

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 chords and measures are as follows:

- Measure 1: Dm⁹ (two measures of eighth-note pairs)
- Measure 2: Rest
- Measure 3: Dm⁹ (two measures of eighth-note pairs)
- Measure 4: Rest
- Measure 5: E♭△ (two measures of eighth-note pairs)
- Measure 6: Rest
- Measure 7: Dm⁹ (two measures of eighth-note pairs)
- Measure 8: Rest
- Measure 9: Gm⁷ (two measures of eighth-note pairs)
- Measure 10: G♯⁰ (two measures of eighth-note pairs)
- Measure 11: A⁷ b9 (two measures of eighth-note pairs)
- Measure 12: B♭△ (two measures of eighth-note pairs)
- Measure 13: F△ (two measures of eighth-note pairs)
- Measure 14: E♭△ (two measures of eighth-note pairs)
- Measure 15: Dm⁹ (two measures of eighth-note pairs)
- Measure 16: Rest

Balade (partie 2) (si bémol)

B. Scherrer

F#m¹¹

D△⁹

A△

F#m¹¹

1 2

F#m¹¹

Bm⁷

Bm⁷/G#

F#m¹¹

E⁷

D△

Bm⁹

Bm⁷

F#sus⁴

F#m⁷

B⁷

Bm⁷

F#sus⁴

F#m⁷

B⁷

Bm⁷

Blues (si bémol)

B. Scherrer

12/8

D⁷

5 G⁷

9 A⁷

D⁷

A⁷

Boléro malgré lui (si bémol)

B. Scherrer

Sheet music for 'Boléro malgré lui (si bémol)' by B. Scherrer. The music is in 3/4 time, key of D major (two sharps). It consists of six staves of music with various chords and rests. Chords labeled include Dsus2, A7 b9, Bm7, F#7/Bb, Dsus2/A, E7/G#, G^, D^, D#^, F^6, F#^, Am7/G, and G#^.

1 Dsus2 Dsus2 Dsus2 A⁷ b9

5 Dsus2 Dsus2 Dsus2 Dsus2

9 Dsus2 Dsus2 Dsus2 A⁷ b9

13 Bm⁷ F#⁷/Bb Dsus2/A E⁷/G#

17 Dsus2 Dsus2 Dsus2 Dsus2

21 Bm⁷ F#⁷/Bb Dsus2/A E⁷/G#

25 G[△] D[△] G[△]

31 D#[△] F⁶ F#⁰ Am⁷/G G#[△]

Bolerototo (pour Arnaud) (si bémol)

B. Scherrer

Sheet music for a solo instrument, likely trumpet, featuring six staves of music with various dynamics and articulations. The music is in 3/4 time and includes measures 1 through 37. Key changes are marked with Roman numerals and letters above the staff, such as D⁷, C[△], D⁷, G[△], D⁷, 1, 2, F[△], F⁷, B_b[△], A_b[△], E_b[△], A_b[△], B[△], A[△], and A⁷. The music includes various dynamics like forte, piano, and sforzando, and articulations like staccato and slurs.

Bras cassé (si bémol)

B. Scherrer

D△ G△ Bb△

6 C D△ 3 3 3 1. 2.

10 Gm⁷ C⁷ F△ E⁷

14 Am⁷ G#△ C△ 1. 2. C#^o

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

B. Scherrer

A

F \triangle

E \flat \triangle

Gm 7

B \flat \triangle

Gm 7

B \flat \triangle

F \sharp \triangle

Gm 7

Ab \triangle

Ab \triangle

Chasse à l'homme (si bémol)

B. Scherrer

A

Em⁷ F#m⁷/E G[△]/E A⁷/E

9 Em⁷ F#+/E G[△]/E B_b[△]^{#5}/E

B (Swing)

17 Am⁷ D⁷ G[△]

21 Gm⁷ C⁷ F[△]

25 Fm⁷ B_b⁷ F#m⁷ B⁷

29 Fm⁷ B_b⁷ 1 E_b[△] E⁷^{#5} 2 E_b[△] B⁷^{#5}

Basse

Em⁷ F#m⁷/E G[△]/E A⁷/E

9 Em⁷ F#+/E G[△]/E B_b[△]^{#5}/E

Cool modulations (si bémol)

B. Scherrer

The sheet music is a single page of musical notation. It features eight staves of music, each with a treble clef and a key signature of two sharps (F# and C#). The music is in common time (indicated by a '4'). The first staff begins with a Bm⁹ chord. The second staff begins with a G^{△ 9} chord. The third staff begins with a Bm⁹ chord. The fourth staff begins with a F#m⁹ chord. The fifth staff begins with an Am chord. The sixth staff begins with a Bm⁹ chord. The seventh staff begins with a F#m⁹ chord. The eighth staff begins with an Am chord. The ninth staff begins with a G^{△ 9} chord. The music includes various note heads, stems, and rests. There are also some markings like '3' and '2.' above certain notes. The notation is typical of classical or jazz-style music.

