

Agent 000 (mi bémol)

B. Scherrer

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

Am⁹

5 B_b[△]

9 Dm⁷ D_#⁰ E⁷_b⁹ F[△]

13 C[△] B_b[△] Am⁹

Balade (partie 2) (mi bémol)

B. Scherrer

1 C#m¹¹

2 E[△]

5 A^{△9}

17 C#m¹¹

18 F#m⁷

21 F#m⁷/D#[△]

25 C#m¹¹

29 B⁷

30 A[△]

31 F#m⁹

32 F#m⁷

33 C#sus⁴

34 C#m⁷

35 F#⁷

36 F#m⁷

Blues (mi bémol)

B. Scherrer

12/8

5

9

A⁷

D⁷

A⁷

E⁷

D⁷

A⁷

E⁷

Bolerototo (pour Arnaud) (mi bémol)

B. Scherrer

3/4

9

19

29

37

A⁷

G[△]

A⁷

D[△]

1. A⁷

2. C[△]

C⁷

F[△]

E_b[△]

B_b[△]

E_b[△]

F[#][△]

E[△]

E⁷

Bras cassé (mi bémol)

B. Scherrer

A[△]

D[△]

F[△]

G

A[△]

1 2.

10 Dm⁷ G⁷ C[△] B⁷ Em⁷

15 D#[△] G[△] 1 2. G#^o

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

B. Scherrer

A

1 C \triangle

5 C \triangle

9 Dm 7

13 Dm 7

17 **B** C \sharp \circ

21 E \flat \triangle

Cool modulations (mi bémol)

B. Scherrer

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

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

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

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

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

5. **Staff 5:** Em. Measures 17-20. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10. Measures 21-24. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10.

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

7. **Staff 7:** C#m9. Measures 29-32. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10.

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

9. **Staff 9:** D△9. Measures 37-40. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9. Slurs: 1-2, 3-4, 5-6, 7-8, 9-10.

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

B. Scherrer

1 Bm⁷
p

5 Bm⁷

9 C[△]

13 F^{△ 9}

17 Cm⁷
mf

21 Cm⁷

25 C[△]
G[△]

29 F[△]

Dans ta F.A.C.E. ! (mi bémol)

B. Scherrer

3/8

4

7

10

13

17

D \triangle

F \sharp m⁷

A \triangle

C \sharp m⁷

D \triangle

F \sharp m⁷

A \triangle

C \sharp ⁷ \sharp ⁵

C \sharp ⁷ \sharp ⁵

D \triangle

F \sharp m⁷

B⁷ \flat ⁹/D \sharp

D \triangle

C \sharp m⁷

D \triangle

B⁷ \flat ⁹/D \sharp

E^{sus4}

D \triangle

B⁷

B⁷

1

2

1

2

4

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

B. Scherrer

1 C△ B7 Bb△ A7
3 C△ B7 Bb△ A7
5 C△ B7 Bb△ A7
7 C△ B7 Bb△ A7
9 Eb△ F⁶ F#⁷ Gm
11 Eb△ F⁶ F#⁷ Gm 5:7
13 Eb△ F⁶ F#⁷ Gm
15 1 G#⁷ sus2
17 2 G#⁷ sus2

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

B. Scherrer

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

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

9 C^{#m9} Bm⁹

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

17 B F^{7 sus4} E_b Dm^{7 #5} C[#]△⁶

21 F^{7 sus4} E_b Dm^{7 #5} C[#]△⁶

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

29 Solos C△ D[#]△

37 C△ D[#]△

45 D^{#m7} C[#]△

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

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

Ete 2001 (mi bémol)

B. Scherrer

A Am⁹ Dm⁷ F[△] D#⁰⁷

5 E⁷ F[△] Dm⁷ E⁷

8 **B** A[△] D[△] F#m⁷ E⁷

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

16 **C** C[△] F[△] Fm⁷ Bb⁷

20 C⁷ E⁷ D F#m C#F

24 **D** A[△] D[△] F#m⁷ E⁷

28 F[△] Dm⁷ E⁷ F[△] Dm⁷ E⁷

30 F[△] Dm⁷ E⁷ Am⁹

Joie & bonheur (mi bémol)

B. Scherrer

4/4 time, A major

Upper Voice Chords:

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

Basso Chords:

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

Kronembourg-Virus Valse (mi bémol)

B. Scherrer

5/4 time, mi bémol key signature.

