

# 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 present above the first, fifth, ninth, and thirteenth measures. Measure numbers 1, 2, 3, and 4 are implied between the first and fifth measures, and between the ninth and thirteenth measures.

# Balade (partie 2) (si bémol)

B. Scherrer

The musical score is organized into measures numbered 1 through 33. The key signature is F# major (two sharps). The time signature is common time (4).

- Measures 1-4:** F#m<sup>11</sup>. The first measure ends with a triangle symbol (△). The second measure starts with a triangle symbol.
- Measure 5:** D<sup>△</sup>9. The measure ends with a bracket labeled '1' under the first half and '2' under the second half.
- Measures 6-10:** F#m<sup>11</sup>.
- Measures 11-15:** Bm<sup>7</sup>.
- Measures 16-20:** F#m<sup>11</sup>.
- Measures 21-25:** Bm<sup>7/G#</sup>. The measure ends with a bracket labeled '1' under the first half and '2' under the second half.
- Measures 26-30:** F#m<sup>11</sup>.
- Measures 31-35:** E<sup>7</sup>. The measure ends with a triangle symbol (△).
- Measures 36-40:** Bm<sup>9</sup>.
- Measures 41-45:** Bm<sup>7</sup>.
- Measures 46-50:** F#sus4.
- Measures 51-55:** F#m<sup>7</sup>.
- Measures 56-60:** B<sup>7</sup>.
- Measures 61-65:** Bm<sup>7</sup>.
- Measures 66-70:** F#sus4.
- Measures 71-75:** F#m<sup>7</sup>.
- Measures 76-80:** B<sup>7</sup>.
- Measures 81-85:** Bm<sup>7</sup>.

Chord symbols include: F#m<sup>11</sup>, D<sup>△</sup>9, Bm<sup>7/G#</sup>, F#m<sup>11</sup>, E<sup>7</sup>, Bm<sup>9</sup>, Bm<sup>7</sup>, F#sus4, F#m<sup>7</sup>, B<sup>7</sup>, Bm<sup>7</sup>, F#sus4, F#m<sup>7</sup>, B<sup>7</sup>, Bm<sup>7</sup>.

# Blues (si bémol)

B. Scherrer

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

# Boléro malgré lui (si bémol)

B. Scherrer

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

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

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

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

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

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

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

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

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

# Bolerototo (si bémol)

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<sub>b</sub><sup>△</sup>

B<sup>△</sup>

A<sup>△</sup>

A<sup>7</sup>

3/4

9

21

29

37

# Bras cassé (si bémol)

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

# Chasse à l'homme (si bémol)

B. Scherrer

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

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

9 Em<sup>7</sup>      F#+/E      G<sup>Δ</sup>/E      B<sub>b</sub><sup>Δ</sup>#5/E

**B (Swing)**

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

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

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

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

**Basse**

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

9 Em<sup>7</sup>      F#+/E      G<sup>Δ</sup>/E      B<sub>b</sub><sup>Δ</sup>#5/E

# Cinq à sept (si bémol)

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

The musical score consists of two staves of piano sheet music. The top staff begins with section A at measure 1, starting with Dm<sup>7</sup>. The bottom staff begins with section B at measure 17, starting with Fm<sup>7</sup>. Both sections feature eighth-note patterns with various chords. Measure numbers 1 through 29 are indicated on the left side of each staff. Measure numbers 13 and 21 have three-measure rests indicated below them. Measure numbers 13 and 21 also have fermatas above the notes. Measure numbers 13 and 29 have endings indicated by small brackets below the notes.

**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. Fingerings are marked with numbers (1, 2, 3) and arrows. Measure numbers are provided at the start of each staff.

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

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

B. Scherrer

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

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

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

# Croisière sur le Styx (si bémol)

B. Scherrer

**A**

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

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

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

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

**B**

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

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

**C**

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

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

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

# Dans ta F.A.C.E. ! (si bémol)

B. Scherrer

The musical score is organized into six staves, each representing a measure. The first staff (measures 1-3) starts with a forte dynamic (f) and features a sustained note G followed by a Bm<sup>7</sup> chord. The second staff (measures 4-6) shows a transition to F#m<sup>7</sup>, G, and Bm<sup>7</sup>. The third staff (measures 7-9) includes a melodic line with a D note and a F#7#5 chord. The fourth staff (measures 10-12) continues with G, Bm<sup>7</sup>, and E<sup>7</sup> chords. The fifth staff (measures 13-15) introduces a new section with G, F#m<sup>7</sup>, G, and E<sup>7</sup> chords. The sixth staff (measures 16-17) concludes with A<sup>sus4</sup>, G, E<sup>7</sup>, and E<sup>7</sup> chords.