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

B. Scherrer

The musical score consists of two staves of music. The top staff (measures 1-13) starts in E major (Em⁷) with a dynamic **p**, followed by a section in D major (D[△]). The bottom staff (measures 13-29) starts in B[△] (B[△]9), followed by a section in E major (E[△]), then F major (F[△]), and finally B major (B[△]). The music is in 3/4 time throughout. Various dynamics are indicated, including **p**, **mf**, and **f**. Measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 are marked on the left.

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

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

B. Scherrer

A

1 F[△] E⁷ Eb[△] D⁷

5 F[△] E⁷ Eb[△] D⁷

9 F[△] E⁷ Eb[△] D⁷

13 F[△] E⁷ Eb[△] D⁷

B

17 Ab[△] B_b⁶ B[°] Cm

21 Ab[△] B_b⁶ B[°] Cm

25 Ab[△] B_b⁶ B[°] Cm

29 1 C_#^{7 sus2}

33 2 C_#^{7 sus2}

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

B. Scherrer

A D^{sus2} B_b^{sus2} G^{sus2} F^{6 sus2}

5 D^{sus2} B^{7 sus2} G^{sus2} E^{sus2}

9 F#^{m9} Em⁹

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

17 **B** B_b^{7 sus4} Ab Gm^{7 #5} F#^{△ 6}

21 B_b^{7 sus4} Ab Gm^{7 #5} F#^{△ 6}

25 F^{7 sus4} Eb⁹ C#^{sus2} Cm^{7 #5}

29 **Solos**

37 F[△] G#[△]

45 G#^{m7} F#[△]

53 **C** D^{sus2} B_b^{sus2} G^{sus2} F^{6 sus2}

55 D^{sus2} B^{7 sus2} G^{sus2} E^{sus2}

Emotion du petit bonhomme (si bémol)

B. Scherrer

1 A Bm⁹ D[△] A[△] E⁹
5 Bm⁹ D[△] A[△] E⁹
9 Em⁹ C[♯] Bm⁹ Bbm^{♯⁵}
13 E⁷ E⁷^{♯⁵} G[♯]⁷ D⁷^{♯⁵}
17 Bbm^{♯⁵} Bm⁹ C F[♯]⁷^{♯⁵}
21 C F[♯]⁷^{♯⁵}

Ete 2001 (si bémol)

B. Scherrer

A Dm⁹ Gm⁷ Bb[△] G#⁰⁷

5 A⁷ Bb[△] Gm⁷ A⁷

8 **B** D[△] G[△] Bm⁷ A⁷

12 G#⁰ F#⁰⁷ G[△] E⁰⁷ F#⁰⁷ G[△] E⁰⁷

16 **C** F[△] Bb[△] Bbm⁷ Eb⁷

20 F⁷ A⁷ G Bm F#/^{Bb}

24 **D** D[△] G[△] Bm⁷ A⁷

28 Bb[△] Gm⁷ A⁷ Bb[△] Gm⁷ A⁷

30 Bb[△] Gm⁷ A⁷ Dm⁹

Joie & bonheur (si bémol)

B. Scherrer

4/4 time signature throughout.

Chords and key changes:

- Measures 1-4: D major (4/4 time)
- Measure 5: Bm
- Measure 6: Bb
- Measure 7: D
- Measure 8: Dm⁷
- Measures 9-12: Bm, Bb, D, Gm, C⁷, F[△], Bb[△]
- Measures 13-16: Gm, G#m⁶b⁵, A⁷
- Measures 17-20: Bm, C⁷, F[△], Bb[△]
- Measures 21-24: E⁷, E⁷#⁵, A⁷
- Measures 25-28: D, Dm⁷
- Measures 29-32: Bm, Bb, D
- Measures 33-36: Basse: D, Dm⁷, Bm, Bb, D
- Measures 37-40: Basse: D, Dm⁷, Bm, Bb, D

Measure numbers: 1, 2, 5, 10, 14, 18, 22, 26, 30, 34, 38.

Kronembourg-Virus Valse (si bémol)

B. Scherrer

1 A F#m⁷ E D[△]

5 F#m⁷ E D[△] F#m

10 G#[△] A[△] C#m D[△]

14 1. 2.

18 B Am G#[△]

22 Gm A⁷

26 Dm D#[△]

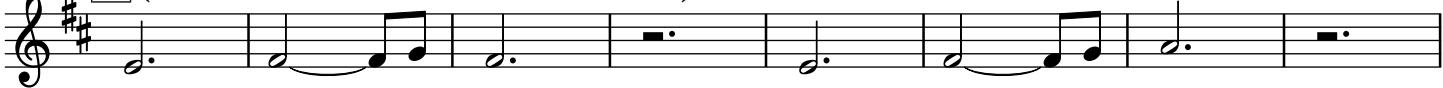
30 A⁷

La demoiselle de Montréal (si bémol)

Bruno Scherrer

The sheet music consists of 12 staves of musical notation for piano, arranged in 3/4 time. The key signature is A major (no sharps or flats). The music is divided into sections labeled A, B, and C, with sub-labels for chords and specific notes. The chords and labels are as follows:

