

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

# 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 $\triangle$

69

Dm $^7$

Gm $^7$

D $\triangle$

G $\triangle$

# Kronembourg-Virus Valse (si bémol)

B. Scherrer

The sheet music consists of two staves: treble and bass. The key signature is three sharps (F#m7). The time signature varies between 2/4 and 3/4.

**Measures 1-4:** Treble staff starts with a rest followed by a dotted half note. Bass staff has eighth-note patterns. Chords: F#m7, E, D△.

**Measures 5-8:** Treble staff starts with a rest followed by a dotted half note. Bass staff has eighth-note patterns. Chords: F#m7, E, D△.

**Measures 9-12:** Treble staff starts with a rest followed by a dotted half note. Bass staff has eighth-note patterns. Chords: F#m7, E, D△.

**Measures 13-16:** Treble staff starts with a rest followed by a dotted half note. Bass staff has eighth-note patterns. Chords: F#m7, E, D△.

**Measures 17-20:** Treble staff starts with a dotted half note. Bass staff has eighth-note patterns. Chords: F#m, G#∅, A△, C#m.

**Measures 21-24:** Treble staff starts with a dotted half note. Bass staff has eighth-note patterns. Chords: D△, Am.

27

G<sup>#</sup>o

30 Gm A<sup>7</sup>

Dm D<sup>#</sup>

38 A<sup>7</sup>

This musical score consists of four systems of music for two staves: treble and bass. The key signature changes between systems. In the first system (measures 27-29), the key signature is two sharps (G major), and there is a label 'G#o' above the staff. In the second system (measures 30-32), the key signature is one sharp (G major), and there is a label 'Gm' above the staff. In the third system (measures 33-35), the key signature is one sharp (D major), and there is a label 'Dm' above the staff. In the fourth system (measures 37-39), the key signature is one sharp (A major), and there is a label 'A7' above the staff. Measures 30-32 show a transition from G major to G minor. Measures 33-35 show a transition from D major to D major over. Measures 37-39 show a transition from A major to A major over.