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

Am/E      E      Am/E      E

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

G#m/D#      D#      G#m/D#      D#

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

Gm/D      D      Gm/D      D

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

**A**

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

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

**B**

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

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

**C**

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

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

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

B. Scherrer

**A**

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

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

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

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

**B**

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

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

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

**Solos**

F<sup>△</sup> G#<sup>△</sup>

F<sup>△</sup> G#<sup>△</sup>

G#m<sup>7</sup> F#<sup>△</sup>

**C**

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

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

# Emotion du petit bonhomme (si bémol)

B. Scherrer

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

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

# Ete 2001 (si bémol)

B. Scherrer

A Dm<sup>9</sup> Gm<sup>7</sup> Bb<sup>△</sup> G#<sup>⁹⁷</sup>

5 A<sup>7</sup> Bb<sup>△</sup> Gm<sup>7</sup> A<sup>7</sup>

8 B D<sup>△</sup> G<sup>△</sup> Bm<sup>7</sup> A<sup>7</sup>

12 G#<sup>⁹</sup> G<sup>△</sup> 1. F#m<sup>7</sup> G<sup>△</sup> E<sup>⁰⁷</sup> 2. F#m<sup>7</sup> G<sup>△</sup> E<sup>⁰⁷</sup>

16 F<sup>△</sup> Bb<sup>△</sup> Bbm<sup>7</sup> Eb<sup>⁷</sup>

20 F<sup>7</sup> A<sup>7</sup> G Bm F#/Bb

24 D<sup>△</sup> G<sup>△</sup> Bm<sup>7</sup> A<sup>7</sup>

28 Bb<sup>△</sup> Gm<sup>7</sup> A<sup>7</sup> Bb<sup>△</sup> Gm<sup>7</sup> A<sup>7</sup>

30 Bb<sup>△</sup> 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). It features a vocal line with various chords indicated above the notes, such as 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 Dm<sup>7</sup>. The bottom staff is in bass clef, 4/4 time, and D major. It shows a bass line with notes corresponding to the chords in the treble staff, including D, Bm, B♭, D, Dm<sup>7</sup>, Bm, B♭, D, and D.

## Kronembourg-Virus Valse (si bémol)

B. Scherrer

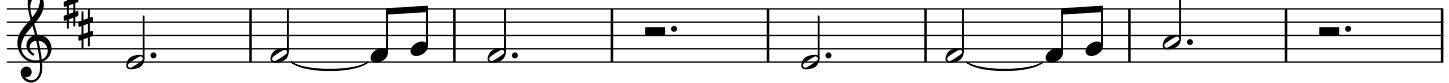
Sheet music for guitar with six staves:

- Staff 1:** Measure 1 (A) F#m<sup>7</sup>, E, D<sup>△</sup>; Measure 2 (F#m<sup>7</sup>), E, D<sup>△</sup>, F#m.
- Staff 2:** Measure 3 G#<sup>10</sup>, A<sup>△</sup>, C#m, D<sup>△</sup>.
- Staff 3:** Measures 4-5 (1. 2.) (empty).
- Staff 4:** (B) Am, G#<sup>10</sup>.
- Staff 5:** Gm, A<sup>7</sup>.
- Staff 6:** Dm, D#<sup>△</sup>.
- Staff 7:** 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>  
21 E° A<sup>7</sup> Dm<sup>7</sup> D<sup>7</sup>  
25 Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> Bb<sup>Δ</sup>  
29 E° A<sup>7</sup> D<sup>Δ</sup>  
33 Em<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup>  
37 Em<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup>  
41 F#<sup>Δ</sup> B<sup>7</sup> Em<sup>7</sup>  
45 E° Eb<sup>7</sup> D<sup>Δ</sup> D<sup>Δ</sup>  
49 E° Eb<sup>7</sup> D<sup>Δ</sup>

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

63



73



81



89



101



# La laïcité, c'est ça ! (si bémol)

B. Scherrer

Musical score for "La laïcité, c'est ça ! (si bémol)" by B. Scherrer. The score consists of two staves of music, each with a treble clef and a key signature of one sharp (F#). The music is in common time.

