

# Agent 000 (mi bémol)

B. Scherrer

A musical score for Agent 000 (mi bémol) featuring four staves of music. The first staff starts with Am<sup>9</sup> in 5/4 time. The second staff begins at measure 5 with B<sub>b</sub><sup>△</sup>. The third staff starts at measure 9 with Dm<sup>7</sup>. The fourth staff begins at measure 13 with C<sup>△</sup>. The score includes various chords such as Am<sup>9</sup>, B<sub>b</sub><sup>△</sup>, D<sup>#</sup><sup>o</sup>, E<sup>7</sup><sub>b9</sub>, F<sup>△</sup>, and B<sub>b</sub><sup>△</sup>, along with rests and measure endings.

# Balade (partie 2) (mi bémol)

B. Scherrer

1 C#m<sup>11</sup> E△  
5 A△<sup>9</sup> C#m<sup>11</sup> 1. 2.  
17 C#m<sup>11</sup> F#m<sup>7</sup>  
21 F#m<sup>7</sup>/D# C#m<sup>11</sup>  
25 B<sup>7</sup> A△ F#m<sup>9</sup> F#m<sup>7</sup>  
29 C#sus4 C#m<sup>7</sup> F#<sup>7</sup> F#m<sup>7</sup>  
33 C#sus4 C#m<sup>7</sup> F#<sup>7</sup> F#m<sup>7</sup>

# Blues (mi bémol)

B. Scherrer

Musical score for Blues (mi bémol) in 12/8 time, treble clef, key of A major (two sharps). The score consists of three staves of music. The first staff starts with an A7 chord. The second staff starts with a D7 chord. The third staff starts with an E7 chord. The music features various note patterns, rests, and dynamic markings.

# Boléro malgré lui (mi bémol)

B. Scherrer

A sus2      A sus2      A sus2      E<sup>7</sup> b<sup>9</sup>  
5      A sus2      A sus2      A sus2      A sus2  
9      A sus2      A sus2      A sus2      E<sup>7</sup> b<sup>9</sup>  
13     F#m<sup>7</sup>      C#<sup>7</sup>/F      A sus2/E      B<sup>7</sup>/D#  
17     A sus2      A sus2      A sus2      A sus2  
21     F#m<sup>7</sup>      C#<sup>7</sup>/F      A sus2/E      B<sup>7</sup>/D#  
25     D<sup>△</sup>      A<sup>△</sup>      D<sup>△</sup>      A<sup>△</sup>  
31     A<sup>△</sup>      C<sup>6</sup>      C<sup>#o</sup>      Em<sup>7</sup>/D      D<sup>△</sup>

# Bolerototo (mi bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody line with eighth and sixteenth notes, accompanied by harmonic chords. The first few measures include an A7 chord, followed by a section with eighth-note patterns and a G△ chord. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It continues the melodic line with eighth and sixteenth notes, with harmonic chords including D△, A7, and C△. Measure numbers 9, 21, and 29 are indicated above the staves. Measures 21 and 29 show more complex rhythmic patterns with sixteenth-note figures. The score concludes with measures 37 through 40, which feature a mix of E♭△, F♯△, E△, and E7 chords.

# Bras cassé (mi bémol)

B. Scherrer

A<sup>△</sup>

D<sup>△</sup>

F<sup>△</sup>

G

A<sup>△</sup>

1 2.

Dm<sup>7</sup>

G<sup>7</sup>

C<sup>△</sup>

B<sup>7</sup>

Em<sup>7</sup>

D♯<sup>△</sup>

G<sup>△</sup>

1 2.

G♯<sup>0</sup>

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

B. Scherrer

**A**

1 C<sup>△</sup>

5 C<sup>△</sup>

9 Dm<sup>7</sup> F<sup>△</sup>

13 Dm<sup>7</sup> F<sup>△</sup>

17 **B** C♯<sup>o</sup> Dm<sup>7</sup>

21 Eb<sup>△</sup> Eb<sup>△</sup>

# Chanson froide réchauffée (d'après Cold Song) (mi bémol)

H. Purcell (arr. BS)

## Intro

**Intro**

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

9 E<sup>sus4</sup> C/E B/D# B<sub>b</sub>/D E<sup>7</sup>/D A/C# B<sup>b</sup>/D E<sup>7</sup>

17 **A** Am F/A B<sup>b</sup>/A E<sup>7</sup>/G#

What power are you who from be -

21 Am A<sup>7</sup>/G Dm/F D#<sup>o7</sup> E D#<sup>o7</sup>/E

low has made me rise un - wil-ling - ly and slow from

27 Em E<sup>7</sup>/D A<sup>7</sup>/C# E<sup>7</sup>/B Am A+

beds of e - ver - las - ting snow? Don't you

**B**

33 B<sup>b</sup> A<sup>7</sup> D<sup>7</sup> G#<sup>o7</sup>

see how stiff I am sti - iff and won - drous

37 A<sup>7</sup> B<sub>b</sub><sup>△</sup> A<sup>7</sup> G#<sup>o7</sup> A A<sup>7</sup>#5

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

**C**

43 D G/B C A<sup>07</sup>

I can scar - cely move or draw my my breath Let

47 Gm B<sup>7</sup> Am E Am B<sup>7</sup>

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

**D**

53 C#<sup>o</sup> D<sup>o7</sup> E<sup>7</sup>/D A<sup>7</sup>/C# Am/C G/B F/A

me free - eeze a - gain let me free - eeze a - gain

59 G#<sup>o7</sup> F#<sup>o</sup> E<sup>7</sup> Am

to death let me free - eeze a - gain to death

# Chasse à l'homme (mi bémol)

B. Scherrer

**A** Bm<sup>7</sup>      C♯m<sup>7</sup>/B      D<sup>△</sup>/B      E<sup>7</sup>/B

9      Bm<sup>7</sup>      C♯+/B      D<sup>△</sup>/B      F<sup>△</sup>#5/B

**B (Swing)**

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

21      Dm<sup>7</sup>      G<sup>7</sup>      C<sup>△</sup>

25      Cm<sup>7</sup>      F<sup>7</sup>      C♯m<sup>7</sup>      F<sup>7</sup>#

29      Cm<sup>7</sup>      F<sup>7</sup>      |1 B<sub>b</sub><sup>△</sup>      B<sup>7</sup>#5      |2 B<sub>b</sub><sup>△</sup>      F<sup>7</sup>#5

**Basse**

Bm<sup>7</sup>      C♯m<sup>7</sup>/B      D<sup>△</sup>/B      E<sup>7</sup>/B

9      Bm<sup>7</sup>      C♯+/B      D<sup>△</sup>/B      F<sup>△</sup>#5/B

# Cinq à sept (mi bémol)

B. Scherrer

The musical score consists of two staves, A and B, in 2/4 time, with a key signature of mi bémol (two flats). The music is divided into measures by vertical bar lines and numbered measures (e.g., 1, 5, 9, 13, 17, 21, 25, 29) along the left margin.

**Staff A:**

- Measures 1-12: Chorus progression: Am<sup>7</sup>, G<sup>7/B</sup>, C<sup>△</sup>, Dm<sup>7</sup>, Am<sup>7</sup>, G<sup>7/B</sup>, C<sup>△</sup>, Dm<sup>7</sup>.
- Measures 13-16: Chorus progression: Dm<sup>7</sup>, Em<sup>7</sup>, F<sup>△</sup>, G<sup>7</sup>, Dm<sup>7</sup>, Em<sup>7</sup>, F<sup>△</sup>, G<sup>7</sup>.
- Measures 17-20: Chorus progression: Dm<sup>7</sup>, Em<sup>7</sup>, F<sup>△</sup>, G#<sup>o7</sup>, Am<sup>7</sup>, G<sup>7/B</sup>, C<sup>△</sup>, Dm<sup>7</sup>.
- Measure 21: Bridge section begins with a melodic line.

**Staff B:**

- Measures 17-20: Bridge section: Cm<sup>7</sup>, Dm<sup>7</sup>, Eb<sup>△</sup>, F<sup>7</sup>, Cm<sup>7</sup>, Dm<sup>7</sup>, Eb<sup>△</sup>, F<sup>7</sup>.
- Measures 21-24: Bridge section: Cm<sup>7</sup>, Dm<sup>7</sup>, Eb<sup>△</sup>, E<sup>o7</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, Ab<sup>△</sup>, Bb<sup>7</sup>.
- Measures 25-28: Bridge section: Fm<sup>7</sup>, Gm<sup>7</sup>, Ab<sup>△</sup>, Bb<sup>7</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, Ab<sup>△</sup>, Bb<sup>7</sup>.
- Measures 29-32: Bridge section concludes with a melodic line.

Figures below the notes indicate triplets (3).

# Cool modulations (mi bémol)

B. Scherrer

The sheet music consists of eight staves of musical notation. The key signature changes frequently, indicated by labels above the staff:

- Staff 1: F#m<sup>9</sup>
- Staff 2: D△<sup>9</sup>
- Staff 3: F#m<sup>9</sup>
- Staff 4: (empty staff)
- Staff 5: C#m<sup>9</sup>
- Staff 6: Em
- Staff 7: F#m<sup>9</sup>
- Staff 8: C#m<sup>9</sup>
- Staff 9: Em
- Staff 10: (empty staff)
- Staff 11: D△<sup>9</sup>

Measure numbers are present on the left side of each staff. Measure times are mostly 4/4, except for measure 10 which is 2/4.

