

# Agent 000 (si bémol)

B. Scherrer

A musical score for Agent 000 (si bémol) consisting of four staves of music. The music is in 5/4 time, with a key signature of one flat. The first staff starts with a Dm<sup>9</sup> chord. The second staff begins at measure 5 with an E♭△ chord. The third staff starts at measure 9 with a Gm<sup>7</sup> chord. The fourth staff begins at measure 13 with an F△ chord. Measures 1 through 4 are shown in the first staff, measures 5 through 8 in the second, measures 9 through 12 in the third, and measures 13 through 16 in the fourth.

Detailed description: The musical score is arranged in four staves. Staff 1 (measures 1-4) starts with a Dm<sup>9</sup> chord. Staff 2 (measures 5-8) starts with an E♭△ chord. Staff 3 (measures 9-12) starts with a Gm<sup>7</sup> chord. Staff 4 (measures 13-16) starts with an F△ chord. The music uses eighth and sixteenth note patterns with various rests. Measure numbers 1, 5, 9, and 13 are explicitly marked on the left side of the staves.

# Balade (partie 2) (si bémol)

B. Scherrer

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

- Measures 1-4:** F#m<sup>11</sup>. The first measure ends with a triangle symbol (A<sup>△</sup>). Measures 2-4 show a repeating pattern of eighth-note chords.
- Measure 5:** D<sup>△</sup>9. This measure ends with a triangle symbol (A<sup>△</sup>) and a repeat sign.
- Measures 6-7:** F#m<sup>11</sup>. Measure 7 ends with a repeat sign and two endings: 1 and 2.
- Measures 8-11:** F#m<sup>11</sup>.
- Measures 12-15:** Bm<sup>7</sup>.
- Measures 16-19:** F#m<sup>11</sup>.
- Measures 20-23:** Bm<sup>7/G#</sup>.
- Measures 24-27:** F#m<sup>11</sup>.
- Measures 28-31:** E<sup>7</sup>, D<sup>△</sup>, Bm<sup>9</sup>, Bm<sup>7</sup>.
- Measures 32-33:** F#sus4, F#m<sup>7</sup>, B<sup>7</sup>, Bm<sup>7</sup>.

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

The musical score consists of two staves of music. Staff A starts at measure 1 with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, accompanied by a bass line. Measure 1 ends with a repeat sign. Measures 2-3 show a change in time signature to 3/4, followed by 4/4. Measures 4-5 show another change to 3/4, followed by 4/4. Measures 6-7 show a change to 3/4, followed by 4/4. Measures 8-9 show a change to 3/4, followed by 4/4. Measures 10-11 show a change to 3/4, followed by 4/4. Measures 12-13 show a change to 3/4, followed by 4/4. Measures 14-15 show a change to 3/4, followed by 4/4. Measures 16-17 show a change to 3/4, followed by 4/4. Measures 18-19 show a change to 3/4, followed by 4/4. Measures 20-21 show a change to 3/4, followed by 4/4.

Staff B starts at measure 17 with a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, accompanied by a bass line. Measures 17-18 show a change to 3/4, followed by 4/4. Measures 19-20 show a change to 3/4, followed by 4/4. Measures 21-22 show a change to 3/4, followed by 4/4.

Key changes indicated in the score include:

- Measure 1: Key signature of one flat (F major).
- Measure 9: Key signature changes to Gm<sup>7</sup>.
- Measure 13: Key signature changes to Gm<sup>7</sup>.
- Measure 17: Key signature changes to F#<sup>o</sup>.
- Measure 21: Key signature changes to Ab<sup>△</sup>.
- Measure 22: Key signature changes to Eb<sup>△</sup>.

# 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 C 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>

**A**

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> Gm<sup>7</sup>

Dm<sup>7</sup> C<sup>7/E</sup> F<sup>△</sup> F<sup>#△</sup> 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> 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>#△</sup> Gm<sup>7</sup> C<sup>7/E</sup> F<sup>△</sup> Gm<sup>7</sup>

**B**

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>

Fm<sup>7</sup> Gm<sup>7</sup> A<sub>b</sub><sup>△</sup> A<sup>°</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>

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>

B<sub>b</sub>m<sup>7</sup> Cm<sup>7</sup> D<sub>b</sub><sup>△</sup> C<sup>#△</sup> Gm<sup>7</sup> Dm<sup>7</sup> C<sup>7/E</sup> F<sup>△</sup> Gm<sup>7</sup>