- Staff 1: A (Em⁷), A⁷, D[△]
- Staff 2: Em⁷, A⁷, D[△]
- Staff 3: F#^ø, B⁷, Em⁷, Gm
- Staff 4: B (D, B_b⁶, C⁶, D, B_b⁶, C⁶)
- Staff 5: C (Gm⁷, C⁷, F[△], B_b[△])
- Staff 6: E^ø, A⁷, Dm⁷, D⁷
- Staff 7: Gm⁷, C⁷, F[△], B_b[△]
- Staff 8: E^ø, A⁷
- Staff 9: A' (Em⁷, A⁷, D[△])
- Staff 10: Em⁷, A⁷, D[△]
- Staff 11: Em⁷, A⁷, D[△], Em⁷
- Staff 12: E^ø, E_b⁷, D[△], D[△]
- Staff 13: E^ø, E_b⁷, D[△]

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

63



73



81



89



101



La laïcité, c'est ça ! (si bémol)

B. Scherrer

Sheet music for a guitar solo, likely a lead sheet, showing six staves of musical notation. The music is in 4/4 time and uses standard notation with a treble clef. The key signature changes throughout the piece, indicated by various chords and measures labeled.

Measures 1-4: The music begins in G major. The first staff shows a measure with a rest, followed by a sixteenth-note pattern. The second staff shows a similar pattern. The third staff begins with a measure labeled 'G' and ends with a measure labeled 'A'. The fourth staff begins with a measure labeled 'A' and ends with a measure labeled 'Bm'.

Measures 5-8: The music continues in G major. The first staff shows a measure with a rest, followed by a sixteenth-note pattern. The second staff shows a similar pattern. The third staff begins with a measure labeled 'G' and ends with a measure labeled 'A'. The fourth staff begins with a measure labeled 'A' and ends with a measure labeled 'Bm'.

Measures 9-12: The music changes key. The first staff shows a measure with a rest, followed by a sixteenth-note pattern. The second staff shows a similar pattern. The third staff begins with a measure labeled 'G' and ends with a measure labeled 'G[#]'. The fourth staff begins with a measure labeled 'G' and ends with a measure labeled 'A'. The fifth staff begins with a measure labeled 'A' and ends with a measure labeled 'A[#]'.

Measures 13-16: The music changes key again. The first staff shows a measure with a rest, followed by a sixteenth-note pattern. The second staff shows a similar pattern. The third staff begins with a measure labeled 'Bm' and ends with a measure labeled 'B/D[#]'. The fourth staff begins with a measure labeled 'B/D[#]' and ends with a measure labeled 'Em'. The fifth staff begins with a measure labeled 'Em' and ends with a measure labeled 'Em'.

Measures 17-20: The music changes key again. The first staff shows a measure with a rest, followed by a sixteenth-note pattern. The second staff shows a similar pattern. The third staff begins with a measure labeled 'Am/B[#]' and ends with a measure labeled 'Em/B'. The fourth staff begins with a measure labeled 'Em/B' and ends with a measure labeled 'F^{#7}/A[#]'. The fifth staff begins with a measure labeled 'F^{#7}/A[#]' and ends with a measure labeled 'Am'.

Measures 21-24: The music changes key again. The first staff shows a measure with a rest, followed by a sixteenth-note pattern. The second staff shows a similar pattern. The third staff begins with a measure labeled 'Am/B[#]' and ends with a measure labeled 'Em/B'. The fourth staff begins with a measure labeled 'Em/B' and ends with a measure labeled 'F^{#7}/A[#]'. The fifth staff begins with a measure labeled 'F^{#7}/A[#]' and ends with a measure labeled 'B^{sus4}'. The sixth staff begins with a measure labeled 'B^{sus4}' and ends with a measure labeled 'B'.

Measures 25-28: The music changes key again. The first staff shows a measure with a rest, followed by a sixteenth-note pattern. The second staff shows a similar pattern. The third staff begins with a measure labeled 'G^{#m}' and ends with a measure labeled 'C[#]'. The fourth staff begins with a measure labeled 'G^{#m}' and ends with a measure labeled 'C[#]'. The fifth staff begins with a measure labeled 'C[#]' and ends with a measure labeled 'C[#]'.

La naine des neiges (si bémol)

B. Scherrer

14

18

22

26

30

A

B

F♯m

E/F♯

F♯m

E/F♯

F♯m

F♯m⁷

D△

E⁷

A△

F♯m⁷

D△

E⁷

A△

D△

G♯⁰

A△

A△

D△

G♯⁰

C♯⁷

D△

G♯⁰

E^{6 sus4}

E+

E

La revanche du triton (si bémol)

B. Scherrer

1 Dm⁹ A_b[△] B_b[△] C[△]

5 Dm⁹ A_b[△] B_b[△] F[△]

9 Am Am[△]/A_b Am⁷/G Am⁶/F[♯]

13 F[△] A_b[△] B_b[△] C[△]

The musical score consists of two staves of music. The top staff is in common time (indicated by '3/4') and the bottom staff is in common time (indicated by '3/4'). The music is in the key of A minor (Am). The score includes various chords and progressions: Dm⁹, A_b[△], B_b[△], C[△], Dm⁹, A_b[△], B_b[△], F[△], Am, Am[△]/A_b, Am⁷/G, Am⁶/F[♯], F[△], A_b[△], B_b[△], and C[△]. Measure numbers 1, 5, 9, and 13 are marked above the staves. The music features eighth-note patterns and various rests.