Technical markings include eighth-note patterns with '3' under them, a fermata over a note in measure 17, and measure numbers 1 and 2 above a bracket in measure 17. Measure 17 also features a melodic line with grace notes.

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

B. Scherrer

**A** Bm<sup>7</sup>  
p

5 Bm<sup>7</sup> A<sup>△</sup>

9 C<sup>△</sup> G<sup>△</sup>

13 F<sup>△⁹</sup>

**B** Cm<sup>7</sup> B<sub>b</sub><sup>△</sup>

17 Cm<sup>7</sup> B<sub>b</sub><sup>△</sup>

21 C<sup>△</sup> G<sup>△</sup>

25 F<sup>△</sup>

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

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

# Croisière sur le Styx (mi bémol)

B. Scherrer

**A**

F#m<sup>7</sup>      F#m<sup>△</sup>/E<sup>△</sup>      F#m<sup>7</sup>/E      F#m<sup>6</sup>/D<sup>△</sup>

5      F#m<sup>7</sup>      F#m<sup>△</sup>/E<sup>△</sup>      F#m<sup>7</sup>/E      F#m<sup>6</sup>/D<sup>△</sup>

9      1 D<sup>△</sup>      E<sup>7</sup>      C<sup>7</sup>/E<sup>△</sup>      F#m<sup>7</sup>      G<sup>△</sup>

15      2 D<sup>△</sup>      E<sup>7</sup>      F<sup>△</sup>      G<sup>△</sup>      F<sup>△</sup>

21      B      G<sup>△</sup>      E<sup>△</sup>      G<sup>△</sup>      E<sup>△</sup>

25      C<sup>△</sup>      G<sup>△</sup>      F<sup>△</sup>

**C**

F#m<sup>7</sup>      F#m<sup>△</sup>/E<sup>△</sup>      F#m<sup>7</sup>/E      F#m<sup>6</sup>/D<sup>△</sup>

29      F#m<sup>7</sup>      F#m<sup>△</sup>/E<sup>△</sup>      F#m<sup>7</sup>/E      F#m<sup>6</sup>/D<sup>△</sup>

33      F#m<sup>7</sup>      F#m<sup>△</sup>/E<sup>△</sup>      F#m<sup>7</sup>/E      F#m<sup>6</sup>/D<sup>△</sup>

37      D<sup>△</sup>      E<sup>7</sup>      C<sup>7</sup>/E<sup>△</sup>      F#m<sup>7</sup>      F<sup>△</sup>

# Dans ta F.A.C.E. ! (mi bémol)

B. Scherrer

1 D△ F#m<sup>7</sup> A△  
4 C#m<sup>7</sup> D△ F#m<sup>7</sup>  
7 A△ C#7 #5 C#7 #5  
10 D△ F#m<sup>7</sup> B⁷ b9 / D#  
13 D△ C#m<sup>7</sup> D△ B⁷ b9 / D#  
17 E<sup>sus4</sup> D△ B⁷ B⁷

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

B. Scherrer

**A**

1 C<sup>△</sup> | 2 B<sup>7</sup> | 3 B<sub>b</sub><sup>△</sup> | 4 A<sup>7</sup>

5 C<sup>△</sup> | 6 B<sup>7</sup> | 7 B<sub>b</sub><sup>△</sup> | 8 A<sup>7</sup>

9 C<sup>△</sup> | 10 B<sup>7</sup> | 11 B<sub>b</sub><sup>△</sup> | 12 A<sup>7</sup>

13 C<sup>△</sup> | 14 B<sup>7</sup> | 15 B<sub>b</sub><sup>△</sup> | 16 A<sup>7</sup>

**B**

17 E<sub>b</sub><sup>△</sup> | 18 F<sup>6</sup> | 19 F<sup>#o</sup> | 20 Gm

21 E<sub>b</sub><sup>△</sup> | 22 F<sup>6</sup> | 23 F<sup>#o</sup> | 24 Gm

25 E<sub>b</sub><sup>△</sup> | 26 F<sup>6</sup> | 27 F<sup>#o</sup> | 28 Gm

29 1. G<sup>#7</sup> sus2 | 30 2. G<sup>#7</sup> sus2 | 31 | 32 | 33 |

# Descente au Klezmeristan (mi bémol)

B. Scherrer

## Intro

The musical score consists of six staves of music, each with a treble clef and a key signature of two sharps (D major). The time signature is 2/4 throughout.

**Measure 1:** Em/B, B, Em/B, B

**Measure 5:** B<sup>7</sup> b9, Em/B, B<sup>7</sup>

**Measure 9:** D#m/A#<sup>b</sup>, A#, D#m/A#<sup>b</sup>, A#

**Measure 13:** A#<sup>b</sup>7 b9, D#m/A#<sup>b</sup>, A#<sup>b</sup>7

**Measure 17:** Dm/A, A, Dm/A, A

**Measure 21:** A<sup>b</sup>7 b9, Dm/A, A<sup>b</sup>7

Each staff contains four measures of music, separated by vertical bar lines. The notes are primarily eighth notes, with some sixteenth-note patterns. Chords are indicated above the staff at the beginning of each measure.

**A**

25 B<sup>7</sup> C<sup>6</sup> B<sup>7</sup> C<sup>6</sup> B<sup>7</sup> C<sup>6</sup> B<sup>7</sup> C<sup>6</sup>

29 B<sup>7</sup> C<sup>6</sup> B<sup>7</sup> C<sup>6</sup> B<sup>7</sup> C<sup>6</sup> B<sup>7</sup> C<sup>6</sup>

**B**

33 A<sup>#7</sup> B<sup>6</sup> A<sup>#7</sup> B<sup>6</sup> A<sup>#7</sup> B<sup>6</sup> A<sup>#7</sup> B<sup>6</sup>

37 A<sup>#7</sup> B<sup>6</sup> A<sup>#7</sup> B<sup>6</sup> A<sup>#7</sup> B<sup>6</sup> A<sup>#7</sup> B<sup>6</sup>

**C**

41 A<sup>7</sup> B<sub>b</sub><sup>6</sup> A<sup>7</sup> B<sub>b</sub><sup>6</sup> A<sup>7</sup> B<sub>b</sub><sup>6</sup> A<sup>7</sup> B<sub>b</sub><sup>6</sup>

45 A<sup>7</sup> B<sub>b</sub><sup>6</sup> A<sup>7</sup> B<sub>b</sub><sup>6</sup> A<sup>7</sup> B<sub>b</sub><sup>6</sup> A<sup>7</sup> B<sub>b</sub><sup>6</sup>

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

B. Scherrer

A A<sup>sus2</sup> F<sup>sus2</sup> D<sup>sus2</sup> C<sup>6 sus2</sup>

5 A<sup>sus2</sup> F#<sup>7 sus2</sup> D<sup>sus2</sup> B<sup>sus2</sup>

9 C#<sup>m9</sup> B<sup>m9</sup>

13 C#<sup>m9</sup> G<sup>sus2</sup>

17 B F<sup>7 sus4</sup> Eb Dm<sup>7 #5</sup> C#<sup>6</sup>

21 F<sup>7 sus4</sup> Eb Dm<sup>7 #5</sup> C#<sup>6</sup>

25 C<sup>7 sus4</sup> Bb<sup>9</sup> G<sup>sus2</sup> Gm<sup>7 #5</sup>

Solos

29 C<sup>△</sup> D#<sup>△</sup>

37 C<sup>△</sup> D#<sup>△</sup>

45 D#<sup>m7</sup> C#<sup>△</sup>

53 C A<sup>sus2</sup> 3 F<sup>sus2</sup> 3 D<sup>sus2</sup> 3 C<sup>6 sus2</sup>

55 A<sup>sus2</sup> 3 F#<sup>7 sus2</sup> 3 D<sup>sus2</sup> 3 B<sup>sus2</sup>

# Emotion du petit bonhomme (mi bémol)

B. Scherrer

Musical score for "Emotion du petit bonhomme" in G major, 8th note time signature. The score consists of six staves of music, numbered 1 through 21. The first staff begins with a section labeled [A] in F#m⁹, followed by A△, E△, and B⁹. The second staff continues with F#m⁹, A△, E△, and B⁹. The third staff begins with Bm⁹, G♯⁰, F#m⁹, and Fm♯⁵. The fourth staff begins with B⁷, B⁷♯⁵, D♯⁷, and A⁷♯⁵. The fifth staff begins with [B] D△, E⁹, Fm♯⁵, and F#m⁹. The sixth staff begins with G△, C♯⁷♯⁵, and concludes with a final section.