# Cold song (what power art thou) (si bémol)

H. Purcell

Dm Gm C F D<sup>7</sup>/G<sup>5</sup> G/B A<sup>7/C#</sup> Dm

5 A<sup>sus4</sup> F/A E/G# E/b/G A<sup>7/G</sup> D/F# E<sup>e/G</sup> A<sup>7</sup>

9 Dm B<sup>b/D</sup> E<sup>e/D</sup> A<sup>7/C#</sup>

What power art thou who from be -

11 Dm D<sup>7/C</sup> Gm/B<sup>b</sup> B<sup>o7</sup> A G<sup>#o7/A</sup>

low Hast made me rise un - will-ing-ly and slow From

14 Am A<sup>7/G</sup> D<sup>7/F#</sup> Em<sup>7</sup> A<sup>7/E</sup>

beds of e - ver - las - - - ting

16 Dm G<sup>o7</sup> G<sup>#o7</sup> A<sup>7</sup> D D+

snow? See'st thou

19 E<sup>e</sup> D<sup>7</sup> G C<sup>#o7</sup>

no - t how stiff, how sti - ff and won - drous

21 D E<sup>b</sup><sup>△</sup> D<sup>7</sup> C<sup>#o7</sup> D Gm C<sup>o7</sup> D

old Far, fa - r un - fit to bear the bit - ter cold?

25 G C/E F D<sup>o7</sup>

I can scar - cely move or draw my

27 Cm E<sup>o7</sup> Dm A Dm E<sup>7</sup>

breath can scar - cely move or draw my breath Let me,

30 F<sup>#o</sup> G<sup>o7</sup> A<sup>7/G</sup> D/F# Dm/F C/E B<sup>b/D</sup>

let me, let me freeze a - gain let me, let me freeze a-gain to

33 C<sup>#o7</sup> Dm/B A<sup>7</sup> Dm

death let me, let me, fr-e-e-ze again to death

# 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

# Dans ta F.A.C.E. ! (si bémol)

B. Scherrer

1 G △  
Bm<sup>7</sup>  
D △

4 F♯m<sup>7</sup>  
G △  
Bm<sup>7</sup>

7 D △  
F♯⁷#⁵  
F♯⁷#⁵

10 G △  
Bm<sup>7</sup>  
E⁷b⁹/G♯

13 G △  
F♯m<sup>7</sup>  
G △  
E⁷b⁹/G♯

17 A⁹sus⁴  
G △  
E⁷  
E⁷

# 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). The bottom staff is in bass clef, 4/4 time, and D major. The score includes lyrics in French and includes measures numbered 1 through 30. Chords indicated include D, Bm, B♭, Dm<sup>7</sup>, Gm, C<sup>7</sup>, F△, B♭△, G♯m<sup>6</sup>♭<sup>5</sup>, A<sup>7</sup>, E<sup>7</sup>, E<sup>7</sup>♯<sup>5</sup>, A<sup>7</sup>, D, and Bm.

1 D Bm B♭ Dm<sup>7</sup>

5 Gm C<sup>7</sup> F△ B♭△

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

14 Gm C<sup>7</sup> F△ B♭△

18 Gm C<sup>7</sup> F△ B♭△

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

26 D Dm<sup>7</sup>

30 Bm B♭ D

Basse D Dm<sup>7</sup> Bm B♭ D

# Kronembourg-Virus Valse (si bémol)

B. Scherrer

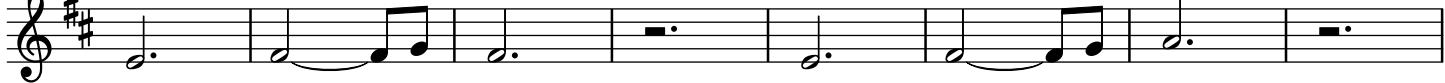
Sheet music for "Kronembourg-Virus Valse" in F#m<sup>7</sup>, G#<sup>o</sup>, Am, Gm, Dm, and A<sup>7</sup> chords. The music is in 2/4 time, key of F#m (B major), and consists of six staves:

- Staff 1:** Starts with F#m<sup>7</sup> (F# C# E# B). Chords: F#m<sup>7</sup>, E, D<sup>△</sup>, F#m.
- Staff 2:** Chords: F#m<sup>7</sup>, E, D<sup>△</sup>, F#m.
- Staff 3:** Chords: G#<sup>o</sup>, A<sup>△</sup>, C#m, D<sup>△</sup>.
- Staff 4:** Measures 14-15: Rests followed by a two-measure section labeled 1 and 2.
- Staff 5:** Starts with Am (A C# E#). Chord: G#<sup>o</sup>.
- Staff 6:** Starts with Gm (G B D). Chords: Gm, A<sup>7</sup>, Dm, D<sup>△</sup>, A<sup>7</sup>.
- Staff 7:** Chords: Dm, D<sup>△</sup>, A<sup>7</sup>.
- Staff 8:** Chord: 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#° 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>  
19 Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> Bb<sup>Δ</sup>  
23 E° A<sup>7</sup> Dm<sup>7</sup> D<sup>7</sup>  
27 Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> Bb<sup>Δ</sup>  
31 E° A<sup>7</sup> D<sup>Δ</sup> E° A<sup>7</sup> D<sup>Δ</sup>  
35 Em<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup>  
39 Em<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup> F#° B<sup>7</sup> Em<sup>7</sup>  
43 E° Eb<sup>7</sup> D<sup>Δ</sup> D<sup>Δ</sup>  
47 E° Eb<sup>7</sup> D<sup>Δ</sup> D<sup>Δ</sup>  
51 E° Eb<sup>7</sup> D<sup>Δ</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.

**Staff 1:**

- Measures 1-4: G, A, A<sup>#</sup>, Bm
- Measures 5-8: G, A, A<sup>#</sup>, Bm
- Measures 9-12: G, G<sup>#</sup>, A, A<sup>#</sup>
- Measures 13-16: Bm, B/D<sup>#</sup>, Em
- Measures 17-20: Am/B<sup>#</sup>, Em/B, F<sup>#</sup>7/A<sup>#</sup>, Am
- Measures 21-24: Am/B<sup>#</sup>, Em/B, F<sup>#</sup>7/A<sup>#</sup>, B<sup>sus4</sup>, B
- Measures 25-28: G<sup>#</sup>m, C<sup>#</sup>, G<sup>#</sup>m, C<sup>#</sup>

**Staff 2:**

- Measures 1-4: G, A, A<sup>#</sup>, Bm
- Measures 5-8: G, A, A<sup>#</sup>, Bm
- Measures 9-12: G, G<sup>#</sup>, A, A<sup>#</sup>
- Measures 13-16: Bm, B/D<sup>#</sup>, Em
- Measures 17-20: Am/B<sup>#</sup>, Em/B, F<sup>#</sup>7/A<sup>#</sup>, Am
- Measures 21-24: Am/B<sup>#</sup>, Em/B, F<sup>#</sup>7/A<sup>#</sup>, B<sup>sus4</sup>, B
- Measures 25-28: G<sup>#</sup>m, C<sup>#</sup>, G<sup>#</sup>m, C<sup>#</sup>

29 G<sup>#</sup>m      C<sup>#</sup>      A<sup>△</sup>

33 Fm      E♭/G      A♭      B♭

37 Fm      E♭/G      A♭      B♭

41 G      A      B♭°      Bm

45 G      A      Bm

— 3 —

— 3 —

# La naine des neiges (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with a dynamic **A**, followed by a series of eighth-note patterns. The bottom staff starts with a dynamic **F♯m**, followed by **E/F♯**, **F♯m**, **E/F♯**, and **F♯m**. The score then transitions to section **B**, which includes chords **F♯m⁷**, **D△**, **E⁷**, and **A△**. Subsequent measures show **F♯m⁷**, **D△**, **E⁷**, and **A△**. The music continues with **D△**, **G♯⁰**, **A△**, and **A△**. The final section, marked with a bracket **1**, includes **D△**, **G♯⁰**, and **C♯⁷**. The score concludes with a second bracket **2**, featuring **D△**, **G♯⁰**, **E⁶ sus⁴**, **E+**, and **E**.