# La demoiselle de Montréal (Pour Perrine) (si bémol)

Bruno Scherrer

**A** Em<sup>7</sup> A<sup>7</sup> D△

5 Em<sup>7</sup> A<sup>7</sup> D△

9 F♯<sup>0</sup> B<sup>7</sup> Em<sup>7</sup> Gm

**B** D B♭<sup>6</sup> C<sup>6</sup> D B♭<sup>6</sup> C<sup>6</sup>

**C** Gm<sup>7</sup> C<sup>7</sup> F△ B♭△

23 E<sup>0</sup> A<sup>7</sup> Dm<sup>7</sup> D<sup>7</sup>

Gm<sup>7</sup> C<sup>7</sup> F△ B♭△

27 E<sup>0</sup> A<sup>7</sup> Dm<sup>7</sup> D<sup>7</sup>

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

**A'** Em<sup>7</sup> A<sup>7</sup> D△

39 Em<sup>7</sup> A<sup>7</sup> D△

F♯<sup>0</sup> B<sup>7</sup> Em<sup>7</sup>

E<sup>0</sup> E♭<sup>7</sup> D△ D△

E<sup>0</sup> E♭<sup>7</sup> D△

E<sup>0</sup> E♭<sup>7</sup> D△

**Pont/Intro (facultatif):**Em<sup>7</sup>A<sup>7</sup>F#<sup>Ø</sup>B<sup>7</sup>

59

Em<sup>7</sup>A<sup>7</sup>D<sup>△</sup>B<sup>7</sup> b5 b6

63

Em<sup>7</sup>A<sup>7</sup>F#<sup>Ø</sup>B<sup>7</sup>

67

Em<sup>7</sup>A<sup>7</sup>D<sup>△</sup>D<sup>△</sup>

71

**Solos et 6/6 possibles sur B:**

D

Bb<sup>6</sup>C<sup>6</sup>

D

Bb<sup>6</sup>C<sup>6</sup>

# 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>

# 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 key signature of two sharps (F# and C#). The bottom staff uses a bass clef and a key signature of one sharp (G#). Both staves are in common time (indicated by '4'). Chords are labeled above the notes. Measure 1: F/D, G<sup>7</sup>, F/D, G<sup>7</sup>. Measure 3: F/D, G<sup>7</sup>, F/D, G<sup>7</sup>. Measure 5: A/F# (with a sharp sign), B<sup>7</sup>, A/F# (with a sharp sign), B<sup>7</sup>. Measure 7: A/F# (with a sharp sign), B<sup>7</sup>, B<sub>b</sub><sup>△</sup>. Measure 9: D<sup>△</sup>, G<sup>△</sup>, D<sup>△</sup>, G<sup>△</sup>. Measures 11-12: D<sup>△</sup>, G<sup>△</sup>, B<sub>b</sub><sup>△9</sup> (measures 11-12), B<sub>b</sub><sup>△9</sup> (measure 12). The bottom staff continues from measure 3: Am<sup>7</sup>/D, Dm<sup>7</sup>.

# Le meilleur est à venir (pour Pascale) (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with a section labeled 'A' containing chords Gm⁹, B♭⁶, C⁷, and Gm/F. The bottom staff continues this section. Measures 5 through 13 follow a similar pattern with chords Gm⁹, B♭⁶, C⁷, and E♭△. Measure 17 starts a new section labeled 'B' with chords F, C/E, Cm/E♭, and D⁷. Measures 21 through 29 continue with chords Cm⁷, B♭⁶, A⁷ sus4, D⁷, E♭, D⁷♯⁵, C♯⁰, D⁷, Cm⁷, B♭⁶, A⁷ sus4, and G♯△♭⁵.

# Rêverie (pour Gaëtan) (si bémol)

B. Scherrer

The sheet music consists of eight staves of musical notation for two voices. The key signature is si bémol major (two sharps). The time signature varies between common time (4/4) and 3/4.

**Measure 1:** N.C. (Noir de Couleur), A, F/A, A, F/A.

**Measure 5:** A, F/A, A, 1 F/A, 2 F/A.

**Measure 10:** B<sub>b</sub>△, Bm<sup>7</sup>.

**Measure 14:** C<sup>6</sup>, C<sup>6</sup>.

**Measure 18:** F△, F#m<sup>7</sup>.

**Measure 22:** G<sup>6</sup>, G<sup>6</sup>.

**Measure 26:** A, F/A, A, F/A.

**Measure 30:** A, F/A, A, F/A.

Accidentals include B<sub>b</sub>, Bm<sup>7</sup>, F△, F#m<sup>7</sup>, and various sharps and flats throughout the piece.

# La revanche du triton (si bémol)

B. Scherrer

The musical score consists of four systems of three staves each. The first system starts in Dm⁹ (three sharps) and includes chords A♭△, B♭△, and C△. The second system starts in Dm⁹ (three sharps) and includes chords A♭△, B♭△, and F△. The third system starts in Am (one sharp) and includes chords Am△/A♭, Am⁷/G, and Am⁶/F♯. The fourth system starts in F△ (no sharps or flats) and includes chords A♭△, B♭△, and C△.

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△

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

B. Scherrer

The sheet music consists of six staves of musical notation, each starting with a treble clef and a key signature of two sharps (F# major). The time signature is 3/4 throughout.