1 F#m<sup>9</sup> A<sup>△</sup> E<sup>△</sup> B<sup>9</sup>  
5 F#m<sup>9</sup> A<sup>△</sup> E<sup>△</sup> B<sup>9</sup>  
9 Bm<sup>9</sup> G<sup>♯⁰</sup> F#m<sup>9</sup> Fm<sup>♯⁵</sup>  
13 B<sup>7</sup> B<sup>7♯⁵</sup> D<sup>♯⁷</sup> A<sup>7♯⁵</sup>  
17 [B] D<sup>△</sup> E<sup>⁹</sup> Fm<sup>♯⁵</sup> F#m<sup>9</sup>  
21 G<sup>△</sup> C<sup>♯⁷♯⁵</sup>

# Ete 2001 (mi bémol)

B. Scherrer

The musical score for "Ete 2001 (mi bémol)" by B. Scherrer is presented in eight staves. The key signature is mi bémol (two sharps). The time signature varies throughout the piece.

**Chords and Performance Markings:**

- Staff 1 (Treble Clef):** Am⁹, Dm⁷, F△, D♯⁷, E⁷, Dm⁷, E⁷.
- Staff 2 (Treble Clef):** E⁷, F△, Dm⁷, E⁷.
- Staff 3 (Treble Clef):** A△, D△, F♯m⁷, E⁷.
- Staff 4 (Treble Clef):** D♯⁰, D△, C♯m⁷ D△ B⁰⁷, C♯m⁷ D△ B⁰⁷.
- Staff 5 (Treble Clef):** C△, F△, Fm⁷, B♭⁷.
- Staff 6 (Treble Clef):** C⁷, E⁷, D, F♯m, C♯/F.
- Staff 7 (Treble Clef):** A△, D△, F♯m⁷, E⁷.
- Staff 8 (Treble Clef):** F△, Dm⁷, E⁷, F△, Dm⁷, E⁷.
- Staff 9 (Treble Clef):** F△, Dm⁷, E⁷, Am⁹.

**Performance Markings:**

- Measure 1: Measure number 1.
- Measure 5: Measure number 5.
- Measure 8: Measure number 8.
- Measure 12: Measure number 12.
- Measure 16: Measure number 16.
- Measure 20: Measure number 20.
- Measure 24: Measure number 24.
- Measure 28: Measure number 28.
- Measure 30: Measure number 30.

**Tempo and Dynamics:**

- Measure 1: 3/4 time.
- Measure 5: 2/4 time.
- Measure 8: 3/4 time.
- Measure 12: 3/4 time.
- Measure 16: 3/4 time.
- Measure 20: 3/4 time.
- Measure 24: 3/4 time.
- Measure 28: 8/8 time.
- Measure 30: 3/4 time.

# Joie & bonheur (mi bémol)

B. Scherrer

A  
Am<sup>7</sup>  
F#m  
F  
A  
Dm  
G<sup>7</sup>  
C<sup>△</sup>  
F<sup>△</sup>  
Dm  
D#m<sup>6</sup> b5  
E<sup>7</sup>  
Dm  
G<sup>7</sup>  
C<sup>△</sup>  
F<sup>△</sup>  
B<sup>7</sup>  
B<sup>7</sup> #5  
E<sup>7</sup>  
A  
Am<sup>7</sup>  
F#m  
F  
A

Basse  
A  
Am<sup>7</sup>  
F#m  
F  
A

# Kronembourg-Virus Valse (mi bémol)

B. Scherrer

The sheet music consists of seven staves of musical notation for a single instrument. The key signature is one sharp (F#). The time signature is 5/4. The music is divided into sections A and B, with variations 1 and 2.

**Section A:**

- Measure 1: C<sup>#</sup>m<sup>7</sup> (A) followed by a bar of B.
- Measure 5: C<sup>#</sup>m<sup>7</sup> followed by a bar of B.
- Measure 9: C<sup>#</sup>m followed by D<sup>#</sup><sup>0</sup>, E<sup>△</sup>, and G<sup>#</sup>m.
- Measure 13: A<sup>△</sup>.
- Measure 18: B (Em).
- Measure 22: Dm.
- Measure 26: Am.
- Measure 30: E<sup>7</sup>.

**Section B:**

- Measure 13: A<sup>△</sup> (continuation).
- Measure 18: D<sup>#</sup><sup>0</sup>.
- Measure 22: E<sup>7</sup>.
- Measure 26: A<sup>#</sup><sup>△</sup>.
- Measure 30: E<sup>7</sup>.

**Section 2:**

- Measure 13: A<sup>△</sup>.
- Measure 18: Em.
- Measure 22: Dm.
- Measure 26: Am.
- Measure 30: E<sup>7</sup>.

## **La demoiselle de Montréal (mi bémol)**

Bruno Scherrer

The sheet music consists of 12 staves of musical notation, likely for a solo instrument like piano. The music is in 3/4 time and uses a treble clef. The key signature changes frequently, indicated by a mix of sharps and flats. The notation includes various chords and labels:

- Staff 1: Chords Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>.
- Staff 2: Chord Bm<sup>7</sup>, E<sup>7</sup>, A<sup>△</sup>.
- Staff 3: Chords C<sup>#</sup>, F#<sup>7</sup>, Bm<sup>7</sup>, Dm.
- Staff 4: Label B, Chords A, F<sup>6</sup>, G<sup>6</sup>, A, F<sup>6</sup>, G<sup>6</sup>.
- Staff 5: Label C, Chords Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, F<sup>△</sup>.
- Staff 6: Chords B<sup>0</sup>, E<sup>7</sup>, Am<sup>7</sup>, A<sup>7</sup>.
- Staff 7: Chords Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, F<sup>△</sup>.
- Staff 8: Chords B<sup>0</sup>, E<sup>7</sup>, (F#<sup>7</sup> implied), Bm<sup>7</sup>.
- Staff 9: Chords B<sup>0</sup>, E<sup>7</sup>, A<sup>△</sup>.
- Staff 10: Chords B<sup>0</sup>, B<sub>b</sub><sup>7</sup>, A<sup>△</sup>, A<sup>△</sup>.
- Staff 11: Chords B<sup>0</sup>, B<sub>b</sub><sup>7</sup>, A<sup>△</sup>, A<sup>△</sup>.

Labels A, B, C, A', and B' are placed above specific staves to identify different sections of the piece.

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

55

63

73

81

89

101

# La laïcité, c'est ça ! (mi bémol)

B. Scherrer

Musical score for "La laïcité, c'est ça !" in Mi Bémol (D major). The score consists of two staves of music with lyrics. The key signature changes at various points, indicated by labels above the staff.

**Measure 1:** D, E, E<sup>#</sup>, F<sup>#</sup>m

**Measure 5:** D, E, E<sup>#</sup>, F<sup>#</sup>m

**Measure 9:** D, D<sup>#</sup>, E, E<sup>#</sup>

**Measure 13:** F<sup>#</sup>m, F<sup>#</sup>/A<sup>#</sup>, Bm

**Measure 17:** Em/F<sup>x</sup>, Bm/F<sup>#</sup>, C<sup>#7</sup>/E<sup>#</sup>, Em

**Measure 21:** Em/F<sup>x</sup>, Bm/F<sup>#</sup>, C<sup>#7</sup>/E<sup>#</sup>, F<sup>#sus4</sup>, F<sup>#</sup>

**Measure 25:** D<sup>#</sup>m, G<sup>#</sup>, D<sup>#</sup>m, G<sup>#</sup>

29 D<sup>#</sup>m G<sup>#</sup> E<sup>△</sup>

33 Cm B<sub>b</sub>/D E<sub>b</sub> F

37 Cm B<sub>b</sub>/D E<sub>b</sub> F

41 D E F<sup>o</sup> F<sup>#</sup>m

45 D E F<sup>#</sup>m

Measure 29: D<sup>#</sup>m (two notes), G<sup>#</sup> (one note), E<sup>△</sup> (one note). Measure 30: Rest. Measures 31-32: Rests. Measure 33: Cm (one note), B<sub>b</sub>/D (two notes), E<sub>b</sub> (one note), F (one note). Measure 34: Rest. Measures 35-36: Rests. Measure 37: Cm (one note), B<sub>b</sub>/D (two notes), E<sub>b</sub> (one note), F (one note). Measure 38: Rest. Measures 39-40: Rests. Measure 41: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 42: Rest. Measures 43-44: Rests. Measure 45: D (one note), E (one note), F<sup>#</sup>m (two notes). Measure 46: Rest. Measures 47-48: Rests. Measure 49: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 50: Rest. Measures 51-52: Rests. Measure 53: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 54: Rest. Measures 55-56: Rests. Measure 57: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 58: Rest. Measures 59-60: Rests. Measure 61: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 62: Rest. Measures 63-64: Rests. Measure 65: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 66: Rest. Measures 67-68: Rests. Measure 69: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 70: Rest. Measures 71-72: Rests. Measure 73: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 74: Rest. Measures 75-76: Rests. Measure 77: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 78: Rest. Measures 79-80: Rests. Measure 81: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 82: Rest. Measures 83-84: Rests. Measure 85: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 86: Rest. Measures 87-88: Rests. Measure 89: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 90: Rest. Measures 91-92: Rests. Measure 93: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 94: Rest. Measures 95-96: Rests. Measure 97: D (one note), E (one note), F<sup>o</sup> (one note), F<sup>#</sup>m (two notes). Measure 98: Rest. Measures 99-100: Rests.