La révolte (si bémol)

Sébastien Faure (arrangement B. Scherrer)

1 Gm⁹ A° Bb⁶ Cm⁷ D⁷

5 Eb[△] F⁶ D⁷/F# Gm^{6 9}

9 F⁷ D^{7 19}/F# D⁷/F# Gm⁷

13 Eb[△] D⁷ Eb[△] D+

17 G[△] G#[°] Am⁷ D⁷

21 Am⁷ C[△] D⁷ D+

25 G[△] G#[°] Am⁷ D^{7/C} C

29 F#⁷ G[△] D⁷ G

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 labeurs 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 (si bémol)

B. Scherrer

Blues du con fini (si bémol) by B. Scherrer

Key: G major (two sharps)

Time signature: 6/8

Chords and markings:

- 1-4: D[△], F#m⁷, B[△], B⁷
- 5-8: Em⁷, A⁷, D[△], D⁷
- 9-12: G[△], G#⁰⁷, D/A, F#⁷/B_b
- 13-16: Bm⁷, E⁷/G#⁷, Em⁹, A+
- 17-20: D[△], F#m⁷, B[△], B⁷
- 21-24: Em⁷, B⁷/D⁷, G[△]⁹, Gm
- 25-28: D, F#⁷/B_b, Bm, E⁷/G#⁷
- 29-32: Em⁹, A+, D[△]⁹

Le Marché Turc (si bémol)

Raoul Petite (Têt de Kran, 1995) / Mozart

4 B_bm B_bm B_bm Dm

5 Am Am Am 1 G 2 G

10 E_b C_# E_b C_#

14 Cm A Cm 1 A 2 A

The musical score consists of four staves of music. The first staff starts in B-flat major (B_bm) and ends in D major (Dm). The second staff starts in A minor (Am) and ends in G major (G). The third staff starts in E-flat major (E_b) and ends in C-sharp major (C_#). The fourth staff starts in C major (Cm) and ends in A major (A). Measures are numbered 1 through 14. The score is in common time (4/4).

Le meilleur est à venir (si bémol)

B. Scherrer

A

1 Gm⁹ B_b^{6 10} C⁹ F⁷
5 Gm⁹ B_b^{6 10} C⁹ E_b[△]
9 Gm⁹ B_b^{6 10} C⁹ F⁷
13 Gm⁹ B_b^{6 10} C⁹ E_b[△]

B

17 F C/E Cm/E_b D⁷
21 Cm⁷ B_b^{6 10} D^{7/A} D⁷
25 E_b D^{7 5} C[♯] D⁷
29 Cm⁷ B_b^{6 10} D^{7/A} G^{♯△5}

C (contre-chant)

35 Gm⁹ B_b^{6 10} C⁹ F⁷
39 Gm⁹ B_b^{6 10} C⁹ E_b[△]

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

B. Scherrer

3 D A/D C/D G/D

5 Gm/D D E/D A⁷/D A⁷

9 D A/D C/D G/D

13 Gm/D D E/D A⁷

17 F E_b/F B_b/F C^{b5}/F

21 Cm⁶/F G/F B_b/F C⁷/F

25 F E_b/F B_b/F C^{b5}/F

29 Cm⁶/F G/F B_b/F

33 Dm/A B_b G⁷/B C

37 A/C[♯] Dm B⁷/D_b Em

41 F D⁷/F[♯] G⁷ G^{b7}

45 Am A⁷

Liquide (si bémol)

B. Scherrer

A

1 Bm G[△] Bm G[△]

3 Bm G[△] Bm G[△]

5 G#[△] C#[△] Em F#⁷

8 Bm G[△] 1 Bm G[△] 2 Bm G[△]

11 B F#^{m9} Am⁹ F[△] Bb[△]

15 F#^{m9} Am⁹ F[△] Bb[△]

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_b C/B_b B_b△ C/B_b

F△

E_b△ 3

B_b△

B A_b△

E_b△

A_b△

B△

A△ A⁷

Mineur/Majeur (si bémol)

B. Scherrer

1. Dm⁷ (Measures 1-4)

2. C#m⁷ (Measures 5-8)

3. C^{6 sus4} (Measures 9-12)

4. B^Ø (Measures 13-16)

5. B_b[△] (Measures 17-20)

6. G#⁰⁷ (Measures 21-24)

7. A+ (Measures 25-28)

8. A⁷ (Measures 29-32)

9. B_b[△] (Measures 33-36)

10. D^{△ 9} (Measures 37-40)

11. B_b[△] (Measures 41-44)

12. D (Measures 45-48)

13. E_b[△] (Measures 49-52)

14. E⁰⁷ (Measures 53-56)

15. A⁷ (Measures 57-60)

16. A⁷ (Measures 61-64)

17. E_b[△] (Measures 65-68)

18. E⁰⁷ (Measures 69-72)

19. A⁷ (Measures 73-76)

20. A⁷ (Measures 77-80)

21. C^{sus2} (Measures 81-84)

22. D^{△ 9} (Measures 85-88)

23. A^{7/C#} (Measures 89-92)

24. C^{sus2} (Measures 93-96)

25. G/B (Measures 97-100)

26. B_b^{6 sus4} (Measures 101-104)

27. B_b+ (Measures 105-108)

28. A⁶ (Measures 109-112)

29. A⁷ (Measures 113-116)

30. D (Measures 117-120)

Nouveau Morceau (si bémol)

