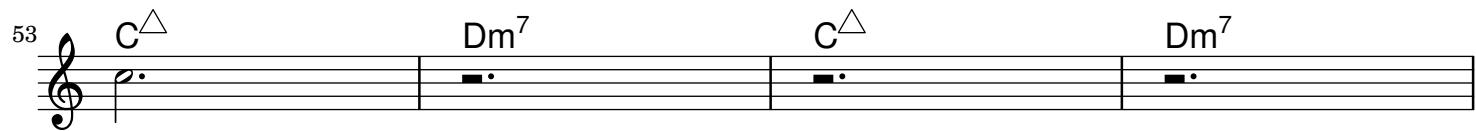
41 Dm $^7$  C $\triangle$  C $\sharp$  $\varnothing$

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 unique set of chords and strumming patterns. 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 'o' and 'x' symbols respectively. Fingerings like '3' and '3-' are also present above certain notes to guide the performer. The measure numbers are clearly marked at the beginning of each staff to facilitate reading.

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

# Samba Lek' (mi bémol)

B. Scherrer

The sheet music for "Samba Lek'" is arranged in eight staves, each starting with a treble clef and two sharps (E major). The time signature is 4/4 throughout.

- Staff 1:** Labeled **A**. Chords: Em<sup>7</sup>, F#m<sup>7</sup>.
- Staff 2:** Chords: Em<sup>7</sup>, F#m<sup>7</sup>.
- Staff 3:** Chords: F<sup>△</sup>, Eb<sup>△</sup>.
- Staff 4:** Chords: D<sup>△9</sup>, D<sup>△9</sup>.
- Staff 5:** Labeled **B**. Chords: C#m<sup>7</sup>, Bm<sup>7</sup>.
- Staff 6:** Chords: C#m<sup>7</sup>, Bm<sup>7</sup>.
- Staff 7:** Chords: C<sup>△</sup>, B<sup>△</sup>.
- Staff 8:** Chords: F<sup>△9</sup>, F<sup>△9</sup>.

Measure numbers are indicated on the left side of the staves: 1, 5, 9, 13, 17, 21, 25, and 29.

# 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>

# 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):** 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♯<sup>0</sup>, 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.

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

Musical score for Zarbi (mi bémol) by B. Scherrer. The score consists of two staves of music in 3/4 time with a key signature of two sharps. The first staff starts with a Bm7 chord, followed by Dm7, G#7, and Eb7. The second staff continues with Gm7, Bb7, C#7, and G#7. The music features eighth-note patterns and various rests.