# La naine des neiges (mi bémol)

B. Scherrer

Musical score for "La naine des neiges" in Mi Bémol (D major). The score consists of six staves of music for a single instrument.

**Staff A:** Measures 1-5. Key signature: D major (one sharp). Time signature: Common time (4/4). The staff shows eighth-note chords and rests. Measure 5 ends with a repeat sign and two endings.

**Measure 6:** The first ending continues, ending with a double bar line.

**Measures 10-13:** The second ending begins. The key changes to C#m (C sharp minor). The staff shows eighth-note chords and rests. Measures 10-13 end with a double bar line.

**Staff B:** Measures 14-17. Key signature: D major. The staff shows eighth-note chords and rests. Measures 14-17 end with a double bar line.

**Measures 18-21:** The second ending continues. The key changes to C#m (C sharp minor). The staff shows eighth-note chords and rests. Measures 18-21 end with a double bar line.

**Measures 22-25:** The second ending continues. The key changes to D major. The staff shows eighth-note chords and rests. Measures 22-25 end with a double bar line.

**Measures 26-29:** The second ending continues. The key changes to G#7 (G sharp dominant seventh). The staff shows eighth-note chords and rests. Measures 26-29 end with a double bar line.

**Measures 30-33:** The second ending continues. The key changes to B6 sus4 (B six chord suspended fourth) and then to B+. The staff shows eighth-note chords and rests. Measures 30-33 end with a double bar line.

# La revanche du triton (mi bémol)

B. Scherrer

The musical score consists of two staves of music in 3/4 time, key signature of one sharp (F#). The top staff begins with Am⁹, followed by E♭△, F△, and G△. The bottom staff begins with Am⁹, followed by E♭△, F△, and C△. Measures 5 through 8 show a repeating pattern of Em and Em△/E♭. Measures 9 through 12 show a repeating pattern of Em⁷/D and Em⁶/C♯. The final measure, 13, concludes with C△, E♭△, F△, and G△.

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

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

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

13      C△      E♭△      F△      G△

# La révolte (mi bémol)

Sébastien Faure (arrangement B. Scherrer)

Musical score for "La révolte" in Mi Bémol (F# minor). The score consists of eight staves of music, each with a key signature of one flat (B-flat). The time signature is 4/4 throughout. The vocal line is accompanied by piano chords indicated above the staff. Measure numbers are provided on the left side of the staves.

Chords and measures:

- Measures 1-4: Dm⁹, E°, F⁶, Gm⁷, A⁷
- Measures 5-8: B♭△, C⁶, A⁷/C♯, Dm⁶⁹
- Measures 9-12: C⁷, A⁷♭⁹/C♯, A⁷/C♯, Dm⁷
- Measures 13-16: B♭△, A⁷, B♭△, A+
- Measures 17-20: D△, D♯○, Em⁷, A⁷
- Measures 21-24: Em⁷, G△, A⁷, A+
- Measures 25-28: D△, D♯○, Em⁷, A⁷/G, G
- Measures 29-32: C♯⁷, D△, A⁷, D△

Measure numbers: 1, 5, 9, 13, 17, 21, 25, 29.

## La révolte (S. Faure)

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

(Refrain)

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

### **Refrain:**

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

(Refrain)

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

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

(Refrain)

(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

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)

# Blues du con fini (mi bémol)

B. Scherrer

Musical score for "Blues du con fini (mi bémol)" by B. Scherrer. The score is written in G major (three sharps) and 6/8 time. The lyrics are represented by single letters above the notes. The score consists of eight staves of music, numbered 1 through 29 from top to bottom. The first staff starts with a measure of A△. The second staff starts with Bm<sup>7</sup>. The third staff starts with D△. The fourth staff starts with F#m<sup>7</sup>. The fifth staff starts with Bm<sup>7</sup>. The sixth staff starts with A. The seventh staff starts with Bm<sup>9</sup>. The eighth staff starts with E+. The music features various chords including C#m<sup>7</sup>, E<sup>7</sup>, A/E, C#<sup>7</sup>/F, D#<sup>07</sup>, B<sup>7</sup>/D#, A/E, F#<sup>7</sup>, D△<sup>9</sup>, Dm, C#+/F, F#m, B<sup>7</sup>/D#, and A△<sup>9</sup>.

# Le Marché Turc (mi bémol)

Raoul Petite (Têt de Kran, 1995) / Mozart

F#m      Dm      Am  
Em      Em      D      D  
Bbm      G#m      Bbm      G#m  
Gm      E      Gm      E      E

# Le meilleur est à venir (mi bémol)

B. Scherrer

**A** Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> C<sup>7</sup>

5 Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> B<sub>b</sub><sup>△</sup>

9 Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> C<sup>7</sup>

13 Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> B<sub>b</sub><sup>△</sup>

**B**

17 C G/B Gm/B<sub>b</sub> A<sup>7</sup>

21 Gm<sup>7</sup> F<sup>6 10</sup> A<sup>7/E</sup> A<sup>7</sup>

25 B<sub>b</sub> A<sup>7#5</sup> G<sup>#°</sup> A<sup>7</sup>

29 Gm<sup>7</sup> F<sup>6 10</sup> A<sup>7/E</sup> D<sup>#△b5</sup>

35 **C (contre-chant)** Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> C<sup>7</sup>

39 Dm<sup>9</sup> F<sup>6 10</sup> G<sup>9</sup> B<sub>b</sub><sup>△</sup>

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

B. Scherrer

3/4 time, mi bémol key signature.

Chords and notes:

- Measures 1-4: A, E/A, G/A, D/A
- Measures 5-8: Dm/A, A, B/A, E<sup>7</sup>/A, E<sup>7</sup>
- Measures 9-12: A, E/A, G/A, D/A
- Measures 13-16: Dm/A, A, B/A, E<sup>7</sup>
- Measures 17-20: C, B<sub>b</sub>/C, F/C, G<sub>#</sub><sup>5</sup>/C
- Measures 21-24: Gm<sup>6</sup>/C, D/C, F/C, G<sup>7</sup>/C
- Measures 25-28: C, B<sub>b</sub>/C, F/C, G<sub>#</sub><sup>5</sup>/C
- Measures 29-32: Gm<sup>6</sup>/C, D/C, F/C
- Measures 33-36: Am/E, F, D<sup>7</sup>/F<sub>#</sub><sup>7</sup>, G
- Measures 37-40: E/G<sub>#</sub>, Am, F<sub>#</sub><sup>7</sup>/A<sub>b</sub>, Bm
- Measures 41-44: C, A<sup>7</sup>/C<sub>#</sub><sup>7</sup>, D<sup>7</sup>, D<sup>#</sup><sup>7</sup>
- Measures 45-48: Em, E<sup>7</sup>

# Liquide (mi bémol)

B. Scherrer

A

F#m D<sup>△</sup> F#m D<sup>△</sup>

D#<sup>o</sup> G# Bm C#<sup>7</sup>

F#m D<sup>△</sup> 1. F#m D<sup>△</sup> 2. F#m D<sup>△</sup>

C#<sup>9</sup> Em<sup>9</sup> C<sup>△</sup> F<sup>△</sup>

C#<sup>9</sup> Em<sup>9</sup> C<sup>△</sup> F<sup>△</sup>

G A B

# Marche (mi bémol)

B. Scherrer

A A E/A D/A E/A A  
F#m E/F# D/F# A/F#  
Am/F G/F F△ G/F  
C△  
Bb△  
F△  
Bb△ Eb△  
Bb△  
Eb△  
F#△  
E△ E<sup>7</sup>

11 15 19 23 53 57 61 65 69

# Mineur/Majeur (mi bémol)

B. Scherrer

Am<sup>7</sup>      G<sup>#</sup>m<sup>7</sup>      G<sup>6</sup> sus4      F<sup>#</sup>ø

F△      D<sup>#</sup>ø<sup>7</sup>      E+      E<sup>7</sup>

F△      A△<sup>9</sup>      F△      A

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

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

D/F<sup>#</sup>      F<sup>6</sup> sus4      F+      E<sup>6</sup>

E<sup>7</sup>      A

# Moerci Doerien (mi bémol)

B. Scherrer

## Theme

Am<sup>7</sup> Am<sup>6,9/C</sup> Am<sup>7</sup> Am<sup>6,9/C</sup> Am<sup>7</sup> Am<sup>6,9/C</sup> Am<sup>7</sup> Am<sup>6,9/C</sup>  
5 Am<sup>7</sup> Am<sup>6,9/C</sup> Am<sup>7</sup> Am<sup>6,9/C</sup> Am<sup>7</sup> Am<sup>6,9/C</sup> Am<sup>7</sup> Am<sup>6,9/C</sup>  
9 Cm<sup>7</sup> Cm<sup>6,9/D#</sup> Cm<sup>7</sup> Cm<sup>6,9/D#</sup> Cm<sup>7</sup> Cm<sup>6,9/D#</sup> Cm<sup>7</sup> Cm<sup>6,9/D#</sup>  
13 Am<sup>7</sup> Am<sup>6,9/C</sup> Am<sup>7</sup> Am<sup>6,9/C</sup> Am<sup>7</sup> Am<sup>6,9/C</sup> Am<sup>7</sup> Am<sup>6,9/C</sup>  
17 F#+ F+ E+ Eb+ Am<sup>7</sup> Am<sup>6,9/C</sup> Am<sup>7</sup> Am<sup>6,9/C</sup>  
Pont/Solos