The score features the following lyrics:

- Line 1: G A A♯<sup>o</sup> Bm
- Line 2: G A A♯<sup>o</sup> Bm
- Line 3: G G♯<sup>o</sup> A A♯<sup>o</sup>
- Line 4: G G♯<sup>o</sup> A A♯<sup>o</sup>
- Line 5: Bm B/D♯ Em
- Line 6: Bm B/D♯ Em
- Line 7: Am/B♯ Em/B F♯<sup>7</sup>/A♯ Am
- Line 8: Am/B♯ Em/B F♯<sup>7</sup>/A♯ Am
- Line 9: Am/B♯ Em/B F♯<sup>7</sup>/A♯ B<sup>sus4</sup> B
- Line 10: Am/B♯ Em/B F♯<sup>7</sup>/A♯ B<sup>sus4</sup> B
- Line 11: G♯m C♯ G♯m C♯
- Line 12: G♯m C♯

Chord symbols are placed above the staff at the beginning of each measure. Measure numbers are indicated on the left side of the staff. The score uses eighth and sixteenth note patterns, with some notes connected by beams. Measure 13 contains a three-measure rest. Measures 17 and 21 show a continuation of the melody with different harmonic progressions. The final measure (line 12) shows a return to a simpler melodic line.

29 G<sup>#</sup>m C# A<sup>△</sup>

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

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

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

45 G A Bm

# La naine des neiges (si bémol)

B. Scherrer

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

**Staff 1:**

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

**Staff 2:**

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

# La revanche du triton (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with a measure labeled Dm<sup>9</sup>, followed by measures with chords A♭△, B♭△, and C△. The bottom staff begins with a measure labeled Dm<sup>9</sup>, followed by measures with chords A♭△, B♭△, and F△. Measures 9 through 13 show harmonic progressions including Am, Am△/A♭, Am<sup>7</sup>/G, Am<sup>6</sup>/F♯, F△, A♭△, B♭△, and C△. The music is in 3/4 time.

1 Dm<sup>9</sup> A♭△ B♭△ C△

5 Dm<sup>9</sup> A♭△ B♭△ F△

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

13 F△ A♭△ B♭△ C△

# La révolte (si bémol)

Sébastien Faure (arrangement B. Scherrer)

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

The score includes the following chords and measures:

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

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

## La révolte (S. Faure)

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

(Refrain)

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

### **Refrain:**

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

(Refrain)

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

(Refrain)

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

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

(Refrain)

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

(Refrain)

# Blues du con fini (si bémol)

B. Scherrer

The musical score is composed of eight staves of music. The key signature is two sharps (G major). The time signature is common time (indicated by '8'). The vocal line includes the following chords and some ninth 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 beginning of section B, which includes chords F, C/E, Cm/E<sub>b</sub>, and D<sup>7</sup>. The score then moves through measures 21, 25, 29, 35, and 39, with section C (contre-chant) appearing in measure 35. The bottom staff follows the top staff's harmonic progression, providing harmonic support throughout the piece.

**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>Δ</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>Δ</sup>  
**B**  
17 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<sup>4 5</sup>  
35 **C (contre-chant)** 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>Δ</sup>

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

B. Scherrer

The musical score is composed of ten staves of music in 3/4 time, treble clef, and key of A major (two sharps). The chords are labeled above each staff. The chords include 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<sub>b</sub>/F, B<sub>b</sub>/F, C<sup>#5</sup>/F, Cm<sup>6</sup>/F, G/F, B<sub>b</sub>/F, C<sup>7</sup>/F, F, E<sub>b</sub>/F, B<sub>b</sub>/F, C<sup>#5</sup>/F, Cm<sup>6</sup>/F, G/F, B<sub>b</sub>/F, Dm/A, B<sub>b</sub>, G<sup>7</sup>/B, C, A/C<sup>#</sup>, Dm, B<sup>7</sup>/D<sub>b</sub>, Em, F, D<sup>7</sup>/F<sup>#</sup>, G<sup>7</sup>, G<sup>#7</sup>, Am, and 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>9</sup> C# Em F#<sup>7</sup>

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

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

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

19 C D E

# Marche (si bémol)

B. Scherrer

The sheet music consists of two staves. The top staff begins with a key signature of  $\text{F}^\# \text{ A}^\# \text{ D}$  (two sharps). Measures 1-5 show a repeating pattern of eighth-note pairs. Measure 6 starts with  $\text{G}/\text{D}$ . Measures 7-10 show a repeating pattern of eighth-note pairs. Measure 11 starts with  $\text{A}/\text{D}$ . Measures 12-15 show a repeating pattern of eighth-note pairs. Measure 16 starts with  $\text{D}$ .