Chords and measures:

- Measure 1: A C \sharp m 7
- Measure 2: B
- Measure 3: A \triangle
- Measure 4: C \sharp m 7
- Measure 5: B
- Measure 6: A \triangle
- Measure 7: C \sharp m
- Measure 8: D \sharp 0
- Measure 9: E \triangle
- Measure 10: G \sharp m
- Measure 11: A \triangle
- Measure 12: 1 2.
- Measure 13: B E m
- Measure 14: D \sharp 0
- Measure 15: Dm
- Measure 16: E 7
- Measure 17: Am
- Measure 18: A \sharp \triangle
- Measure 19: E 7

La demoiselle de Montréal (Pour Perrine) (mi bémol)

Bruno Scherrer

The musical score for "La demoiselle de Montréal" (Pour Perrine) in mi bémol (F# minor) key signature and 3/4 time. The score is divided into 12 staves, each starting with a different label: A, B, C, A', and B'.

- Staff A:** Starts with Bm⁷, followed by E⁷ and A△.
- Staff B:** Starts with Bm⁷, followed by E⁷ and A△.
- Staff C:** Starts with C#⁰, followed by F#⁷, Bm⁷, and Dm.
- Staff A':** Starts with A, followed by F⁶, G⁶, A, F⁶, and G⁶.
- Staff B':** Starts with Dm⁷, followed by G⁷, C△, and F△.
- Staff C:** Starts with B⁰, followed by E⁷, Am⁷, and A⁷.
- Staff A' (continued):** Starts with Dm⁷, followed by G⁷, C△, and F△.
- Staff B' (continued):** Starts with B⁰, followed by E⁷, A△, and A△.
- Staff C (continued):** Starts with Bm⁷, followed by E⁷ and A△.
- Staff A' (continued):** Starts with Bm⁷, followed by E⁷ and A△.
- Staff B' (continued):** Starts with C#⁰, followed by F#⁷, Bm⁷, and A△.
- Staff C (continued):** Starts with B⁰, followed by B_b⁷, A△, and A△.
- Staff A' (continued):** Starts with B⁰, followed by B_b⁷, A△, and a final section of chords.

Chords and labels are placed above the staves, and measure numbers are indicated on the left side of the score.

La laïcité, c'est ça ! (mi bémol)

B. Scherrer

1 D E E# F#m

5 D E E# F#m

9 D D# E E#

13 F#m F#/A# Bm

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

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

25 D#m G# D#m G#

29

D[#]m G[#] E[△]

33

Cm B_b/D E_b F

37

Cm B_b/D E_b F

41

D E F^o F[#]m

45

D E F[#]m

La naine des neiges (mi bémol)

B. Scherrer

A

6

10 C♯m B/C♯ C♯m B/C♯ C♯m

14 **B** C♯m⁷ A△ B⁷ E△

18 C♯m⁷ A△ B⁷ E△

22 A△ D♯∅ E△ E△

26 **1** A△ D♯∅ G♯⁷

30 **2** A△ D♯∅ B^{6 sus4} B+ B

La revanche du triton (mi bémol)

B. Scherrer

1 Am⁹ Eb[△] F[△] G[△]

5 Am⁹ Eb[△] F[△] C[△]

9 Em Em[△]/Eb Em⁷/D Em⁶/C[♯]

13 C[△] Eb[△] F[△] G[△]

The musical score consists of three staves of music. The top staff is for a treble clef instrument, the middle staff for a bass clef instrument, and the bottom staff for a bass clef instrument. The music is in 3/4 time. The score includes various chords and measures numbered 1 through 13. Chords shown include Am⁹, Eb[△], F[△], G[△], Em, Em[△]/Eb, Em⁷/D, Em⁶/C[♯], C[△], and Eb[△]. Measure numbers 1, 5, 9, and 13 are explicitly labeled.