21 Am<sup>7</sup>  
25 Cm<sup>7</sup>  
29 D#m<sup>7</sup>  
33 F#m<sup>7</sup>

# Nouveau Morceau (mi bémol)

B. Scherrer

4

5

9

13

17

21

25

F#<sup>7</sup>

F#<sup>7</sup>

G<sup>△</sup>

G<sup>△</sup>

F#m

C#/G#<sup>△</sup>

A

B<sup>7</sup>

Em<sup>7</sup>

B<sup>7</sup>

Em<sup>7</sup>

F#<sup>7</sup>

Bm<sup>7</sup>

C<sup>△</sup>

A#<sup>o7</sup>

G<sup>△</sup>

Em<sup>7</sup>

F#<sup>7</sup>

Em<sup>7</sup>

F#m<sup>7</sup>

F<sup>△</sup>

D#<sup>△</sup>

C#<sup>△</sup>

F<sup>△</sup>

# Oblivion (mi bémol)

A. Piazzola, arr. B. Scherrer

**A1**

Em Em<sup>△</sup> Em<sup>7</sup> Em<sup>△</sup>

5 Em Em<sup>△</sup> Em<sup>7</sup> Em<sup>6</sup>

9 Am<sup>7</sup> D<sup>7</sup> G<sup>△</sup> C<sup>△</sup> F#<sup>△</sup> B<sup>7</sup>

13 Em Em<sup>△</sup> Em<sup>7</sup> Em<sup>6</sup>

17 B<sup>0</sup> E<sup>7</sup> Am<sup>7</sup>

21 F#<sup>△</sup> B<sup>7</sup> Em Em/D

25 F#<sup>7/C#<sup>△</sup></sup> B<sup>7</sup> Em

29 **B** Am<sup>7</sup> D<sup>7</sup> G<sup>△</sup> C<sup>△</sup>

37 **1** F#<sup>△</sup> B<sup>7</sup> Em Em<sup>△</sup> Em<sup>7</sup>

45 **2** F#<sup>7</sup> B<sup>7</sup> Em Em<sup>△</sup> Em<sup>7</sup> Em<sup>△</sup>

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

Trad. stade de foot manif / Arr. B Scherrer

N.C. A<sup>△</sup> Bm<sup>7</sup> C♯m<sup>7</sup> C♯° F♯<sup>7</sup>

On est là, on est là, même si

5 Bm<sup>7</sup> F♯<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

Ma-cron ne veut pas, nous on est là, pour l'hon -

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

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

13 D<sup>△</sup> C♯m<sup>7</sup> Bm<sup>7</sup> B♭<sup>7</sup>

Ma - cron n'veut pas, nous on est là

# Ou-dé-a, Casse-toi-d'là ! (mi bémol)

B. Scherrer

**Basse sur A**

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

# Perdre son temps (mi bémol)

B. Scherrer

**4/4**

1 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

5 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> Dm<sup>7</sup>

Em<sup>7</sup> F<sup>△</sup> G G<sup>♯</sup><sup>o7</sup>

9

13 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

F<sup>△</sup> F<sup>♯</sup><sup>o</sup> G<sup>6</sup> G<sup>♯</sup><sup>o7</sup>

21 Am<sup>7</sup> B<sub>b</sub><sup>△</sup> F<sup>△</sup> E<sup>7</sup> <sub>b</sub><sup>9</sup>

**7/8**

25 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> Dm<sup>7</sup>

Em<sup>7</sup> F<sup>△</sup> G G<sup>♯</sup><sup>o7</sup>

33

37 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

F<sup>△</sup> F<sup>♯</sup><sup>o</sup> G<sup>6</sup> G<sup>♯</sup><sup>o7</sup>

45 Am<sup>7</sup> B<sub>b</sub><sup>△</sup> F<sup>△</sup> E<sup>7</sup> <sub>b</sub><sup>9</sup>

**3/4**

49 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

3 3 3 3

2

53 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> Dm<sup>7</sup>

3 3 3 3

57 Em<sup>7</sup> F<sup>△</sup> G G<sub>#</sub><sup>o7</sup>

3 3 3 3

61 A<sup>sus4</sup> B<sub>b</sub><sup>△</sup> C<sup>6</sup> B<sub>b</sub><sup>△</sup>

3 3 3 3

65 F<sup>△</sup> F<sub>#</sub><sup>o</sup> G<sup>6</sup> G<sub>#</sub><sup>o7</sup>

3 3 3 3

69 Am<sup>7</sup> B<sub>b</sub><sup>△</sup> F<sup>△</sup> E<sup>7</sup> b<sub>9</sub>

3 3 3 3

# Planète Ça tourne (mi bémol)

B. Scherrer

**A**

Bm<sup>9</sup> D<sup>△</sup> E<sup>7</sup> Bm<sup>9</sup> D<sup>△</sup> E<sup>7</sup>

7 Bm<sup>9</sup> D<sup>△</sup> E<sup>7</sup> Bm<sup>9</sup> D<sup>△</sup> E<sup>7</sup>

**B**

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

19 B<sup>△</sup> G♯m<sup>7</sup> F♯<sup>7</sup> B<sup>△</sup> B<sup>△</sup>

**C**

24 E♭<sup>△</sup> Cm<sup>7</sup> B♭<sup>7</sup> E♭<sup>△</sup> Cm<sup>7</sup> B♭<sup>7</sup>

30 E♭<sup>△</sup> Cm<sup>7</sup> B♭<sup>7</sup> E♭<sup>△</sup> E♭<sup>△</sup>

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

B. Scherrer

The musical score is composed of six staves of music. The first three staves are in common time (indicated by '4') and the last three are in 2/4 time (indicated by '|:'). The key signature changes throughout the piece, starting in Mi Bémol (F major), moving through G major, C major, G major again, G sharp major, and finally D sharp major.

**Chords and Measures:**

- Staff 1 (Measures 1-4):** F<sup>△</sup>, G<sup>6</sup>, F<sup>△</sup>, G<sup>6</sup>
- Staff 2 (Measures 5-8):** F<sup>△</sup>, G<sup>6</sup>, C<sup>△</sup>
- Staff 3 (Measures 9-12):** Cm<sup>7</sup>, E<sub>b</sub><sup>△</sup>, F<sup>7 sus4</sup>, Gm<sup>7</sup>
- Staff 4 (Measures 13-16):** G<sup>#△</sup>
- Staff 5 (Measures 17-20):** D<sup>#m7</sup>, E<sup>#m7</sup>, D<sup>#m7</sup>, E<sup>#m7</sup>
- Staff 6 (Measures 21-24):** B<sup>△</sup>

**Rehearsal Marks:**

- A:** Measures 1-4
- B:** Measures 5-8
- C:** Measures 9-12
- B<sup>△</sup>:** Measures 13-16
- B<sup>△</sup>:** Measures 21-24

A A B A A B C C

# Pour Juliette (partie II) (mi bémol)

B. Scherrer

Musical score for "Pour Juliette (partie II) (mi bémol)" by B. Scherrer. The score consists of six staves of music, each with a treble clef and a key signature of one flat (B-flat). The time signature varies between common time (4/4), 6/8, and 9/8. The music is divided into measures by vertical bar lines. Chords are indicated above the staff at the beginning of each measure. Measure 1 starts with C△, followed by Dm<sup>7</sup>, Em<sup>7</sup>, and Dm<sup>7</sup>. Measure 2 starts with Em<sup>7</sup>. Measure 3 starts with C△, followed by Dm<sup>7</sup>, Em<sup>7</sup>, and Dm<sup>7</sup>. Measure 4 starts with Em<sup>7</sup>. Measure 5 starts with F△, followed by Em<sup>7</sup>, Dm<sup>7</sup>, and A<sup>9/C♯</sup>. Measure 6 starts with Dm<sup>7</sup>, followed by Em<sup>7</sup>. Measure 7 starts with F△, followed by G<sup>7</sup>. Measure 8 starts with G<sup>7</sup>.