The bottom staff begins with a key signature of  $\text{Bm}$ . Measures 7-10 show a repeating pattern of eighth-note pairs. Measure 11 starts with  $\text{G}/\text{B}$ . Measures 12-15 show a repeating pattern of eighth-note pairs. Measure 16 starts with  $\text{D}/\text{B}$ .

Measure 17 starts with  $\text{Dm/B}_\flat$ . Measures 18-20 show a repeating pattern of eighth-note pairs. Measure 21 starts with  $\text{C/B}_\flat$ . Measures 22-24 show a repeating pattern of eighth-note pairs. Measure 25 starts with  $\text{B}_\flat^\triangle$ .

Measure 26 starts with  $\text{F}^\triangle$ . Measures 27-29 show a repeating pattern of eighth-note pairs. Measure 30 starts with  $\text{E}_\flat^\triangle$ . Measures 31-33 show a repeating pattern of eighth-note pairs. Measure 34 starts with  $\text{B}_\flat^\triangle$ .

Measure 35 starts with  $\boxed{\text{B}}$ . Measures 36-38 show a repeating pattern of eighth-note pairs. Measure 39 starts with  $\text{A}_\flat^\triangle$ . Measures 40-42 show a repeating pattern of eighth-note pairs. Measure 43 starts with  $\text{E}_\flat^\triangle$ .

Measure 44 starts with  $\text{A}_\flat^\triangle$ . Measures 45-47 show a repeating pattern of eighth-note pairs. Measure 48 starts with  $\text{B}^\triangle$ . Measures 49-51 show a repeating pattern of eighth-note pairs. Measure 52 starts with  $\text{B}^\triangle$ .

Measure 53 starts with  $\boxed{\text{B}}$ . Measures 54-56 show a repeating pattern of eighth-note pairs. Measure 57 starts with  $\text{E}_\flat^\triangle$ . Measures 58-60 show a repeating pattern of eighth-note pairs. Measure 61 starts with  $\text{A}_\flat^\triangle$ . Measures 62-64 show a repeating pattern of eighth-note pairs. Measure 65 starts with  $\text{B}^\triangle$ .

Measure 66 starts with  $\text{A}^\triangle$ . Measures 67-69 show a repeating pattern of eighth-note pairs. Measure 70 starts with  $\text{A}^7$ .

# Mineur/Majeur (si bémol)

B. Scherrer

Detailed description of the musical score:

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

# Moerci Doerien (si bémol)

B. Scherrer

## Theme

Dm<sup>7</sup> Dm<sup>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      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

13      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>  
 G<sup>#7</sup>      C<sup>#m</sup><sup>7</sup>      F<sup>#sus4</sup>      F<sup>#7</sup>      B<sup>△</sup>

22      D<sup>#7</sup>      G<sup>#m</sup><sup>7</sup>      C<sup>#7</sup>  
 F<sup>#sus4</sup>      F<sup>#7</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 $\sharp$  $\circ$  $7$

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# Planète Ça tourne (si bémol)

B. Scherrer

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

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

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

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

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

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

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

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

B. Scherrer

A Bb<sup>△</sup> C<sup>6</sup> Bb<sup>△</sup> C<sup>6</sup>  
5 Bb<sup>△</sup> C<sup>6</sup> F<sup>△</sup>  
9 Fm<sup>7</sup> Ab<sup>△</sup> Bb<sup>7 sus4</sup> Cm<sup>7</sup>  
13 C<sup>#</sup>  
17 C<sup>#</sup> G#m<sup>7</sup> A#m<sup>7</sup> G#m<sup>7</sup> A#m<sup>7</sup>  
21 E<sup>△</sup>  
25