Blues du con fini (mi bémol)

B. Scherrer

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

Chords and measures:

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

Le Marché Turc (mi bémol)

Raoul Petite (Têt de Kran, 1995) / Mozart

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Le meilleur est à venir (pour Pascale) (mi bémol)

B. Scherrer

A Dm⁹ F⁶ G⁷ Dm/C

5 Dm⁹ F⁶ G⁷ B♭△

9 Dm⁹ F⁶ G⁷ Dm/C

13 Dm⁹ F⁶ G⁷ B♭△

B C G/B Gm/B♭ A⁷

21 Gm⁷ F⁶ E^{7 sus4} A⁷

25 B♭ A^{7♯⁵} G♯^⁰ A⁷

29 Gm⁷ F⁶ E^{7 sus4} D♯△♭⁵

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

B. Scherrer

3 A E/A G/A D/A

5 Dm/A A B/A E⁷/A E⁷

9 A E/A G/A D/A

13 Dm/A A B/A E⁷

17 C B_b/C F/C G⁵/C

21 Gm⁶/C D/C F/C G⁷/C

25 C B_b/C F/C G⁵/C

29 Gm⁶/C D/C F/C

33 Am/E F D⁷/F[♯] G

37 E/G[♯] Am F[♯]⁷/A_b Bm

41 C A⁷/C[♯] D⁷ D⁵⁷

45 Em E⁷

Liquide (mi bémol)

B. Scherrer

Sheet music for a guitar solo, page 2, featuring 10 staves of musical notation with various chords and measures. The music is in 9/4 time, with some measures in 2/4 and 6/4. The chords and measures are as follows:

- Measure 1: F#m, D△, F#m, D△, F#m, D△, F#m, D△
- Measure 2: D#0, G#, Bm, C#7
- Measure 3: (Measure 3 continues from the previous page)
- Measure 4: (Measure 4 continues from the previous page)
- Measure 5: F#m, D△, F#m, D△, F#m, D△
- Measure 6: C#m⁹, Em⁹, C△, F△
- Measure 7: C#m⁹, Em⁹, C△, F△
- Measure 8: (Measure 8 continues from the previous page)
- Measure 9: (Measure 9 continues from the previous page)
- Measure 10: (Measure 10 continues from the previous page)
- Measure 11: (Measure 11 continues from the previous page)
- Measure 12: (Measure 12 continues from the previous page)
- Measure 13: (Measure 13 continues from the previous page)
- Measure 14: (Measure 14 continues from the previous page)
- Measure 15: (Measure 15 continues from the previous page)
- Measure 16: (Measure 16 continues from the previous page)
- Measure 17: (Measure 17 continues from the previous page)
- Measure 18: (Measure 18 continues from the previous page)
- Measure 19: (Measure 19 continues from the previous page)
- Measure 20: (Measure 20 continues from the previous page)
- Measure 21: (Measure 21 continues from the previous page)
- Measure 22: F#m, D△, F#m, D△, F#m, D△, F#m, D△
- Measure 23: D#0, G#, Bm, C#7
- Measure 24: (Measure 24 continues from the previous page)
- Measure 25: (Measure 25 continues from the previous page)
- Measure 26: F#m, D△, F#m, D△

Marche (mi bémol)

B. Scherrer

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

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

11 Am/F G/F F△ G/F

15 C△

19 Bb△

23 F△

53 Bb△

57 Bb△

61 Eb△

65 F#△

69 E△ E⁷

Mineur/Majeur (mi bémol)

B. Scherrer

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

Nouveau Morceau (mi bémol)

B. Scherrer

1 F#⁷

5 G△

9 F#m C#/G# A B⁷

13 Em⁷ B⁷ Em⁷ F#⁷

17 Bm⁷ C△ A#⁰⁷ G△

21 Em⁷ F#⁷

25 Em⁷ F#m⁷ F△ D#△ C#△ F△

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

Trad. stade de foot manif / Arr. B Scherrer

N.C. A[△] Bm⁷ C♯m⁷ C♯∅ F♯⁷

On est là, on est là, même si

5 Bm⁷ F♯⁷ Bm⁷ E⁷ D[△] Dm^{7/F}

Macron ne veut pas, nous on est là, pour l'honneur des travailleurs et pour

11 A/E D♯∅ D[△] C♯m⁷ Bm⁷ B♭⁷

un monde meilleur, même si Ma-cron n'veut pas, nous on est là

Perdre son temps

Bruno Scherrer

A1

$\text{D}^{\#}\text{sus4}$ $\text{E}\Delta$ $\text{F}^{\#}6$ $\text{E}\Delta$

$\text{D}^{\#}\text{sus4}$ $\text{E}\Delta$ $\text{F}^{\#}6$ $\text{G}^{\#}\text{m9}$