# La revanche du triton (si bémol)

B. Scherrer

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

1 Dm<sup>9</sup> A♭△ B♭△ C△

5 Dm<sup>9</sup> A♭△ B♭△ F△

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

13 F△ A♭△ B♭△ C△

# La révolte (si bémol)

Sébastien Faure (arrangement B. Scherrer)

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

The score includes the following chords and measures:

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

Measure numbers are indicated at the beginning of each staff: 1, 5, 9, 13, 17, 21, 25, 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 G major (two sharps). The time signature is common time (indicated by '8'). The vocal line includes the following chords:

- Measure 1: D<sup>△</sup>, F#m<sup>7</sup>, B<sup>△</sup>, B<sup>7</sup>
- Measure 5: Em<sup>7</sup>, A<sup>7</sup>, D<sup>△</sup>, D<sup>7</sup>
- Measure 9: G<sup>△</sup>, G#<sup>o7</sup>, D/A, F#<sup>7</sup>/B♭
- Measure 13: Bm<sup>7</sup>, E<sup>7</sup>/G#<sup>7</sup>, Em<sup>9</sup>, A+
- Measure 17: D<sup>△</sup>, F#m<sup>7</sup>, B<sup>△</sup>, B<sup>7</sup>
- Measure 21: Em<sup>7</sup>, B<sup>7</sup>/D#<sup>7</sup>, G<sup>△9</sup>, Gm
- Measure 25: D, F#+/B♭, Bm, E<sup>7</sup>/G#<sup>7</sup>
- Measure 29: Em<sup>9</sup>, A+, D<sup>△9</sup>

# Le Marché Turc (si bémol)

Raoul Petite (Têt de Kran, 1995) / Mozart

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

# Le meilleur est à venir (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with section A at measure 1, featuring chords Gm<sup>9</sup>, B<sub>b</sub><sup>6 10</sup>, C<sup>9</sup>, and F<sup>7</sup>. It continues through measures 5, 9, and 13. Measure 13 marks the start of section B, which includes chords F, C/E, Cm/E<sub>b</sub>, and D<sup>7</sup>. This is followed by measures 21, 25, and 29, which include chords Cm<sup>7</sup>, B<sub>b</sub><sup>6 10</sup>, D<sup>7/A</sup>, and G<sub>#</sub><sup>△ b5</sup>. Measure 29 introduces section C (contre-chant) with chords Gm<sup>9</sup>, B<sub>b</sub><sup>6 10</sup>, C<sup>9</sup>, and F<sup>7</sup>. The score concludes at measure 39 with chords Gm<sup>9</sup>, B<sub>b</sub><sup>6 10</sup>, C<sup>9</sup>, and E<sub>b</sub><sup>△</sup>.

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

B. Scherrer

D                    A/D                    C/D                    G/D

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

D                    A/D                    C/D                    G/D

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

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

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

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

Cm⁶/F              G/F                    B♭/F

Dm/A               B♭                    G⁷/B                    C

A/C♯               Dm                    B⁷/D♭                Em

F                    D⁷/F♯                G⁷                      G♯⁹⁷

Am    A<sup>7</sup>

# Liquide (si bémol)

B. Scherrer

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

3 Bm G<sup>△</sup> Bm G<sup>△</sup>

5 G#<sup>o</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

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

Bm A/B G/B D/B

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

F△

E<sub>b</sub>△

B<sub>b</sub>△

**B** A<sub>b</sub>△

E<sub>b</sub>△

A<sub>b</sub>△

B△

A△ A<sup>7</sup>

# Mineur/Majeur (si bémol)

B. Scherrer

Detailed description of the musical score:

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

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

# 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**

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

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

A Bm<sup>7</sup> G<sup>△</sup> Em<sup>7</sup>

5 Bm<sup>7</sup> G<sup>△</sup> Em<sup>7</sup>

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

13 F#sus4 F#<sup>7</sup> 1. 2.

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

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

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

30 F#sus4 F#<sup>7</sup>

# 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> $\flat$  $9$

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

The sheet music consists of three staves, labeled A, B, and C, each with a treble clef and four measures. Measures are numbered 1 through 21 on the left.

- Staff A:** Measures 1-4. Chords: B<sub>b</sub><sup>△</sup>, C<sup>6</sup>, B<sub>b</sub><sup>△</sup>, C<sup>6</sup>. Measure 5 starts with a repeat sign.
- Staff B:** Measures 5-8. Chords: B<sub>b</sub><sup>△</sup>, C<sup>6</sup>, F<sup>△</sup>. Measure 9 starts with a repeat sign.
- Staff C:** Measures 9-12. Chords: Fm<sup>7</sup>, Ab<sup>△</sup>, B<sub>b</sub><sup>7 sus4</sup>, Cm<sup>7</sup>. Measure 13 starts with a repeat sign.
- Staff A:** Measures 13-16. Chords: C<sup>#</sup><sup>△</sup>, G<sup>#</sup>m<sup>7</sup>, A<sup>#</sup>m<sup>7</sup>, G<sup>#</sup>m<sup>7</sup>.
- Staff B:** Measures 17-20. Chords: A<sup>#</sup>m<sup>7</sup>, E<sup>△</sup>, G<sup>#</sup>m<sup>7</sup>, A<sup>#</sup>m<sup>7</sup>.
- Staff C:** Measures 21-24. Chords: G<sup>#</sup>m<sup>7</sup>, A<sup>#</sup>m<sup>7</sup>.