A A B A A B C C

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

B. Scherrer

1 F△ Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup>

4 F△ Gm<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup>

7 Bb△ Am<sup>7</sup> Gm<sup>7</sup> D<sup>9</sup>/F#

10 Gm<sup>7</sup> Am<sup>7</sup> Bb△ C<sup>7</sup>

# Pour Manu (si bémol)

B. Scherrer

Sheet music for Pour Manu (si bémol) by B. Scherrer. The music is written for a single melodic instrument in G major (three sharps). It consists of ten staves of music, numbered 1 through 45. The first staff starts with D△, followed by F#m7, G△, and a 3/4 time signature. The second staff continues with D△, F#m7, G△, and a 3/4 time signature. The third staff begins with Bm7, followed by D, E7, and E7. The fourth staff starts with Bm7, C#°, D, and E7. The fifth staff begins with E△, G#m7, A△, and a 3/4 time signature. The sixth staff continues with E△, G#m7, A△, and a 3/4 time signature. The seventh staff begins with C#m7, E, F#7, and F#7. The eighth staff starts with C#m7, D#°, E, and F#7. The ninth staff begins with D△, F#m7, G△, and a 3/4 time signature. The tenth staff continues with D△, F#m7, G△, and a 3/4 time signature. The eleventh staff begins with Bm7, D, E7, and E7. The twelfth staff starts with Bm7, C#°, D, and E7.

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

49

53

57

61

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

C#m<sup>7</sup>

C#  
B

F#

# Prog-to-log 2000 (si bémol)

B. Scherrer

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

1 Dm 14/8

2 14/8

3 B♭/D 14/8 Dm C/D B♭/D Am/D 14/8

4 14/8 12/8 14/8

5 F 14/8 E♭/F 14/8

6 14/8 12/8 14/8

7 B♭/F 14/8 E♭/F B♭/F C/F 20/8

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

9 Dm 20/8 C/D 20/8

10 20/8

11

B $\flat$ /D

Am/D

# Provisoire (si bémol)

B. Scherrer

The sheet music for "Provisoire (si bémol)" by B. Scherrer is a single staff of musical notation. It begins with a treble clef, a key signature of two sharps (E major), and a common time signature (indicated by a '4'). The first measure starts with a half note followed by an eighth-note pattern. Measures 2-4 continue this pattern. Measure 5 introduces a change in key to F#m⁹, indicated by a sharp sign over the F# note. Measures 6-8 show a continuation of the eighth-note patterns. Measure 9 starts with a new section labeled [B] in a C△ key signature. Measures 10-12 continue this section. Measure 13 returns to the original key of Em⁹. Measures 14-16 show a continuation of the eighth-note patterns. Measure 17 returns to the original key of Em⁹. Measures 18-20 show a continuation of the eighth-note patterns. Measure 21 starts with a new section labeled [A] in an Em⁹ key signature. Measures 22-24 show a continuation of the eighth-note patterns. Measure 25 returns to the original key of Em⁹. Measures 26-28 show a continuation of the eighth-note patterns. Measure 29 starts with a new section labeled [B'] in a Bb△ key signature. Measures 30-32 show a continuation of the eighth-note patterns. Measure 33 starts with a new section labeled [B'] in a Bb△ key signature. Measures 34-36 show a continuation of the eighth-note patterns. Measure 37 starts with a new section labeled [B'] in a B7#5 key signature. Measures 38-40 show a continuation of the eighth-note patterns. Measure 41 starts with a new section labeled [C] in an E△ key signature. Measures 42-44 show a continuation of the eighth-note patterns.

2



# 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>, Eb<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

**A**

F $\triangle$  Gm $^7$  Am $^7$  G#m $^7$

Gm $^7$  1 C $^7$  2 C $^7$

11 A $^7$  Dm $^7$

15 G $^7$  C $^7$

19 **A'** F $\triangle$  Gm $^7$  Am $^7$  G#m $^7$

Gm $^7$  1 C $^7$  2 C $^7$

29 A $^7$  Dm $^7$

33 G $^7$  C $^7$

37 **B** B $\flat$  $\triangle$  Am $^7$

Gm $^7$  F $\triangle$  F# $^0$

45 B $\flat$  $\triangle$  Am $^7$  G#m $^7$

49 Gm $^7$  C $^7$

2



57



## Risas de Bolivia (si bémol)

Trad. Bolivie, Arr. B. Scherrer

**A**

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

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

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

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

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

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

25 Solos Em<sup>9</sup> Bm Em<sup>9</sup> Bm Em<sup>7</sup> F#m<sup>7</sup>/B G<sup>△</sup>/E F#m<sup>7</sup>/B

29 B Em<sup>7</sup> Em Em<sup>△</sup>/D# Em<sup>7</sup>/D Em<sup>6</sup>/C# C<sup>△</sup> Bm<sup>7</sup>

33 Am G Bm/F# Am G Bm/F# Em G Bm/F#

36 Em C<sup>△</sup> C<sup>△</sup>/B Am<sup>7</sup> G Bm/F# Em<sup>7</sup> B<sup>7</sup>/D# B<sup>7</sup> B<sup>7</sup>/D#