# Pour Manu (mi bémol)

B. Scherrer

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

- Measure 1: A△ (two eighth notes), C#m<sup>7</sup> (one eighth note, one sixteenth note), D△ (one eighth note, one sixteenth note).
- Measure 2: A△ (two eighth notes), C#m<sup>7</sup> (one eighth note, one sixteenth note), D△ (one eighth note, one sixteenth note).
- Measure 3: F#m<sup>7</sup> (one eighth note, one sixteenth note), A (one eighth note), B<sup>7</sup> (one eighth note, one sixteenth note), B<sup>7</sup> (one eighth note, one sixteenth note).
- Measure 4: F#m<sup>7</sup> (one eighth note, one sixteenth note), G#° (one eighth note), A (one eighth note), B<sup>7</sup> (one eighth note, one sixteenth note).
- Measure 5: B△ (one eighth note, one sixteenth note), D#m<sup>7</sup> (one eighth note, one sixteenth note), E△ (one eighth note, one sixteenth note).
- Measure 6: B△ (one eighth note, one sixteenth note), D#m<sup>7</sup> (one eighth note, one sixteenth note), E△ (one eighth note, one sixteenth note).
- Measure 7: G#m<sup>7</sup> (one eighth note, one sixteenth note), B (one eighth note, one sixteenth note), C#<sup>7</sup> (one eighth note, one sixteenth note), C#<sup>7</sup> (one eighth note, one sixteenth note).
- Measure 8: G#m<sup>7</sup> (one eighth note, one sixteenth note), A#° (one eighth note, one sixteenth note), B (one eighth note, one sixteenth note), C#<sup>7</sup> (one eighth note, one sixteenth note).
- Measure 9: A△ (one eighth note, one sixteenth note), C#m<sup>7</sup> (one eighth note, one sixteenth note), D△ (one eighth note, one sixteenth note).
- Measure 10: A△ (one eighth note, one sixteenth note), C#m<sup>7</sup> (one eighth note, one sixteenth note), D△ (one eighth note, one sixteenth note).
- Measure 11: F#m<sup>7</sup> (one eighth note, one sixteenth note), A (one eighth note, one sixteenth note), B<sup>7</sup> (one eighth note, one sixteenth note), B<sup>7</sup> (one eighth note, one sixteenth note).
- Measure 12: F#m<sup>7</sup> (one eighth note, one sixteenth note), G#° (one eighth note), A (one eighth note, one sixteenth note), B<sup>7</sup> (one eighth note, one sixteenth note).

Grace notes are indicated by small eighth-note heads with a slash through them. Measure numbers are placed at the beginning of each measure.

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

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

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

61 C#

This musical score displays a single melodic line across seven staves. The key signature is G major, indicated by three sharps. The melody consists primarily of eighth-note pairs. Chords are labeled above the staff: G $\sharp$ m<sup>7</sup> at measures 50, 53, 55, and 59; and G $\sharp$  at measures 51, 52, 54, and 56. Measure 49 begins with a C# note. Measure 61 concludes with a C# note. Measure 61 also includes a bracket under the first two notes, likely indicating a repeat or a specific performance technique.

## **Prog-to-log 2000 (mi bémol)**

B. Scherrer

Am G/A

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

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

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

Am G/A

2

11 F/A Em/A

This musical score consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains four eighth notes: the first is solid, followed by three with stems pointing down. The second measure contains four pairs of sixteenth notes, grouped by vertical bar lines. The bottom staff begins with a bass clef and a key signature of one sharp (F#). The first measure contains four eighth notes: the first is solid, followed by three with stems pointing up. The second measure contains four pairs of sixteenth notes, grouped by vertical bar lines. The measures are separated by vertical bar lines, and the piece concludes with a double bar line and repeat dots.

# Provisoire (mi bémol)

B. Scherrer

A Bm<sup>9</sup> C♯m<sup>9</sup>

5 Bm<sup>9</sup> C♯m<sup>9</sup>

9 B G<sup>△</sup> Bm<sup>9</sup>

13 G<sup>△</sup> C<sup>△</sup>

17 A Bm<sup>9</sup> C♯m<sup>9</sup>

21 Bm<sup>9</sup> C♯m<sup>9</sup>

25 B G<sup>△</sup> Bm<sup>9</sup>

29 G<sup>△</sup> C<sup>△</sup>

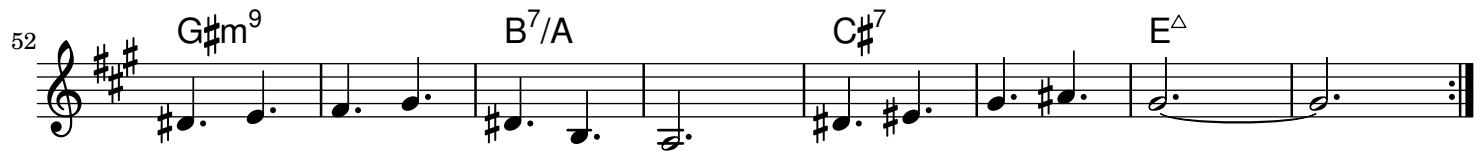
33 B' F<sup>△</sup> F♯<sup>△</sup>

37 F♯<sup>△</sup><sup>5</sup> F♯<sup>△</sup>

41 B G<sup>△</sup>

44 C B<sup>△</sup> C♯m<sup>9</sup> E<sup>△</sup> G<sup>△</sup>

2



# Quettehou Montchaton ? Saint-Vaast ? (mi bémol)

B. Scherrer

## Thème

Am<sup>9</sup>

5 Eb △

10 D♯m<sup>9</sup>

14 A △

19 Solos Am<sup>9</sup>

23 Eb △

27 D♯m<sup>9</sup>

31 A △

# Remous (mi bémol)

B. Scherrer

**A** Em<sup>7</sup>

3 G<sup>△</sup>

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

7 C<sup>\#9</sup>

9 **B** Em<sup>7</sup>

11 G<sup>△</sup>

13 B<sup>7\#5</sup>

15 C<sup>\#9</sup>

**Fin**

17 Em<sup>7</sup>

F<sup>\#9</sup>

Am<sup>7</sup>

C<sup>\#9</sup>

D<sup>7</sup>

B<sup>7\#5/D\#</sup>

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

B. Scherrer

The musical score consists of two staves of music. The top staff begins with a key signature of one sharp (F#). Measures 1-4 show chords A (D△), Em<sup>7</sup>, F#m<sup>7</sup>, and G△. Measures 5-8 show E<sup>7</sup>/G# (E/G#), A<sup>7</sup>, A#<sup>o7</sup>, and Bm<sup>7</sup>. Measures 9-12 show C△, G△, A<sup>sus4</sup>, and A<sup>7</sup>. Staff 2 begins at measure 13 with a key signature of two sharps (B). Chords shown are Am<sup>7</sup>, E/G# (E/G#), Gm<sup>7</sup>, and D/F# (D/F#). Measures 17-20 show F<sup>6</sup> (F), Am/E, D#<sup>o7</sup>, and E<sup>7</sup>. Measures 21-24 show F<sup>6</sup> (F), Am/E, B<sup>o</sup>, B<sub>b</sub><sup>7</sup>, and A<sup>7</sup>. Staff 1 begins again at measure 25 with a key signature of one sharp (F#). Chords shown are D△, Em<sup>7</sup>, F#m<sup>7</sup>, and G△. Measures 29-32 show E<sup>7</sup>/G# (E/G#), A<sup>7</sup>, A#<sup>o7</sup>, and Bm<sup>7</sup>. Measures 33-36 show C△, G△, A<sup>sus4</sup>, and A<sup>7</sup>.

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

B. Scherrer

**A** C $\triangle$  Dm $^7$  Em $^7$  D $\sharp$ m $^7$

5 Dm $^7$  | 1 G $^7$  | 2 G $^7$

11 E $^7$  Am $^7$

15 D $^7$  G $^7$

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

23 Dm $^7$  | 1 G $^7$  | 2 G $^7$

29 E $^7$  Am $^7$

33 D $^7$  G $^7$

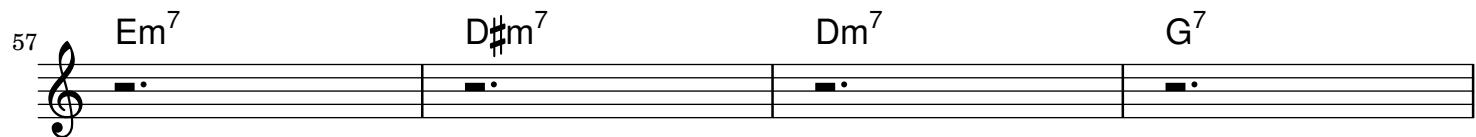
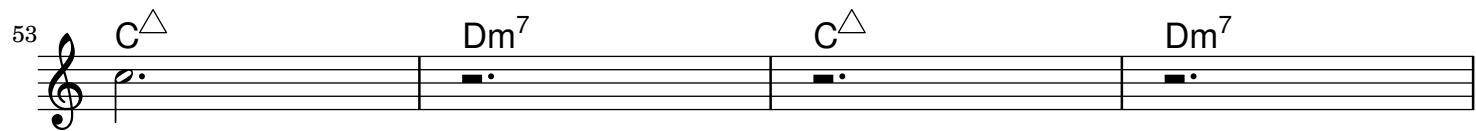
37 B F $\triangle$  Em $^7$

41 Dm $^7$  C $\triangle$  C $\sharp$  $^0$

45 F $\triangle$  Em $^7$  D $\sharp$ m $^7$

49 Dm $^7$  G $^7$

2



# Risas de Bolivia (mi bémol)

Trad. Bolivie, Arr. B. Scherrer

**A**

Bm<sup>7</sup> C#m<sup>7</sup>/F# D<sup>△</sup>/B C#m<sup>7</sup>/F# Bm<sup>7</sup> C#m<sup>7</sup>/F#

D<sup>△</sup> C#m<sup>7</sup>/F# Bm<sup>7</sup> C#m<sup>7</sup>/F# Bm<sup>7</sup> C#m<sup>7</sup>/F# Bm<sup>7</sup>