A A B A A B C C

# Pour Juliette (partie II) (si bémol)

B. Scherrer

Musical score for "Pour Juliette (partie II) (si bémol)" by B. Scherrer. The score consists of two staves of music for a single instrument, likely a guitar or ukulele, in G minor (indicated by a treble clef and a single flat). The key signature changes at various points: measures 1-3 are in G minor (Gm<sup>7</sup>), measure 4 is in A minor (Am<sup>7</sup>), measure 5 is in G minor (Gm<sup>7</sup>), measure 6 is in D major (D<sup>9</sup>/F♯), measure 7 is in B♭ major (B♭<sup>△</sup>), measure 8 is in A minor (Am<sup>7</sup>), measure 9 is in G minor (Gm<sup>7</sup>), measure 10 is in C major (C<sup>7</sup>), and measure 11 is in A minor (Am<sup>7</sup>). The time signature varies throughout the piece, including 8/8 and 9/8. The score includes several grace notes and slurs. Measure numbers 1 through 11 are visible on the left side of the staves.

# Pour Manu (si bémol)

B. Scherrer

D $\triangle$  F $\sharp$ m $^7$  G $\triangle$   
D $\triangle$  F $\sharp$ m $^7$  G $\triangle$   
Bm $^7$  D E $^7$  E $^7$   
Bm $^7$  C $\sharp$  $^0$  D E $^7$   
E $\triangle$  G $\sharp$ m $^7$  A $\triangle$   
E $\triangle$  G $\sharp$ m $^7$  A $\triangle$   
C $\sharp$ m $^7$  E F $\sharp$  $^7$  F $\sharp$  $^7$   
C $\sharp$ m $^7$  D $\sharp$  $^0$  E F $\sharp$  $^7$   
D $\triangle$  F $\sharp$ m $^7$  G $\triangle$   
D $\triangle$  F $\sharp$ m $^7$  G $\triangle$   
Bm $^7$  D E $^7$  E $^7$   
Bm $^7$  C $\sharp$  $^0$  D E $^7$

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

# Prog-to-log 2000 (si bémol)

B. Scherrer

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

1 Dm 14/8

2 14/8

3 B♭/D 14/8 Dm C/D B♭/D Am/D 14/8

4 14/8 12/8 14/8

5 F 14/8 E♭/F 14/8

6 14/8 12/8 14/8

7 B♭/F 14/8 E♭/F B♭/F C/F 20/8

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

9 Dm 20/8 C/D 20/8

10 20/8

11                      B $\flat$ /D                      Am/D

The musical score consists of two staves. The top staff begins with a quarter note followed by eighth notes. The bottom staff begins with a sixteenth-note pattern. Both staves conclude with double vertical bar lines. The key signature is one flat (B-flat), and the time signature is common time (C).