40 Em<sup>7</sup> Em<sup>7</sup> G Bm/F# Em G Bm/F# Em

44 C<sup>△</sup> C<sup>△</sup> D C<sup>△</sup> C<sup>△</sup> C<sup>△</sup> D C<sup>△</sup>

48 C<sup>△</sup> Bm<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup> C<sup>△</sup> Bm<sup>7</sup> Am<sup>7</sup> G Bm/F# Em<sup>7</sup>

# Rêverie (si bémol)

B. Scherrer

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

Chords labeled in the score:

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

# Saint Thomas 5/8 (si bémol)

Sonny Rollins, Arr. BS

1 D<sup>6</sup> D<sup>6</sup> D<sup>6</sup> D<sup>6</sup>

5 D<sup>6</sup> D<sup>6</sup> D<sup>6</sup> D<sup>6</sup>

9 D<sup>6</sup> D<sup>6</sup> F#m<sup>7</sup> B<sup>7</sup>

13 Em<sup>7</sup> A<sup>7</sup> D<sup>6</sup> D<sup>7</sup>/F#<sup>7</sup> G<sup>6</sup> G#<sup>7</sup> A<sup>7</sup>

# Samba Calor-é-a (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff uses a treble clef and a 7/4 time signature. The bottom staff uses a bass clef and a 4/4 time signature. Chords are indicated above the notes. Measure numbers 1 through 11 are marked on the left side of the top staff. Measure numbers 1 through 3 are marked on the left side of the bottom staff. Measure numbers 4 through 6 are marked on the right side of the top staff. Measure numbers 7 through 9 are marked on the right side of the bottom staff. Measure numbers 10 and 11 are marked on the right side of the top staff. Measure 11 includes a first ending (B-flat major ninth chord) and a second ending (B-flat major ninth chord).

Chords and measures:

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

Measure 1: The melody begins with a eighth-note grace note followed by a sixteenth-note grace note, then a quarter note, a eighth-note grace note followed by a sixteenth-note grace note, a quarter note, and a eighth-note grace note followed by a sixteenth-note grace note. The chord Am<sup>7</sup> is indicated above the staff.

Measure 5: The melody continues with a eighth-note grace note followed by a sixteenth-note grace note, then a quarter note, a eighth-note grace note followed by a sixteenth-note grace note, a quarter note, and a eighth-note grace note followed by a sixteenth-note grace note. The chord Am<sup>7</sup> is indicated above the staff.

Measure 9: The melody starts with a half note Bb, followed by a eighth-note grace note followed by a sixteenth-note grace note, then a quarter note, a eighth-note grace note followed by a sixteenth-note grace note, a quarter note, and a eighth-note grace note followed by a sixteenth-note grace note. The chord Bb<sup>△</sup> is indicated above the staff.

Measure 13: The melody starts with a eighth-note grace note followed by a sixteenth-note grace note, then a quarter note, a eighth-note grace note followed by a sixteenth-note grace note, a quarter note, and a eighth-note grace note followed by a sixteenth-note grace note. The chord G<sup>△ 9</sup> is indicated above the staff.

Measure 17: The melody starts with a eighth-note grace note followed by a sixteenth-note grace note, then a quarter note, a eighth-note grace note followed by a sixteenth-note grace note, a quarter note, and a eighth-note grace note followed by a sixteenth-note grace note. The chord F#m<sup>7</sup> is indicated above the staff.

Measure 21: The melody starts with a eighth-note grace note followed by a sixteenth-note grace note, then a quarter note, a eighth-note grace note followed by a sixteenth-note grace note, a quarter note, and a eighth-note grace note followed by a sixteenth-note grace note. The chord F#m<sup>7</sup> is indicated above the staff.