G A<sup>7</sup> D<sup>△</sup> Em<sup>7</sup> F#m<sup>7</sup>

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

G<sup>△</sup> D<sup>△</sup> F#m<sup>7</sup> Bm<sup>7</sup> G<sup>△</sup> D<sup>△</sup> F#m<sup>7</sup> Bm<sup>7</sup>

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

**Solos**

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

**B**

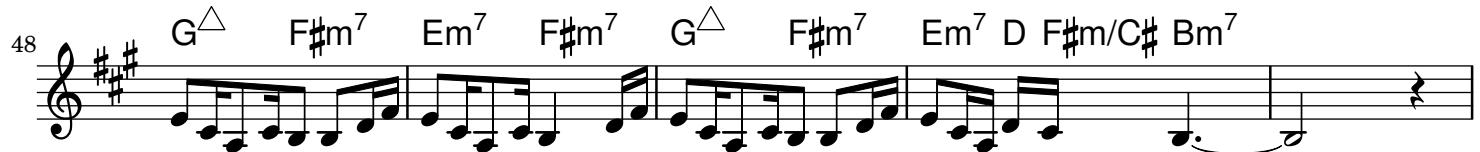
Bm<sup>7</sup> Bm Bm<sup>△</sup>/A# Bm<sup>7</sup>/A Bm<sup>6</sup>/G# G<sup>△</sup> F#m<sup>7</sup>

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

Bm G<sup>△</sup> G<sup>△</sup>/F# Em<sup>7</sup> D F#m/C# Bm<sup>7</sup> F#<sup>7</sup>/A# F#<sup>7</sup> F#<sup>7</sup>/A#

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

G<sup>△</sup> G<sup>#</sup> A G<sup>#</sup> G<sup>△</sup> G<sup>#</sup> A G<sup>#</sup>



# Rêverie (mi bémol)

B. Scherrer

1 E<sup>7</sup> C<sup>△</sup> E<sup>7</sup> C<sup>△</sup> 3 E<sup>7</sup> C<sup>△</sup>

5 E<sup>7</sup> C<sup>△</sup> E<sup>7</sup> C<sup>△</sup> 1. 2.

10 F<sup>△</sup> F#m<sup>7</sup>

14 G<sup>6</sup> G<sup>6</sup>

18 C<sup>△</sup> C#m<sup>7</sup>

22 D<sup>6</sup> D<sup>6</sup>

26 E<sup>7</sup> C<sup>△</sup> E<sup>7</sup> C<sup>△</sup>

30 E<sup>7</sup> C<sup>△</sup> E<sup>7</sup> C<sup>△</sup>

# Saint Thomas 5/8 (mi bémol)

Sonny Rollins, Arr. BS

Musical score for "Saint Thomas 5/8 (mi bémol)" by Sonny Rollins, Arr. BS. The score is written for four staves:

- Staff 1 (Treble Clef):** Measures 1-4. Chords: A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>. The melody consists of eighth-note patterns.
- Staff 2 (Bass Clef):** Measures 1-4. Chords: A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>.
- Staff 3 (Treble Clef):** Measures 5-8. Chords: A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>.
- Staff 4 (Bass Clef):** Measures 5-8. Chords: A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>, A<sup>6</sup>.
- Staff 5 (Treble Clef):** Measures 9-12. Chords: A<sup>6</sup>, A<sup>6</sup>, C<sup>#</sup>m<sup>7</sup>, F<sup>#</sup>7. The bass line includes eighth-note patterns.
- Staff 6 (Bass Clef):** Measures 9-12. Chords: A<sup>6</sup>, A<sup>6</sup>, C<sup>#</sup>m<sup>7</sup>, F<sup>#</sup>7.
- Staff 7 (Treble Clef):** Measures 13-16. Chords: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>6</sup>, A<sup>7/C#</sup>, D<sup>6</sup>, D<sup>#</sup><sup>0</sup>, E<sup>7</sup>. The bass line includes eighth-note patterns.
- Staff 8 (Bass Clef):** Measures 13-16. Chords: Bm<sup>7</sup>, E<sup>7</sup>, A<sup>6</sup>, A<sup>7/C#</sup>, D<sup>6</sup>, D<sup>#</sup><sup>0</sup>, E<sup>7</sup>.

# Samba Calor-é-a (mi bémol)

B. Scherrer

Musical score for Samba Calor-é-a (mi bémol) in 4/4 time, key of A major (three sharps). The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Chords indicated above the staff include Am<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, C#m<sup>7</sup>, F#<sup>7</sup>, C#m<sup>7</sup>, F#<sup>7</sup>, C<sup>△</sup>, F<sup>7</sup>, A<sup>△</sup>, D<sup>△</sup>, A<sup>△</sup>, D<sup>△</sup>, A<sup>△</sup>, D<sup>△</sup>, F<sup>△ 9</sup>, F<sup>△ 9</sup>. Measure 11 begins a repeat section with endings 1 and 2.

Two endings for the repeat section in 4/4 time, key of A major (three sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. Ending 1 starts with G/A and F/A chords. Ending 2 starts with Em<sup>7/A</sup> and Am<sup>7</sup> chords.

# Samba Lek' (mi bémol)

B. Scherrer

The sheet music consists of eight staves of musical notation. The key signature is two sharps. The time signature is 4/4 throughout. The music is divided into sections A and B.

**Section A:**

- Measure 1: **A** Em<sup>7</sup>. The melody starts with a eighth-note followed by a sixteenth-note pair, then eighth-note pairs.
- Measure 2: F#m<sup>7</sup>. The melody continues with eighth-note pairs.
- Measure 5: Em<sup>7</sup>. The melody consists of eighth-note pairs.
- Measure 6: F#m<sup>7</sup>. The melody continues with eighth-note pairs.
- Measure 9: F<sup>△</sup>. The melody starts with a sustained note followed by eighth-note pairs.
- Measure 10: Eb<sup>△</sup>. The melody continues with eighth-note pairs.
- Measure 13: D<sup>△9</sup>. The melody starts with a eighth-note followed by a sixteenth-note pair, then eighth-note pairs.
- Measure 14: D<sup>△9</sup>. The melody continues with eighth-note pairs.
- Measure 17: **B** C#m<sup>7</sup>. The melody starts with a eighth-note followed by a sixteenth-note pair, then eighth-note pairs.
- Measure 18: Bm<sup>7</sup>. The melody continues with eighth-note pairs.
- Measure 21: C#m<sup>7</sup>. The melody starts with a eighth-note followed by a sixteenth-note pair, then eighth-note pairs.
- Measure 22: Bm<sup>7</sup>. The melody continues with eighth-note pairs.
- Measure 25: C<sup>△</sup>. The melody starts with a eighth-note followed by a sixteenth-note pair, then eighth-note pairs.
- Measure 26: Bb<sup>△</sup>. The melody continues with eighth-note pairs.
- Measure 29: F<sup>△9</sup>. The melody starts with a eighth-note followed by a sixteenth-note pair, then eighth-note pairs.
- Measure 30: F<sup>△9</sup>. The melody continues with eighth-note pairs.

**Section B:**

- Measure 13: D<sup>△9</sup>. The melody starts with a eighth-note followed by a sixteenth-note pair, then eighth-note pairs.
- Measure 14: D<sup>△9</sup>. The melody continues with eighth-note pairs.
- Measure 17: **B** C#m<sup>7</sup>. The melody starts with a eighth-note followed by a sixteenth-note pair, then eighth-note pairs.
- Measure 18: Bm<sup>7</sup>. The melody continues with eighth-note pairs.
- Measure 21: C#m<sup>7</sup>. The melody starts with a eighth-note followed by a sixteenth-note pair, then eighth-note pairs.
- Measure 22: Bm<sup>7</sup>. The melody continues with eighth-note pairs.
- Measure 25: C<sup>△</sup>. The melody starts with a eighth-note followed by a sixteenth-note pair, then eighth-note pairs.
- Measure 26: Bb<sup>△</sup>. The melody continues with eighth-note pairs.
- Measure 29: F<sup>△9</sup>. The melody starts with a eighth-note followed by a sixteenth-note pair, then eighth-note pairs.
- Measure 30: F<sup>△9</sup>. The melody continues with eighth-note pairs.

# Samba ni chaussettes (mi bémol)

B. Scherrer

**A**

E D<sup>△</sup> E D<sup>△</sup>

5 E D<sup>△</sup> E D<sup>△</sup>

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

13 G<sup>#</sup> F<sup>#</sup> G<sup>#</sup> F<sup>#</sup>

17 E D<sup>△</sup> E D<sup>△</sup>

21 **B** C<sup>△</sup> Gm F<sup>△</sup>⁹ F Fm<sup>△</sup> Fm<sup>7</sup>

25 Em<sup>7</sup> Em<sup>6</sup> A<sup>⁰</sup> A<sup>⁰⁷</sup> Dm<sup>7</sup> G<sub>+</sub>

29 C<sup>△</sup> Gm F<sup>△</sup>⁹ F Fm<sup>△</sup> Fm<sup>7</sup>

33 Am<sup>7</sup> D<sup>7</sup> F<sup>△</sup> Fm<sup>7</sup>

## **Samedi matin (mi bémol)**

B. Scherrer

The sheet music consists of four staves of musical notation, likely for a jazz ensemble. The first three staves are in 3/4 time, while the fourth staff is in 5/4 time. The key signature is F# major (one sharp). The music is divided into sections labeled A, B (Solo 1), and C (Solo 2).