# Provisoire (si bémol)

B. Scherrer

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

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

9 B C<sup>△</sup> Em<sup>9</sup>

13 C<sup>△</sup> F<sup>△</sup>

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

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

25 B C<sup>△</sup> Em<sup>9</sup>

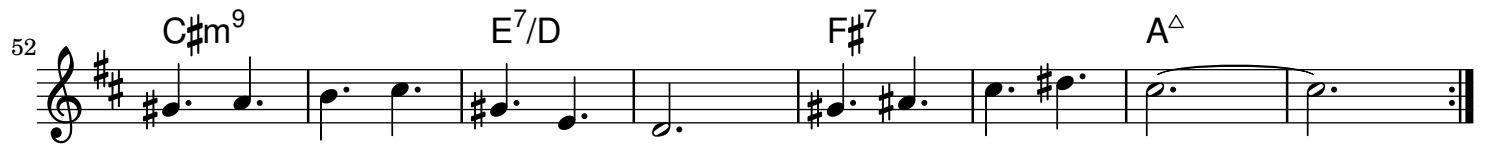
29 C<sup>△</sup> F<sup>△</sup>

33 B'<sup>△</sup> B<sup>ø</sup>

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

41 E<sup>△</sup> F#m<sup>9</sup> A<sup>△</sup> C<sup>△</sup>

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 for "Remous (si bémol)" by B. Scherrer is presented on two staves. Staff A begins with a measure in Am<sup>7</sup>, followed by a measure in B<sup>ø</sup>. Staff B begins with a measure in Am<sup>7</sup>, followed by a measure in B<sup>ø</sup>. Both staves continue with measures in C<sup>△</sup>, Dm<sup>7</sup>, E<sup>7 #5</sup>, F<sup>△</sup>, F<sup>#ø</sup>, G<sup>7</sup>, and E<sup>7 #5/G#</sup>. The piece concludes with a final Am<sup>7</sup> chord. Measure numbers 1 through 17 are indicated above the staff.

# 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>, A<sup>7</sup>, B<sup>♭</sup>p<sup>6</sup>, Dm/A, E<sup>º</sup>, E<sup>♭</sup>b<sup>7</sup>, and D<sup>7</sup>. The third staff begins section A' (measures 25-34), 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 $^7$

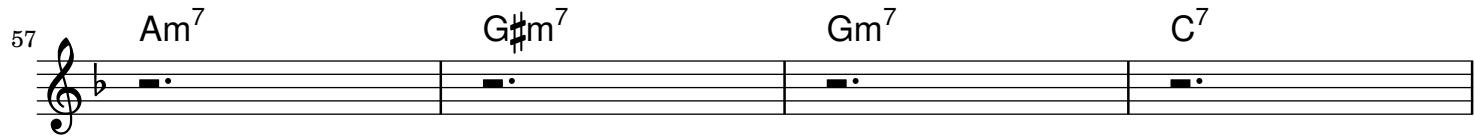
37 **B** B $\flat$  $\triangle$  Am $^7$

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

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

49 Gm $^7$  C $^7$

2



# 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> Em<sup>7</sup> Em<sup>7</sup>

Solos

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

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

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

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

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

44 C<sup>△</sup> C#<sup>0</sup> D C#<sup>0</sup> C<sup>△</sup> C#<sup>0</sup> D C#<sup>0</sup>

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

# Rêverie (si bémol)

B. Scherrer

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

Chords labeled in the score:

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

# Saint Thomas 5/8 (si bémol)

Sonny Rollins, Arr. BS

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

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

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

13 Em<sup>7</sup> A<sup>7</sup> D<sup>6</sup> D<sup>7</sup>/F# G<sup>6</sup> G#<sup>o</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△ A G△ B F△ Cm B<sub>b</sub>△⁹ B<sub>b</sub> [B<sub>b</sub>m△ B<sub>b</sub>m⁷] 3 Am⁷ Am⁶ D⁰ D⁰⁷ Gm⁷ C+ F△ Cm B<sub>b</sub>△⁹ B<sub>b</sub> [B<sub>b</sub>m△ B<sub>b</sub>m⁷] 3 Dm⁷ G⁷ B<sub>b</sub>△ B<sub>b</sub>m⁷

# 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.

# 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 *mf*, in 3/4 time. It features four measures of Am<sup>9</sup>, Gm<sup>9</sup>, Am<sup>9</sup>, and Gm<sup>9</sup>. The bottom staff begins at measure 5 with Am<sup>9</sup>, Gm<sup>9</sup>, Am<sup>9</sup>, and Gm<sup>9</sup>. Measures 9 and 13 continue the pattern. At measure 13, section B begins with F<sup>△</sup>, G<sup>△</sup>, Am<sup>7</sup>, C<sup>△</sup>, C<sup>6</sup>, and C. Measures 17 through 21 show a transition with Am, Am/A♭, Am/G, and F<sup>△</sup>, followed by a dynamic *f*. The bottom staff continues with Am<sup>9</sup>, Gm<sup>9</sup>, Am<sup>9</sup>, and Gm<sup>9</sup> from measure 21. Measures 25 through 29 show a continuation of the Am<sup>9</sup>, Gm<sup>9</sup>, Am<sup>9</sup>, and Gm<sup>9</sup> pattern. At measure 33, section C begins with F♯<sup>△</sup>, C♯, and a dynamic *f*. The bottom staff continues with F♯<sup>△</sup>, D♯<sup>7</sup>, and G♯<sup>7</sup>. The score concludes with a final section starting at measure 37.