Measure 25: The melody starts with a eighth-note grace note followed by a sixteenth-note grace note, then a quarter note, a eighth-note grace note followed by a sixteenth-note grace note, a quarter note, and a eighth-note grace note followed by a sixteenth-note grace note. The chord F<sup>△</sup> is indicated above the staff.

Measure 29: The melody starts with a eighth-note grace note followed by a sixteenth-note grace note, then a quarter note, a eighth-note grace note followed by a sixteenth-note grace note, a quarter note, and a eighth-note grace note followed by a sixteenth-note grace note. The chord Bb<sup>△ 9</sup> is indicated above the staff.

Measure 33: The melody starts with a eighth-note grace note followed by a sixteenth-note grace note, then a quarter note, a eighth-note grace note followed by a sixteenth-note grace note, a quarter note, and a eighth-note grace note followed by a sixteenth-note grace note. The chord Bb<sup>△ 9</sup> is indicated above the staff.

# 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 the pattern of Am<sup>9</sup>, Gm<sup>9</sup>, Am<sup>9</sup>, Gm<sup>9</sup>, followed by sections C and D. Section C starts at measure 33 with **F#<sup>△</sup>**, **C#**, and **f**. Section D starts at measure 37 with **F#<sup>△</sup>**, **D#<sup>7</sup>**, and **G#<sup>7</sup>**. The score concludes with a final section of eighth-note chords.

# 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. Measures 1-4 are grouped by a bracket under the first staff. Measures 9-12 are grouped by a bracket under the third staff. Measures 13-16 are grouped by a bracket under the fourth staff.

# 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△, B♭△, C⁷, F, C/E, Dm, C, B♭△, Gm⁹, A⁷, C, C♯°, Dm, Gm⁹, B♭△, Gm⁹, C, C♯°, Dm, C/E, F, B♭△, Dm, C/E, F, B♭△, Dm, C/E, F, B♭△, A⁷, C, Gm⁹, F⁷, B♭△, E♭△, Cm⁹, F⁷, B♭△, and Cm⁹.

# Valse pour Zélie (si bémol)

B. Scherrer

**A**

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

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

9 C△ F△ C△ F△

13 C△ F△ Fm<sup>7</sup> E<sup>7</sup>

**B**

33 B♭△ F△ B♭△ F△

37 B♭△ F△ E♭ A<sup>7</sup>

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

**C**

45 D△ Gm<sup>7</sup> D△ G△

49 D△ C♯<sup>7</sup> F♯ F♯

53 Bm<sup>7</sup> A G♯Ø G△

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

2

61

D D $\triangle$

Gm $^7$

D $\triangle$

G $\triangle$

Dm $^7$

Gm $^7$

D $\triangle$

G $\triangle$

69

## Without mi (si bémol)

B. Scherrer

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

# Wuhan connect (si bémol)

B. Scherrer

The musical score consists of six staves of music, each with a treble clef and a key signature of two sharps. The time signature is common time (indicated by a '4'). The music is divided into measures by vertical bar lines. The first staff starts at measure 1 with Dm<sup>b3 9</sup>, followed by Dm<sup>#5 9</sup>, Dm<sup>6 9</sup>, and Dm<sup>#5 9</sup>. The second staff begins at measure 5 with Dm<sup>b3 9</sup>, followed by Dm<sup>#5 9</sup>, Dm<sup>6 9</sup>, and Dm<sup>#5 9</sup>. The third staff begins at measure 9 with F#m<sup>b3 9</sup>, followed by F#m<sup>#5 9</sup>, F#m<sup>6 9</sup>, and F#m<sup>#5 9</sup>. The fourth staff begins at measure 13 with F#m<sup>b3 9</sup>, followed by F#m<sup>#5 9</sup>, F#m<sup>6 9</sup>, and F#m<sup>#5 9</sup>. The fifth staff begins at measure 17 with Bbm<sup>b3 9</sup>, followed by Bbm<sup>#5 9</sup>, Bbm<sup>6 9</sup>, and Bbm<sup>#5 9</sup>. The sixth staff begins at measure 21 with Bbm<sup>b3 9</sup>, followed by Bbm<sup>#5 9</sup>, Bbm<sup>6 9</sup>, and Bbm<sup>#5 9</sup>. The music features various note values including eighth and sixteenth notes, and rests. The notation includes slurs and grace notes.

# 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.