$\text{A}^{\#}\text{m7}$ $\text{B}\Delta$ $\text{C}^{\#}$ $\text{C}^{\#\circ}$

$\text{D}^{\#}\text{sus4}$ $\text{E}\Delta$ $\text{F}^{\#}6$ $\text{E}\Delta$

B1
 $\text{B}\Delta$ $\text{B}^{\#\circ}$ $\text{C}^{\#}6$ $\text{C}^{\#\circ}$

$\text{D}^{\#}\text{m7}$ $\text{E}\Delta$ $\text{B}\Delta$ $\text{A}^{\#}7$

A2
 $\text{D}^{\#}\text{sus4}$ $\text{E}\Delta$ $\text{F}^{\#}6$ $\text{E}\Delta$

$\text{D}^{\#}\text{sus4}$ $\text{E}\Delta$ $\text{F}^{\#}6$ $\text{G}^{\#}\text{m9}$

$\text{A}^{\#}\text{m7}$ $\text{B}\Delta$ $\text{C}^{\#}$ $\text{C}^{\#\circ}$

$\text{D}^{\#}\text{sus4}$ $\text{E}\Delta$ $\text{F}^{\#}6$ $\text{E}\Delta$

B2
 $\text{B}\Delta$ $\text{B}^{\#\circ}$ $\text{C}^{\#}6$ $\text{C}^{\#\circ}$

$\text{D}^{\#}\text{m7}$ $\text{E}\Delta$ $\text{B}\Delta$ $\text{A}^{\#}7$

A3
D#sus4

EΔ

F#6

EΔ 3

D#sus4

EΔ

F#6

G#m9 3

A#m7

BΔ

C#

C##∅ 3

D#sus4

EΔ

F#6 3

EΔ

B3
BΔ

B#∅ 3

C#6 3

C##∅ 3

D#m7 3

EΔ 3

BΔ 3

A#7 3

Pour Juliette (partie II) (mi bémol)

B. Scherrer

1 C△ Dm⁷ Em⁷ Dm⁷ 6

4 C△ Dm⁷ Em⁷ Dm⁷ 6

7 F△ Em⁷ Dm⁷ A^{9/C#} 6

10 Dm⁷ Em⁷ F△ G⁷

Pour Manu (mi bémol)

B. Scherrer

The image shows a musical score for a solo instrument, possibly a flute, consisting of 14 staves of music. The music is in 3/4 time and is written in a treble clef. The key signature changes frequently, indicated by a mix of sharps and flats. The score includes various dynamics such as 'f' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte), as well as articulations like 'stacc' (staccato) and 'sl' (slur). The music is divided into measures by vertical bar lines. The first staff begins with an 'A' dynamic. The second staff starts with a 'C#m7' chord. The third staff begins with a 'D' dynamic. The fourth staff starts with a 'F#m7' chord. The fifth staff begins with an 'A' dynamic. The sixth staff starts with a 'B7' chord. The seventh staff begins with a 'B7' chord. The eighth staff begins with an 'F#m7' chord. The ninth staff begins with a 'G#o' dynamic. The tenth staff begins with an 'A' dynamic. The eleventh staff begins with a 'B7' chord. The twelfth staff begins with a 'B7' chord. The thirteenth staff begins with a 'D' dynamic. The fourteenth staff begins with an 'E' dynamic. The fifteenth staff begins with a 'D' dynamic. The sixteenth staff begins with a 'C#7' chord. The seventeenth staff begins with a 'C#7' chord. The eighteenth staff begins with a 'G#m7' chord. The nineteenth staff begins with an 'A#o' dynamic. The twentieth staff begins with a 'B' dynamic. The twenty-first staff begins with a 'C#7' chord. The twenty-second staff begins with a 'C#7' chord. The twenty-third staff begins with an 'A' dynamic. The twenty-fourth staff begins with a 'C#m7' chord. The twenty-fifth staff begins with a 'D' dynamic. The twenty-sixth staff begins with a 'B7' chord. The twenty-seventh staff begins with a 'C#7' chord. The twenty-eighth staff begins with an 'A' dynamic. The twenty-ninth staff begins with a 'C#m7' chord. The thirtieth staff begins with a 'D' dynamic. The thirty-first staff begins with a 'F#m7' chord. The thirty-second staff begins with an 'A' dynamic. The thirty-third staff begins with a 'B7' chord. The thirty-fourth staff begins with a 'B7' chord. The thirty-fifth staff begins with an 'F#m7' chord. The thirty-sixth staff begins with a 'G#o' dynamic. The thirty-seventh staff begins with an 'A' dynamic. The thirty-eighth staff begins with a 'B7' chord. The thirty-ninth staff begins with a 'B7' chord. The forty-thousandth staff begins with an 'F#m7' chord. The forty-first staff begins with a 'G#o' dynamic. The forty-second staff begins with an 'A' dynamic. The forty-third staff begins with a 'B7' chord. The forty-fourth staff begins with a 'B7' chord. The forty-fifth staff begins with an 'F#m7' chord.