B. Scherrer

Oblivion (si bémol)

A. Piazzola, arr. B. Scherrer

A1

Am Am[△] Am⁷ Am[△]

A2

5 Am Am[△] Am⁷ Am⁶

9 Dm⁷ G⁷ C[△] F[△] B^ø E⁷

13 Am Am[△] Am⁷ Am⁶

17 E^ø A⁷ Dm⁷

21 B^ø E⁷ Am Am/G

25 B^{7/F#} E⁷ Am

29 **B** Dm⁷ G⁷ C[△] F[△]

37 1. B^ø E⁷ Am Am[△] A⁷

45 2. B⁷ E⁷ Am Am[△] Am⁷ Am[△]

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

Trad. stade de foot manif / Arr. B Scherrer

N.C.

D[△]

Em⁷

F#m⁷

F#^ø B⁷

On est là, on est là, même si

Ma-cron 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

The musical score consists of two parts: a bass line and a guitar line. The bass line is in G major (3/4 time) and the guitar line is in G major (3/4 time). The score is divided into sections A and B, with specific chords indicated above the notes. The bass line features a variety of rhythmic patterns, including eighth and sixteenth notes. The guitar line includes strumming and specific chords like Bm⁷, G[△], Em⁷, Bm⁷, G[△], Em⁷, B[△], C#m⁷/B, D#m⁷/B, E[△]/B, F#sus4, and F#⁷. The score is marked with measure numbers 9, 13, 18, 22, and 26.

Basse sur A

9 Bm⁷ G[△] Em⁷ Bm⁷ G[△] Em⁷
B[△] C#m⁷/B D#m⁷/B E[△]/B F#sus4 F#⁷

13 A Bm⁷ G[△] Em⁷
B[△] C#m⁷/B D#m⁷/B E[△]/B

18 B G#⁷ C#m⁷ F#sus4 F#⁷ B[△]
G#⁷ C#m⁷ F#sus4 F#⁷ B[△]

22 D#⁷ G#m⁷ C#⁷
F#sus4 F#⁷

26 3 3 3

Perdre son temps (si bémol)

B. Scherrer

4/4

D^{sus4} E_b[△] F⁶ E_b[△]

5 D^{sus4} E_b[△] F⁶ Gm⁷
Am⁷ B_b[△] C C[♯]^{o7}

9 E_b[△] F⁶ E_b[△]

13 D^{sus4} E_b[△] F⁶ E_b[△]
B_b[△] B⁰ C⁶ C[♯]^{o7}

17 E_b[△] F⁶ E_b[△] F⁶ E_b[△] F⁶ E_b[△]

21 Dm⁷ E_b[△] B_b[△] A⁷_{b9}

25 **7/8** D^{sus4} E_b[△] F⁶ E_b[△]

29 D^{sus4} E_b[△] F⁶ Gm⁷
Am⁷ B_b[△] C C[♯]^{o7}

33 E_b[△] F⁶ E_b[△] F⁶ E_b[△]

37 D^{sus4} E_b[△] F⁶ E_b[△]
B_b[△] B⁰ C⁶ C[♯]^{o7}

41 E_b[△] F⁶ E_b[△] F⁶ E_b[△]

45 Dm⁷ E_b[△] B_b[△] A⁷_{b9}

2

49 **3/4** D^{sus4} E_b[△] F⁶ E_b[△]

53 D^{sus4} E_b[△] F⁶ Gm⁷

57 Am⁷ B_b[△] C C⁷

61 D^{sus4} E_b[△] F⁶ 3 E_b[△]

65 B_b[△] B⁰ C⁶ C⁷

69 Dm⁷ E_b[△] B_b[△] A⁷ _{b9}

Planète Ça tourne (si bémol)

B. Scherrer

1 Em⁹ G[△] A⁷ Em⁹ G[△] A⁷

7 Em⁹ G[△] A⁷ Em⁹ G[△] A⁷

B 13 E[△] C♯m⁷ B⁷ E[△] C♯m⁷ B⁷

19 E[△] C♯m⁷ B⁷ E[△] E[△]

C 24 Ab[△] Fm⁷ Eb⁷ Ab[△] Fm⁷ Eb⁷

30 Ab[△] Fm⁷ Eb⁷ Ab[△] Ab[△]

Pour Juliette (partie II) (si bémol)

B. Scherrer

12-bar blues in F minor (F, Gm, Am, Gm, Bb, Am, Gm, D9/F# (sus), Gm, Am, Bb, C7, Gm).

Pour Manu (si bémol)

B. Scherrer

Sheet music for Pour Manu (si bémol) in G major, 3/4 time. The music consists of 12 staves of musical notation with corresponding lyrics in French. The lyrics are: D△, F#m7, G△, 3; D△, F#m7, G△, 3; Bm7, D, E7, E7; Bm7, C#o, D, E7; E△, G#m7, A△, 3; E△, G#m7, A△, 3; C#m7, E, F#7, F#7; C#m7, D#o, E, F#7; D△, F#m7, G△, 3; D△, F#m7, G△, 3; Bm7, D, E7, E7; Bm7, C#o, D, E7.