- Staff 1:** Measures 1-4. Key: Em<sup>7</sup>. Chords: Em<sup>7</sup>, Em<sup>7</sup>, Em<sup>7</sup>, Em<sup>7</sup>. Notes: D (triangle), D.
- Staff 2:** Measures 5-8. Key: Em<sup>7</sup>. Chords: Em<sup>7</sup>, Em<sup>7</sup>, Em<sup>7</sup>, Em<sup>7</sup>. Notes: D (triangle).
- Staff 3:** Measures 9-12. Key: F. Chords: F, F, F. Notes: C (triangle), C.
- Staff 4:** Measures 13-16. Key: B<sup>b</sup>. Chords: B<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>. Notes: -.
- Staff 5:** Measures 17-20. Key: Fm<sup>7</sup>. Chords: Fm<sup>7</sup>, Fm<sup>7</sup>, Fm<sup>7</sup>, Fm<sup>7</sup>. Notes: E<sup>b</sup> (triangle), E<sup>b</sup>.
- Staff 6:** Measures 21-24. Key: Fm<sup>7</sup>. Chords: Fm<sup>7</sup>, Fm<sup>7</sup>, Fm<sup>7</sup>, Fm<sup>7</sup>. Notes: E<sup>b</sup> (triangle), E<sup>b</sup>.
- Staff 7:** Measures 25-28. Key: F<sup>#</sup>. Chords: F<sup>#</sup>, F<sup>#</sup>, F<sup>#</sup>, F<sup>#</sup>. Notes: C<sup>#</sup> (triangle), C<sup>#</sup>.
- Staff 8:** Measures 29-32. Key: B. Chords: B, B, B. Notes: -.

# Bolerototo (pour Arnaud) (si bémol)

B. Scherrer

3

D<sup>7</sup>

C△

D<sup>7</sup>

9

G△

1.

D<sup>7</sup>

2.

F△

20

F<sup>7</sup>

B<sub>b</sub>△

29

A<sub>b</sub>△

E<sub>b</sub>△

37

A<sub>b</sub>△

B△

A△

A<sup>7</sup>

# 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<sub>b</sub>/D

Am/D

## **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>

# Samba Lek' (si bémol)

B. Scherrer

Sheet music for Samba Lek' (si bémol) by B. Scherrer. The music is in 4/4 time, key of A major (two sharps). The chords labeled are Am<sup>7</sup>, Bm<sup>7</sup>, Bb<sup>△</sup>, G♯, G<sup>△</sup>, F♯m<sup>7</sup>, Em<sup>7</sup>, F<sup>△</sup>, Eb, Bb<sup>△9</sup>, and Bb<sup>△9</sup>. The notation includes eighth and sixteenth notes, with some sixteenth-note patterns and rests.

# 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△

# Wuhan connect (si bémol)

B. Scherrer

1 D<sup>9</sup>

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

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

21 B<sup>b9</sup> B<sup>b#5 9</sup> B<sup>b6 9</sup> B<sup>b#5 9</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

# La laïcité, c'est ça ! (si bémol)

B. Scherrer

Musical score for "La laïcité, c'est ça ! (si bémol)" by B. Scherrer. The score consists of two staves of music.