49 C# G#m⁷

53 C# G#m⁷

57 C# G# F#

61 C#

49 50 51 52 53 54 55 56 57 58 59 60 61 62

50 54 58 62

Prog-to-log 2000 (mi bémol)

B. Scherrer

1 Am G/A

2 - - -

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

4 - - -

5 C Bb/C

6 - - -

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

8 - - -

9 Am G/A

10 - - -

2

11 F/A Em/A

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

Quettehou Montchaton ? Saint-Vaast ? (mi bémol)

B. Scherrer

Thème

Am⁹

5 Eb

10 D♯m⁹

14 A

19 Solos Am⁹

23 Eb

27 D♯m⁹

31 A

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

B. Scherrer

D \triangle Em 7 F#m 7 G \triangle
5 E $^7/G\sharp$ A 7 A \sharp^0 Bm 7
9 C \triangle G \triangle A $^{\text{sus}4}$ A 7
13 Am 7 E/G \sharp Gm 7 D/F \sharp
17 F 6 1 Am/E D# 07 E 7
21 2 Am/E B 0 B \flat^7 A 7
24 D \triangle Em 7 F#m 7 G \triangle
28 E $^7/G\sharp$ A 7 A \sharp^0 Bm 7
32 C \triangle G \triangle A $^{\text{sus}4}$ A 7

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

B. Scherrer

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

5 Dm 7 1 G 7 2 G 7

11 E 7 Am 7

15 D 7 G 7

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

23 Dm 7 1 G 7 2 G 7

29 E 7 Am 7

33 D 7 G 7

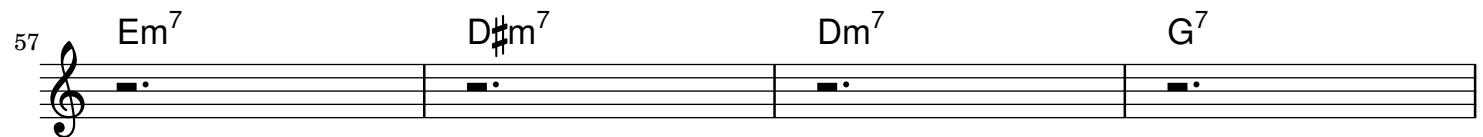
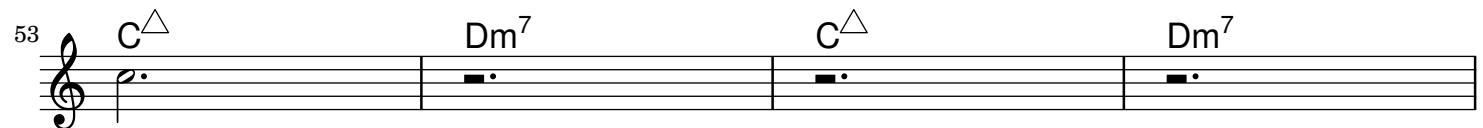
37 B F \triangle Em 7

41 Dm 7 C \triangle C \sharp 0

45 F \triangle Em 7 D \sharp m 7

49 Dm 7 G 7

2



Risas de Bolivia (mi bémol)

Trad. Bolivie, Arr. B. Scherrer

A

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

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

9 G A⁷ D[△] Em⁷ F#m⁷

12 Bm⁷ Bm⁷ C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷

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

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

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

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

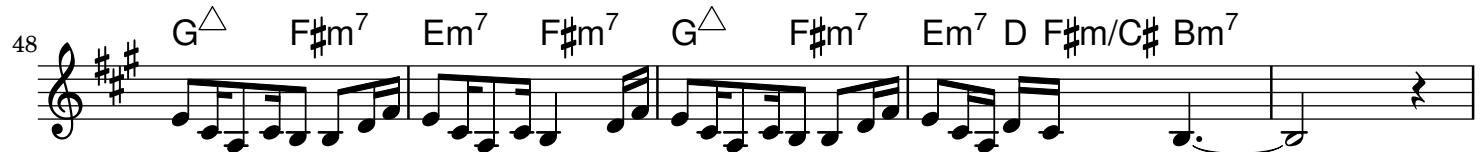
33 Em D F#m/C# Em D F#m/C# Bm D F#m/C#

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

40 Bm⁷ Bm⁷ D F#m/C# Bm D F#m/C# Bm

44 G[△] G#⁰ A G#⁰ G[△] G#⁰ A G#⁰





Rêverie (pour Gaëtan) (mi bémol)