49

53

57

61

$F\#$

$C\#m^7$

$C\#m^7$

$C\#$

B

$F\#$

Prog-to-log 2000 (si bémol)

B. Scherrer

Dm

C/D

B_b/D

Dm C/D B_b/D Am/D

F

E_b/F

B_b/F

E_b/F B_b/F C/F

Dm

C/D

11 B \flat /D Am/D

11 B \flat /D Am/D

Provisoire (si bémol)

B. Scherrer

Sheet music for 'Provisoire (si bémol)' by B. Scherrer. The music is in 3/4 time, with a key signature of two sharps. The piece consists of eight staves of music, each with a different letter label (A, B, B', C, C^, D, E^, F^) above it, indicating different sections or variations. The music includes various chords (Em⁹, F#m⁹, C[△], C[△], B[△], B[△], B[△], E[△]) and rhythmic patterns. The piece concludes with a final section starting at measure 44.

1 A Em⁹ F#m⁹

5 Em⁹ F#m⁹

9 B C[△] Em⁹

13 C[△] F[△]

17 A Em⁹ F#m⁹

21 Em⁹ F#m⁹

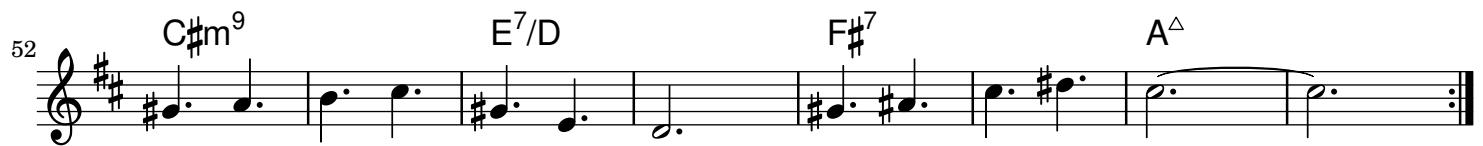
25 B C[△] Em⁹

29 C[△] F[△]

33 B' B[△] B[△]

37 B⁷ #5

41 E[△] F#m⁹ A[△] C[△]



Quettehou Montchaton ? Saint-Vaast ? (si bémol)

B. Scherrer

Thème Dm⁹

5 **Ab**[△]

10 **G#m⁹**

14 **D**[△]

Solos

19 **Dm⁹**

23 **Ab**[△]

27 **G#m⁹**

31 **D**[△]

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

B. Scherrer

A G[△] Am⁷ Bm⁷ C[△]
A⁷/C♯ D⁷ D♯^{⁹⁷} Em⁷
5
B Dm⁷ A/C♯ Cm⁷ G/B
13
17 1. B♭^⁶ Dm/A G♯^{⁹⁷} A⁷
2. B♭^⁶ Dm/A E⁹ E♭^⁷ D⁷
21
A' G[△] Am⁷ Bm⁷ C[△]
A⁷/C♯ D⁷ D♯^{⁹⁷} Em⁷
25
29
33 F[△] C[△] Dsus4 D⁷

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

B. Scherrer

The sheet music consists of ten staves of music, each with a 3/4 time signature and a key signature of one flat. The music is divided into two main sections, A and B, indicated by boxes with letters A and B and a triangle symbol.

Section A: This section starts with a Gm7 chord. It then moves to a C7 chord (with a 3-3-3-3 strum pattern), followed by a G#m7 chord. The section concludes with a G7 chord (with a 1-2-3-4 strum pattern) and a C7 chord (with a 3-3-3-3 strum pattern). The section ends with a G#m7 chord.

Section B: This section begins with a Bb△ chord. It then moves to an Am7 chord (with a 3-3-3-3 strum pattern), followed by an F△ chord, an F#Ø chord, and a G#m7 chord. The section concludes with a Gm7 chord and a C7 chord (with a 3-3-3-3 strum pattern).

Chords and Strum Patterns:

- Gm7:** 1-2-3-4
- C7:** 3-3-3-3
- G#m7:** 1-2-3-4
- G7:** 1-2-3-4
- C7:** 3-3-3-3
- Bb△:** 1-2-3-4
- Am7:** 3-3-3-3
- F△:** 1-2-3-4
- F#Ø:** 1-2-3-4
- G#m7:** 1-2-3-4
- Gm7:** 1-2-3-4
- C7:** 3-3-3-3

2



57



Risas de Bolivia (si bémol)