**Staff 1:**

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

**Staff 2:**

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

29 G<sup>#</sup>m C# A<sup>△</sup>

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

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

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

45 G A Bm

# << 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>

# 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△

# Rendez-vous à la Cascade de la Pissoir (si bémol)

B. Scherrer

A F $\triangle$

Gm $^7$

Am $^7$

G $\sharp$ m $^7$

5 Gm $^7$

11 A $^7$

Dm $^7$

15 G $^7$

C $^7$

19 A' $\triangle$  F $\triangle$

Gm $^7$

Am $^7$

G $\sharp$ m $^7$

23 Gm $^7$

1 C $^7$

2 C $^7$

29 A $^7$

Dm $^7$

33 G $^7$

C $^7$

37 B $\flat$  $\triangle$

Am $^7$

41 Gm $^7$

F $\triangle$

F $\sharp$  $^0$

45 B $\flat$  $\triangle$

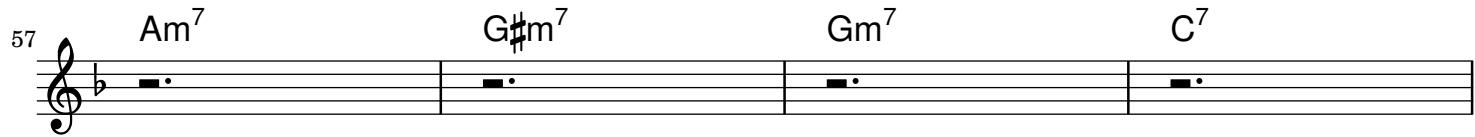
Am $^7$

G $\sharp$ m $^7$

49 Gm $^7$

C $^7$

2



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

B. Scherrer

Musical score for "Rencontre du 3ème type" (for Bertrand) in G major (one sharp). The score consists of eight staves of music, numbered 1 through 32. Chords are indicated above the notes. The key signature changes at various points, such as at measure 13 where it shifts to D major (no sharps or flats), and at measure 17 where it shifts to B-flat major (two flats). Measure numbers are placed to the left of the staves.

Chords indicated in the score:

- Measure 1: G $\triangle$
- Measure 2: Am $^7$
- Measure 3: Bm $^7$
- Measure 4: C $\triangle$
- Measure 5: A $^7/C\sharp$
- Measure 6: D $^7$
- Measure 7: D $^{\#0}$
- Measure 8: Em $^7$
- Measure 9: F $\triangle$
- Measure 10: C $\triangle$
- Measure 11: D $^{\text{sus}4}$
- Measure 12: D $^7$
- Measure 13: Dm $^7$
- Measure 14: A/C $\sharp$
- Measure 15: Cm $^7$
- Measure 16: G/B
- Measure 17: B $_{\flat}^6$
- Measure 18:  $^1$  Dm/A
- Measure 19: G $^{\#07}$
- Measure 20: A $^7$
- Measure 21:  $^2$  Dm/A
- Measure 22: E $^{\emptyset}$
- Measure 23: E $_{\flat}^7$
- Measure 24: D $^7$
- Measure 25: G $\triangle$
- Measure 26: Am $^7$
- Measure 27: Bm $^7$
- Measure 28: C $\triangle$
- Measure 29: A $^7/C\sharp$
- Measure 30: D $^7$
- Measure 31: D $^{\#0}$
- Measure 32: Em $^7$
- Measure 33: F $\triangle$
- Measure 34: C $\triangle$
- Measure 35: D $^{\text{sus}4}$
- Measure 36: D $^7$

# 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>

# 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

# 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♭ | D | Dm<sup>7</sup> |  
5 | 1. | 2. |  
10 | Gm | C<sup>7</sup> | F△ | B♭△ |  
14 | Gm | G♯m<sup>6</sup>♭<sup>5</sup> | A<sup>7</sup> |  
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 | 1. | 2. |

# Blues (si bémol)

B. Scherrer

Musical score for "Blues (si bémol)" by B. Scherrer. The score is in 12/8 time, treble clef, and key of D major (two sharps). The music consists of six staves of music, numbered 1 through 11 from top to bottom. Chords indicated above the staff include D<sup>7</sup>, G<sup>7</sup>, D<sup>7</sup>, A<sup>7</sup>, G<sup>7</sup>, D<sup>7</sup>, and A<sup>7</sup>. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings.

# 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<sub>b</sub>
- 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>#</sup>, G<sup>△9</sup>, Gm
- Measure 25: D, F#<sup>+/B<sub>b</sub></sup>, Bm, E<sup>7</sup>/G#<sup>7</sup>
- Measure 29: Em<sup>9</sup>, A+, D<sup>△9</sup>

# 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#°

# Cool modulations (si bémol)

B. Scherrer

The sheet music consists of eight staves of musical notation for piano, arranged vertically. The key signature changes frequently, indicated by the treble clef and the number of sharps or flats. Measure numbers are provided on the left side of each staff.