# 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.

# 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 parts are arranged vertically, with some staffs offset to the left or right to fit the page. The music is in common time (indicated by a '4' in the top left of each staff) and uses a treble clef. The key signature is one flat (B-flat), indicated by a 'b' in the top left of each staff.

**A**

1. Dm⁹ (measures 1-8)

2. Dm⁹ (measures 9-16)

3. B♭△ C⁷ F C/E Dm C (measures 17-24)

4. B♭△ C⁷ A⁷ (measures 25-32)

**B**

5. Dm⁹ B♭△ Gm⁷ C C♯ (measures 33-40)

6. Dm⁹ B♭△ Gm⁷ C C♯ (measures 41-48)

7. Dm C/E F B♭△ Dm C/E F B♭△ (measures 49-56)

8. Dm C/E F B♭△ A⁷ (measures 57-64)

**C**

9. Gm⁷ F⁷ B♭△ E♭△ (measures 65-72)

10. Cm⁷ F⁷ B♭△ (measures 73-80)

# 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

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

5 Gm<sup>7</sup> A<sup>7</sup> Dm<sup>9</sup>

9 F♯<sup>7</sup> B<sup>7</sup> -

13 E<sup>7</sup> A<sup>7</sup> -

17 Dm<sup>7</sup> G<sup>7</sup> -

21 Gm<sup>7</sup> A<sup>7</sup> Dm<sup>9</sup>

# Wuhan connect (si bémol)

B. Scherrer

4 D<sup>9</sup> D<sup>#5 9</sup> D<sup>6 9</sup> D<sup>#5 9</sup>

5 D<sup>9</sup> D<sup>#5 9</sup> D<sup>6 9</sup> D<sup>#5 9</sup>

9 F#<sup>9</sup> F#<sup>#5 9</sup> F#<sup>6 9</sup> F#<sup>#5 9</sup>

13 F#<sup>9</sup> F#<sup>#5 9</sup> F#<sup>6 9</sup> F#<sup>#5 9</sup>

17 Bb<sup>9</sup> Bb<sup>#5 9</sup> Bb<sup>6 9</sup> Bb<sup>#5 9</sup>

21 Bb<sup>9</sup> Bb<sup>#5 9</sup> Bb<sup>6 9</sup> Bb<sup>#5 9</sup>

# 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 pair (B, A), a eighth-note bass note followed by a sixteenth-note pair (D, C), and a eighth-note bass note followed by a sixteenth-note pair (G, F).
- Gm<sup>7</sup>: The melody begins with a eighth-note bass note followed by a sixteenth-note pair (B, A), a eighth-note bass note followed by a sixteenth-note pair (D, C), and a eighth-note bass note followed by a sixteenth-note pair (G, F).
- C#<sup>△</sup>: The melody begins with a eighth-note bass note followed by a sixteenth-note pair (B, A), a eighth-note bass note followed by a sixteenth-note pair (D, C), and a eighth-note bass note followed by a sixteenth-note pair (G, F).
- A♭<sup>△</sup>: The melody begins with a eighth-note bass note followed by a sixteenth-note pair (B, A), a eighth-note bass note followed by a sixteenth-note pair (D, C), and a eighth-note bass note followed by a sixteenth-note pair (G, F).

The second staff (measures 5-8):

- Cm<sup>7</sup>: The melody begins with a eighth-note bass note followed by a sixteenth-note pair (B, A), a eighth-note bass note followed by a sixteenth-note pair (D, C), and a eighth-note bass note followed by a sixteenth-note pair (G, F).
- Eb<sup>△</sup>: The melody begins with a eighth-note bass note followed by a sixteenth-note pair (B, A), a eighth-note bass note followed by a sixteenth-note pair (D, C), and a eighth-note bass note followed by a sixteenth-note pair (G, F).
- F#<sup>△</sup>: The melody begins with a eighth-note bass note followed by a sixteenth-note pair (B, A), a eighth-note bass note followed by a sixteenth-note pair (D, C), and a eighth-note bass note followed by a sixteenth-note pair (G, F).
- C#<sup>△</sup>: The melody begins with a eighth-note bass note followed by a sixteenth-note pair (B, A), a eighth-note bass note followed by a sixteenth-note pair (D, C), and a eighth-note bass note followed by a sixteenth-note pair (G, F).