Trad. Bolivie, Arr. B. Scherrer

A

Em⁷ F#m⁷/B G[△]/E F#m⁷/B Em⁷ F#m⁷/B

5 G[△] F#m⁷/B Em⁷ F#m⁷/B Em⁷ F#m⁷/B

8 Em⁷ C D⁷ G[△] Am⁷ Bm⁷

12 Em⁷ Em⁷ F#m⁷/B Em⁷ F#m⁷/B Em⁷

16 C[△] G[△] Bm⁷ Em⁷ C[△] G[△] Bm⁷ Em⁷

20 Bm⁷ Em⁷ Bm⁷ Em⁷ Bm⁷ Em⁷ Em⁷ Em⁷

25 Solos Em⁹ Bm Em⁹ Bm Em⁷ F#m⁷/B G[△]/E F#m⁷/B

29 B Em⁷ Em Em[△]/D# Em⁷/D Em⁶/C# C[△] Bm⁷

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

36 Em C[△] C[△]/B Am⁷ G Bm/F# Em⁷ B⁷/D# B⁷ B⁷/D#

40 Em⁷ Em⁷ G Bm/F# Em G Bm/F# Em

44 C[△] C[△] D C[△] C[△] C[△] D C[△]

48 C[△] Bm⁷ Am⁷ Bm⁷ C[△] Bm⁷ Am⁷ G Bm/F# Em⁷

Rêverie (si bémol)

B. Scherrer

1 A⁷ F[△] A⁷ F[△] 3 1 2

5 A⁷ F[△] A⁷ F[△]

10 B^b[△] Bm⁷

14 C⁶ C⁶

18 F[△] F#m⁷

22 G⁶

26 A⁷ F[△] A⁷ F[△]

30 A⁷ F[△] A⁷ F[△]

Saint Thomas 5/8 (si bémol)

Sonny Rollins, Arr. BS

1 D⁶ D⁶ D⁶ D⁶

5 D⁶ D⁶ D⁶ D⁶

9 D⁶ D⁶ F#m⁷ B⁷

13 Em⁷ A⁷ D⁶ D⁷/F#⁷ G⁶ G#⁷ A⁷

Samba Calor-é-a (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff is in common time (indicated by '4') and the bottom staff is in 12/8 time (indicated by '12'). Both staves use a treble clef. The key signature is one sharp (F#). The music is divided into measures by vertical bar lines. Chords are indicated above the staff. Measure 1: Dm⁷, G⁷, Dm⁷, G⁷. Measure 3: Dm⁷, G⁷, Dm⁷, G⁷. Measure 5: F#m⁷, B⁷, F#m⁷, B⁷. Measure 7: F#m⁷, B⁷, B_b[△]. Measure 9: D[△], G[△], D[△], G[△]. Measure 11: D[△], G[△], B_b^{△9}, B_b^{△9}. The bottom staff continues with measures 12 and 13, labeled '1' and '2' respectively, showing a continuation of the melody. The score is attributed to B. Scherrer.

Samba Lek' (si bémol)

B. Scherrer

Sheet music for Samba Lek' (si bémol) in 4/4 time, treble clef. The music is divided into sections A and B, with specific chords labeled above the staff.

Section A:

- Measures 1-4: Am⁷ (repeated)
- Measures 5-8: Am⁷ (repeated)
- Measures 9-12: Bb[△] (repeated)
- Measures 13-16: G^{△ 9} (repeated)
- Measures 17-20: F#m⁷ (repeated)
- Measures 21-24: F#m⁷ (repeated)
- Measures 25-28: F[△] (repeated)
- Measures 29-32: Bb^{△ 9} (repeated)

Section B:

- Measures 13-16: G^{△ 9} (repeated)
- Measures 25-28: Bb^{△ 9} (repeated)

Samba ni chaussettes (si bémol)

B. Scherrer

A

5 **G**

9 **F**

13 **C#**

17 **A**

21 **F**

25 **Am⁷**

29 **F**

33 **Dm⁷**

G

10 **A**

11 **G**

12 **A**

13 **G**

14 **E_b**

15 **F**

16 **E_b**

17 **A**

18 **G**

19 **A**

20 **G**

21 **F**

22 **Cm**

23 **B_b**

24 **B_b**

25 **B_bm**

26 **B_bm⁷**

27 **A**

28 **G⁹**

29 **B_b**

30 **B_b**

31 **B_bm**

32 **B_bm⁷**

33 **G⁷**

34 **B_b**

35 **B_bm**

36 **B_bm⁷**

Samedi matin (si bémol)

B. Scherrer

A Gm⁷ A_b[△] Gm⁷ A_b[△]

5 Gm⁷ A_b[△] Gm⁷ A_b[△]

9 Gm⁷ A_b[△] Gm⁷ A_b[△]

13 Gm⁷ A_b[△] Gm⁷ A_b[△]

17 Eb/F Eb B_b/D C# Cm G/B B_bm

21 **B** (Solo 1)

24 Gm⁷ A_b[△] Gm⁷ A_b[△]

28 Am⁷ B_b[△] Bm⁷ C[△]

36 F[△] F^{#m7} G[△] G^{#o7}

Satirikiki (si bémol)

B. Scherrer

Sheet music for 'Satirikiki (si bémol)' by B. Scherrer. The music is arranged in several staves, primarily for a single melodic line. The key signature is si bémol (A minor), indicated by a single sharp sign on the staff.

Section A: Measures 1-12. The melody consists of eighth and sixteenth notes. Chords: Am⁹, Gm⁹, Am⁹, Gm⁹. Measure 4 has a dynamic *mf*. Measure 12 ends with a repeat sign.