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

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

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

# Danse de (la fin de) l'abondance (si bémol)

B. Scherrer

14/8

F $\triangle$  E $^7$  Eb $\triangle$  D $^7$

3 F $\triangle$  E $^7$  Eb $\triangle$  D $^7$

5 F $\triangle$  E $^7$  Eb $\triangle$  D $^7$

7 F $\triangle$  E $^7$  Eb $\triangle$  D $^7$

9 Ab $\triangle$  B $b^6$  B $^o$  Cm

11 Ab $\triangle$  B $b^6$  B $^o$  Cm

13 Ab $\triangle$  B $b^6$  B $^o$  Cm

15 1 C $\sharp^7$  sus2

17 2 C $\sharp^7$  sus2

# 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#/<sup>Bb</sup>

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>

# Dans ta F.A.C.E. ! (si bémol)

B. Scherrer

1 G △  
Bm<sup>7</sup>  
D △  
F#m<sup>7</sup>  
G △  
Bm<sup>7</sup>  
7 D △  
F#7#5  
F#7#5  
10 G △  
Bm<sup>7</sup>  
E<sup>7 b9/G#</sup>  
13 G △  
F#m<sup>7</sup>  
G △  
E<sup>7 b9/G#</sup>  
17 A<sup>sus4</sup>  
G △  
E<sup>7</sup>  
E<sup>7</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>

# Liquide (si bémol)

B. Scherrer

9/4 Bm G $\triangle$  Bm G $\triangle$  Bm G $\triangle$  Bm G $\triangle$

3 G# $^0$  C# Em F# $^7$  2 4 6

5 Bm G $\triangle$  1 Bm G $\triangle$  2 Bm G $\triangle$  5

8 F#m $^9$  Am $^9$  F $\triangle$  B $\flat$  $\triangle$  2 4 5

13 F#m $^9$  Am $^9$  F $\triangle$  B $\flat$  $\triangle$  2 4 6

18 C D E F G A B $\flat$  C A/C# 2 4

22 Bm G $\triangle$  Bm G $\triangle$  Bm G $\triangle$  Bm G $\triangle$

24 G# $^0$  C# Em F# $^7$  2 4 6

26 Bm G $\triangle$  Bm G $\triangle$

# 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.

# 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.

# Pour Manu (si bémol)

B. Scherrer

1 D<sup>△</sup> F#<sup>m7</sup> G<sup>△</sup> 3 | 2 D<sup>△</sup> F#<sup>m7</sup> G<sup>△</sup> 3 | 3 |

5 D<sup>△</sup> F#<sup>m7</sup> G<sup>△</sup> 3 | 2 D<sup>△</sup> F#<sup>m7</sup> G<sup>△</sup> 3 | 3 |

9 Bm<sup>7</sup> D E<sup>7</sup> E<sup>7</sup> 3 | 2 | 3 |

13 Bm<sup>7</sup> C#<sup>o</sup> D E<sup>7</sup> 3 | 2 | 3 |

17 E<sup>△</sup> G#<sup>m7</sup> A<sup>△</sup> 3 | 2 | 3 |

21 E<sup>△</sup> G#<sup>m7</sup> A<sup>△</sup> 3 | 2 | 3 |

25 C#<sup>m7</sup> E F#<sup>7</sup> F#<sup>7</sup> 3 | 2 | 3 |

29 C#<sup>m7</sup> D#<sup>o</sup> E F#<sup>7</sup> 3 | 2 | 3 |

33 D<sup>△</sup> F#<sup>m7</sup> G<sup>△</sup> 3 | 2 | 3 |

37 D<sup>△</sup> F#<sup>m7</sup> G<sup>△</sup> 3 | 2 | 3 |

41 Bm<sup>7</sup> D E<sup>7</sup> E<sup>7</sup> 3 | 2 | 3 |

45 Bm<sup>7</sup> C#<sup>o</sup> D E<sup>7</sup> 3 | 2 | 3 |

Musical score for a solo instrument, likely trumpet, featuring four staves of music. The score is in F major (one sharp) and common time.

**Staff 1 (Measures 49-52):** The melody begins with a sustained note (F#) followed by eighth-note patterns. The key signature changes to C#m<sup>7</sup> (two sharps) at measure 50. Measure 51 contains a melodic line with eighth-note pairs and sixteenth-note grace notes. Measure 52 concludes with a sustained note (C#).