**Section A:** The first three staves begin with a Dm<sup>7</sup> chord. The second staff continues with E<sub>b</sub><sup>△</sup>, followed by Dm<sup>7</sup> and E<sub>b</sub><sup>△</sup>. The third staff continues with Dm<sup>7</sup> and E<sub>b</sub><sup>△</sup>.

**Section B (Solo 1):** The first staff begins with B<sub>b</sub>/C and B<sub>b</sub>. The second staff begins with F/A. The third staff begins with G<sup>#</sup>. The fourth staff begins with Gm.

**Section C (Solo 2):** The first staff begins with D/F<sup>#</sup>. The second staff begins with Fm.

**Section D:** The first staff begins with Dm<sup>7</sup> and E<sub>b</sub><sup>△</sup>. The second staff begins with Dm<sup>7</sup> and E<sub>b</sub><sup>△</sup>. The third staff begins with Em<sup>7</sup>. The fourth staff begins with F<sup>△</sup>.

**Section E:** The first staff begins with F#<sup>m7</sup>. The second staff begins with G<sup>△</sup>. The third staff begins with C<sup>△</sup>. The fourth staff begins with C<sup>#m7</sup>.

**Section F:** The first staff begins with D<sup>△</sup>. The second staff begins with D<sup>△</sup>. The third staff begins with D<sup>#o7</sup>.

# Satirikiki (mi bémol)

B. Scherrer

**A** Em<sup>9</sup> Dm<sup>9</sup> Em<sup>9</sup> Dm<sup>9</sup>

Em<sup>9</sup> Dm<sup>9</sup> Em<sup>9</sup> Dm<sup>9</sup>

**B** C<sup>△</sup> D<sup>△</sup> Em<sup>7</sup> G<sup>△</sup> G<sup>6</sup> G

Em Em/E♭ Em/D C<sup>△</sup>

Em<sup>9</sup> Dm<sup>9</sup> Em<sup>9</sup> Dm<sup>9</sup>

Em<sup>9</sup> Dm<sup>9</sup> Em<sup>9</sup> Dm<sup>9</sup>

**C** C<sup>△</sup> G<sup>♯</sup>

C<sup>♯</sup> A<sup>♯</sup><sup>7</sup> D<sup>♯</sup><sup>7</sup>

# Sur un air de jazz (mi bémol)

B. Scherrer

Musical score for 'Sur un air de jazz' in G major, 8th note time signature. The score consists of four staves of music. Chords indicated above the staff include Em⁹, C△, F⁷, Am⁹, Em⁹, C△, F⁷, C△, E⁷ (over 4 measures), F△, F#⁷, B⁷♯⁵, C△, F△, Bm⁷, C△, and C△ (over 4 measures). The music features various rhythmic patterns and rests.

# Le compte à rebours final (mi bémol)

Europe (arr. BS)

Musical score for "Le compte à rebours final" in Am9 key signature. The score consists of ten staves of music, each with a treble clef and a 4/4 time signature. The music is divided into three sections: A, B, and C.

**Section A:** Starts at measure 1 with Am<sup>9</sup>. The melody consists of eighth-note patterns. Measures 9 and 17 continue the pattern. Measure 17 includes chords F<sup>Δ</sup>, G<sup>7</sup>, C, G/B, Am, and G.

**Section B:** Starts at measure 33 with Am<sup>9</sup>. The melody features eighth-note pairs. Measures 33, 41, and 49 show the progression Am<sup>9</sup> → F<sup>Δ</sup> → Dm<sup>7</sup> → G → G♯°. Measures 49 and 57 continue the eighth-note pair pattern.

**Section C:** Starts at measure 65 with Dm<sup>7</sup>. The melody consists of eighth-note pairs. Measures 65, 73, and 81 show the progression Dm<sup>7</sup> → C<sup>7</sup> → F<sup>Δ</sup> → B♭<sup>Δ</sup>. Measures 73 and 81 continue the eighth-note pair pattern.

The score concludes at measure 81 with a final chord of B♭<sup>Δ</sup>.

# Valse pour Zélie (mi bémol)

B. Scherrer

The sheet music for "Valse pour Zélie (mi bémol)" features ten staves of musical notation. The key signature is mi bémol (F# minor), indicated by two sharps (#) on the treble clef staff. The time signature is 3/4 throughout.

**Chords and Melodic Patterns:**

- Staff 1 (Measures 1-4):** Starts with Am<sup>7</sup>, followed by D<sup>7</sup>, Am<sup>7</sup>, and D<sup>7</sup>. The melody consists of eighth-note patterns.
- Staff 2 (Measures 5-8):** Continues with Am<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, and D<sup>7</sup>.
- Staff 3 (Measures 9-12):** Features G△, C△, G△, and C△. The melody includes eighth-note pairs and sixteenth-note patterns.
- Staff 4 (Measures 13-16):** Includes G△, C△, Cm<sup>7</sup>, and B<sup>7</sup>. The melody continues with eighth-note patterns.
- Staff 5 (Measures 33-36):** Shows F△, C△, F△, and C△. The melody consists of eighth-note patterns.
- Staff 6 (Measures 37-40):** Features F△, C△, B♭, and E<sup>7</sup>. The melody includes eighth-note pairs and sixteenth-note patterns.
- Staff 7 (Measures 41-44):** Includes Dm<sup>7</sup>, E<sup>7</sup>, Dm<sup>7</sup>, and E<sup>7</sup>. The melody consists of eighth-note patterns.
- Staff 8 (Measures 45-48):** Shows A△, Dm<sup>7</sup>, A△, and D△. The melody includes eighth-note pairs and sixteenth-note patterns.
- Staff 9 (Measures 49-52):** Features A△, G♯<sup>7</sup>, C♯, and C♯. The melody consists of eighth-note patterns.
- Staff 10 (Measures 53-56):** Includes F♯m<sup>7</sup>, E, D♯<sup>0</sup>, and D△. The melody includes eighth-note pairs and sixteenth-note patterns.
- Staff 11 (Measures 57-60):** Shows Bm<sup>7</sup>, C♯m<sup>7</sup>, D△, and E<sup>7</sup>. The melody consists of eighth-note patterns.

**Section Labels:**

- A:** Located above Staff 1 at Measure 1.
- B:** Located above Staff 5 at Measure 33.
- C:** Located above Staff 6 at Measure 45.

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

69 Am $^7$  Dm $^7$  A $\triangle$  D $\triangle$

# Without mi (mi bémol)

B. Scherrer

A musical score for a single melodic line, likely for a wind instrument like flute or recorder. The music is in 4/4 time, with a key signature of two sharps (F# and C#). The score consists of six staves of music, numbered 1 through 21 from top to bottom. The melody is primarily composed of eighth and sixteenth notes, with occasional quarter notes and rests. Chords are indicated above the staff at various points: Am<sup>7</sup>, D<sup>7</sup>, E<sup>7</sup>, Am<sup>9</sup>, C#<sup>7</sup>, F#<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, E<sup>7</sup>, Am<sup>9</sup>, Dm<sup>7</sup>, E<sup>7</sup>, and Am<sup>9</sup>. The piece concludes with a final Am<sup>9</sup> chord.

# Wuhan connect (mi bémol)

B. Scherrer

A musical score consisting of six staves of music for a keyboard instrument, likely a piano or harpsichord. The music is in common time (indicated by '3') and uses a treble clef. The key signature is A major (three sharps). The score includes the following chords:

- Staff 1: Am<sup>9</sup>, Am<sup>#5 9</sup>, Am<sup>6 9</sup>, Am<sup>#5 9</sup>
- Staff 2: Am<sup>9</sup>, Am<sup>#5 9</sup>, Am<sup>6 9</sup>, Am<sup>#5 9</sup>
- Staff 3: C#m<sup>9</sup>, C#m<sup>#5 9</sup>, C#m<sup>6 9</sup>, C#m<sup>#5 9</sup>
- Staff 4: C#m<sup>9</sup>, C#m<sup>#5 9</sup>, C#m<sup>6 9</sup>, C#m<sup>#5 9</sup>
- Staff 5: F<sup>9</sup>, F<sup>#5 9</sup>, F<sup>6 9</sup>, F<sup>#5 9</sup>
- Staff 6: F<sup>9</sup>, F<sup>#5 9</sup>, F<sup>6 9</sup>, F<sup>#5 9</sup>

The score includes measure numbers 1 through 21, with measures 1-4, 5-8, 9-12, 13-16, 17-20, and 21-24 indicated respectively. Measure 21 shows a melodic line starting on F#.

# Zarbi (mi bémol)

B. Scherrer

3/4

Bm<sup>7</sup>      Dm<sup>7</sup>      G<sup>#</sup><sup>7</sup>      Eb<sup>7</sup>

Gm<sup>7</sup>      B<sub>b</sub><sup>7</sup>      C<sup>#</sup><sup>7</sup>      G<sup>#</sup><sup>7</sup>