Section B: Measures 13-16. The melody continues with eighth and sixteenth notes. Chords: F[△], G[△], Am⁷, C[△], C⁶, C.

Section A' (with harmonic variations): Measures 17-20. The melody includes Am, Am/A_b, Am/G, and F[△]. Chords: Am⁹, Gm⁹, Am⁹, Gm⁹. Measure 19 has a dynamic *f*. Measure 20 has a dynamic *mf*.

Section A' (continued): Measures 21-24. The melody continues with eighth and sixteenth notes. Chords: Am⁹, Gm⁹, Am⁹, Gm⁹.

Section C: Measures 25-28. The melody includes Am⁹, Gm⁹, Am⁹, Gm⁹. The key signature changes to C major (no sharps or flats) starting at measure 25.

Section C (continued): Measures 29-32. The melody continues with eighth and sixteenth notes. Chords: Am⁹, Gm⁹, Am⁹, Gm⁹. The key signature changes back to si bémol (A minor) starting at measure 29.

Section C (final part): Measures 33-37. The melody includes F#[△], D#⁷, and G#⁷. The key signature changes to G major (one sharp) starting at measure 33.

Sur un air de jazz (si bémol)

B. Scherrer

Am⁹ F[△] B_b⁷ Dm⁹
5 Am⁹ F[△] B_b⁷ F[△]
9 A⁷ B_b[△] B⁷ E⁷ #⁵
13 F[△] B_b[△] Em⁷ F[△]

Le compte à rebours final (si bémol)

Europe (arr. BS)

A

1 Dm⁹ Gm⁹

9 Dm⁹ F[△]

17 B_b[△] C⁷ F C/E Dm C

25 B_b[△] C⁷ A⁷

B

33 Dm⁹ B_b[△] Gm⁷ C C[♯]_o

41 Dm⁹ B_b[△] Gm⁷ C C[♯]_o

49 Dm C/E F B_b[△] Dm C/E F B_b[△]

57 Dm C/E F B_b[△] A⁷

65 **C** Gm⁷ F⁷ B_b[△] E_b[△]

73 Cm⁷ F⁷ B_b[△]

Measures 1-28: Treble clef, 4/4 time. Chords: Dm⁹, Gm⁹, Dm⁹, F[△], B_b[△], C⁷, F, C/E, Dm, C, B_b[△], C⁷, A⁷.

Measures 29-40: Treble clef, 4/4 time. Chords: Dm⁹, B_b[△], Gm⁷, C, C[♯]_o, Dm, B_b[△], Gm⁷, C, C[♯]_o.

Measures 41-52: Treble clef, 4/4 time. Chords: Dm, C/E, F, B_b[△], Dm, C/E, F, B_b[△].

Measures 53-64: Treble clef, 4/4 time. Chords: Dm, C/E, F, B_b[△], A⁷, B_b[△], E_b[△].

Measures 65-73: Treble clef, 4/4 time. Chords: Gm⁷, F⁷, B_b[△], E_b[△], Cm⁷, F⁷, B_b[△].

Valse pour Zélie (si bémol)

B. Scherrer

A

1 Dm⁷ G⁷ Dm⁷ G⁷

5 Dm⁷ G⁷ Dm⁷ G⁷

9 C△ F△ C△ F△

13 C△ F△ Fm⁷ E⁷

B

33 Bp△ F△ Bp△ F△

37 Bp△ F△ E_b A⁷

41 Gm⁷ A⁷ Gm⁷ A⁷

45 **C** D△ Gm⁷ D△ G△

49 D△ C^{#7} F[#] F[#]

53 Bm⁷ A G^{#ø} G△

57 Em⁷ F^{#m7} G△ A⁷

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 Dm⁷ G⁷
5 Gm⁷ A⁷ Dm⁹
9 F#⁷ B⁷
13 E⁷ A⁷
17 Dm⁷ G⁷
21 Gm⁷ A⁷ Dm⁹

Wuhan connect (si bémol)

B. Scherrer

1 D⁹ D^{#5 9} D^{6 9} D^{#5 9}
5 D⁹ D^{#5 9} D^{6 9} D^{#5 9}
9 F^{#9} F^{#5 9} F^{#6 9} F^{#5 9}
13 F^{#9} F^{#5 9} F^{#6 9} F^{#5 9}
17 B^{b9} B^{b#5 9} B^{b6 9} B^{b#5 9}
21 B^{b9} B^{b#5 9} B^{b6 9} B^{b#5 9}

Zarbi (si bémol)

B. Scherrer

Em⁷ Gm⁷ C♯△ A♭△
Cm⁷ E♭△ F♯△ C♯△

This image shows a musical score for a piece titled "Zarbi (si bémol)" by B. Scherrer. The score consists of two staves of music. The top staff is in 3/4 time and the bottom staff is in 2/4 time. Both staves use a treble clef. The music is in si bémol (B-flat major). The chords and lyrics are as follows:

- Chorus 1: Em⁷, Gm⁷, C♯△, A♭△
- Chorus 2: Cm⁷, E♭△, F♯△, C♯△

The lyrics are represented by short musical notes and rests, indicating a rhythmic pattern that corresponds to the chords and the title "Zarbi".