**Staff 2 (Measures 53-56):** The melody continues with eighth-note patterns. The key signature changes to C#m<sup>7</sup> at measure 54. Measure 55 features a sustained note (C#). Measure 56 concludes with a sustained note (B).

**Staff 3 (Measures 57-60):** The melody begins with a sustained note (F#) followed by eighth-note patterns. The key signature changes to C# (one sharp) at measure 58. Measure 59 concludes with a sustained note (B). Measure 60 concludes with a sustained note (F#).

**Staff 4 (Measures 61-64):** The melody consists of sustained notes (F#) in measures 61 and 62, followed by rests in measures 63 and 64.

# Satirieke (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with section A at measure 1, featuring a treble clef, a 3/4 time signature, and a key of A minor (Am⁹). Measures 5 and 9 show variations of the Am⁹ chord. Measure 13 starts section B, which includes chords F△, G△, Am⁷, C△, C⁶, and C. Measures 17 through 20 show a sequence of chords: Am, Am/A♭, Am/G, and F△. The time signature changes to 2/4 for measures 21-24, where section A' is played with chords Am⁹, Gm⁹, Am⁹, and Gm⁹. Measures 25-28 continue the Am⁹, Gm⁹, Am⁹, Gm⁹ sequence. Measure 29 marks a key change to D major (F#⁹, Gm⁹, Am⁹, Gm⁹), indicated by a 4/4 time signature and a key signature of four sharps. Measures 33-36 show a melodic line with chords F#△, D#⁷, and G#⁷. The final measure, 37, concludes with a series of eighth-note chords.

**A**

Am<sup>9</sup> Gm<sup>9</sup> Am<sup>9</sup> Gm<sup>9</sup>

Am<sup>9</sup> Gm<sup>9</sup> Am<sup>9</sup> Gm<sup>9</sup>

Am<sup>9</sup> Gm<sup>9</sup> Am<sup>9</sup> Gm<sup>9</sup>

**B**

F△ G△ Am<sup>7</sup> C△ C<sup>6</sup> C

Am Am/A♭ Am/G F△

Am<sup>9</sup> Gm<sup>9</sup> Am<sup>9</sup> Gm<sup>9</sup>

Am<sup>9</sup> Gm<sup>9</sup> Am<sup>9</sup> Gm<sup>9</sup>

Am<sup>9</sup> Gm<sup>9</sup> Am<sup>9</sup> Gm<sup>9</sup>

**A'**

Am<sup>9</sup> Gm<sup>9</sup> Am<sup>9</sup> Gm<sup>9</sup>

Am<sup>9</sup> Gm<sup>9</sup> Am<sup>9</sup> Gm<sup>9</sup>

**C**

F#△ C# D#⁷ G#⁷

F#△ D#⁷ G#⁷

## 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>.

# Zarbi (si bémol)

B. Scherrer

Em<sup>7</sup>      Gm<sup>7</sup>      C♯△      A♭△

5      Cm<sup>7</sup>      Eb△      F♯△      C♯△

# Saint Thomas 5/4 (si bémol)

Sonny Rollins

5/8

D<sup>6</sup>

3/8

4/4

5/8

F#m<sup>7</sup>

B<sup>7</sup>

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>10</sup>

A<sup>7</sup>

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

Trad. stade de foot manif / Arr. B Scherrer

N.C.      D $\triangle$       Em $^7$       F#m $^7$       F# $\emptyset$       B $^7$

On est là, on est là, même si

Em $^7$       B $^7$       Em $^7$       A $^7$       G $\triangle$       Gm $^7/B\flat$

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

D/A      G# $\emptyset$       G $\triangle$       F#m $^7$       Em $^7$       E $\flat$  $^7$

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

# 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 includes various chords and key signatures, such as B♭m, Dm, Am, G, E♭, C♯, Cm, and A. Measure numbers 1 through 14 are indicated on the left side of the staves.

1 B♭m B♭m B♭m Dm  
5 Am Am Am 1 G 2 G  
10 E♭ C♯ E♭ C♯  
14 Cm A Cm 1 A 2 A