B. Scherrer

1 N.C. E C/E 3 E C/E

5 E C/E E 1 C/E 2 C/E

10 F△ F#m7

14 G6 G6

18 C△ C#m7

22 D6 D6

26 E C/E E C/E

30 E C/E E C/E

Saint Thomas 5/8 (mi bémol)

Sonny Rollins, Arr. BS

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

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

Samba Calor-é-a (mi bémol)

B. Scherrer

1 C/A D⁷ C/A D⁷

3 C/A D⁷ C/A D⁷

5 E/C# F#⁷ E/C# F#⁷

7 E/C# F#⁷ F[△]

9 A[△] D[△] A[△] D[△]

11 A[△] D[△] F[△]9 F[△]9

1 G/A F/A

3 Em⁷/A Am⁷

Samba Lek' (mi bémol)

B. Scherrer

Sheet music for Samba Lek' (mi bémol) in 4/4 time, treble clef. The music consists of eight lines of musical notation, each starting with a measure number (4, 5, 9, 13, 17, 21, 25, 29) and ending with a repeat sign. The chords indicated are Em⁷, F#m⁷, Em⁷, F#m⁷, F[△], D[△], D[△], C#m⁷, Bm⁷, C#m⁷, Bm⁷, C[△], B_b, F^{△ 9}, and F^{△ 9}. The music features various note heads, stems, and bar lines, with some notes having horizontal lines through them.

Samba ni chaussettes (mi bémol)

B. Scherrer

A

1 E D \triangle E D \triangle

5 E D \triangle E D \triangle

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

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

17 E D \triangle E D \triangle

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

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

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

33 Am 7 D 7 F \triangle Fm 7

Satirieke (mi bémol)

B. Scherrer

A

Em⁹ Dm⁹ Em⁹ Dm⁹

5 Em⁹ Dm⁹ Em⁹ Dm⁹

9 Em⁹ Dm⁹ Em⁹ Dm⁹

13 **B** C[△] D[△] Em⁷ G[△] G⁶ G

17 Em Em/E♭ Em/D C[△]

21 **A'** Em⁹ Dm⁹ Em⁹ Dm⁹

25 Em⁹ Dm⁹ Em⁹ Dm⁹

29 Em⁹ Dm⁹ Em⁹ Dm⁹

33 **C** C[△] G♯

37 C[△] A♯⁷ D♯⁷

Valse pour Zélie (mi bémol)

B. Scherrer

A Am⁷ D⁷ Am⁷ D⁷

5 Am⁷ D⁷ Am⁷ D⁷

9 G△ C△ G△ C△

13 G△ C△ Cm⁷ B⁷

B F△ C△ F△ C△

37 F△ C△ B_b E⁷

41 Dm⁷ E⁷ Dm⁷ E⁷

C A△ Dm⁷ A△ D△

49 A△ G#⁷ C# C#

53 F#m⁷ E D#ø D△

57 Bm⁷ C#m⁷ D△ E⁷

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

69 Am 7 Dm 7 A \triangle D \triangle

Without mi (mi bémol)

B. Scherrer

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

Wuhan connect (mi bémol)

B. Scherrer

1 A⁹ A^{9⁵⁹} A^{6⁹} A^{9⁵⁹}

5 A⁹ A^{9⁵⁹} A^{6⁹} A^{9⁵⁹}

9 C#⁹ C#^{9⁵⁹} C#^{6⁹} C#^{9⁵⁹}

13 C#⁹ C#^{9⁵⁹} C#^{6⁹} C#^{9⁵⁹}

17 F⁹ F^{9⁵⁹} F^{6⁹} F^{9⁵⁹}

21 F⁹ F^{9⁵⁹} F^{6⁹} F^{9⁵⁹}

Zarbi (mi bémol)

B. Scherrer

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