

# Agent 000 (si bémol)

B. Scherrer

A musical score for Agent 000 (si bémol) featuring four staves of music. The score is in common time (indicated by '4') and uses a treble clef. The key signature is one flat (B-flat), indicated by a 'b' symbol.

The score consists of four staves, each starting with a different chord:

- Staff 1 (Measures 1-4): Dm<sup>9</sup>. The melody consists of eighth-note pairs and sixteenth-note pairs.
- Staff 2 (Measures 5-8): E♭△. The melody consists of eighth-note pairs and sixteenth-note pairs.
- Staff 3 (Measures 9-12): Gm<sup>7</sup>, G♯<sup>0</sup>, A<sup>7</sup>♭9, B♭△. The melody consists of eighth-note pairs and sixteenth-note pairs.
- Staff 4 (Measures 13-16): F△, E♭△, Dm<sup>9</sup>. The melody consists of eighth-note pairs and sixteenth-note pairs.

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

# Balade (partie 2) (si bémol)

B. Scherrer

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

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

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

# Blues (si bémol)

B. Scherrer

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

# 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>

# Bras cassé (si bémol)

B. Scherrer

D<sup>△</sup>

G<sup>△</sup>

B<sub>b</sub><sup>△</sup>

C

D<sup>△</sup>

3

1

2

10

Gm<sup>7</sup>

C<sup>7</sup>

F<sup>△</sup>

E<sup>7</sup>

14

Am<sup>7</sup>

G#<sup>△</sup>

C<sup>△</sup>

1

2

C#<sup>o</sup>

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

B. Scherrer

The musical score consists of two staves of music. Staff A starts at measure 1 with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, accompanied by a bass line. Measure 1 ends with a repeat sign and begins again with a 3/4 time signature. Measures 5 and 9 follow with 3/4 and 4/4 time signatures respectively. Measure 9 includes a Gm<sup>7</sup> chord label. Measures 13 and 17 continue with 3/4 and 4/4 time signatures, with a B<sub>b</sub><sup>△</sup> label in measure 13. Staff B starts at measure 17 with a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, accompanied by a bass line. Measures 21 and 25 follow with 3/4 and 4/4 time signatures respectively, with an A<sub>b</sub><sup>△</sup> label in measure 21.

# Cool modulations (si bémol)

B. Scherrer

The sheet music consists of eight staves of musical notation for piano, arranged vertically. The key signature changes frequently, indicated by the treble clef and the number of sharps or flats. Fingerings are marked with numbers (e.g., 1, 2, 3) and arrows. Measure numbers are provided at the start of each staff.

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

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

B. Scherrer

The sheet music consists of six staves of musical notation for a single instrument. The key signature is A major (two sharps). The time signature is common time (indicated by '3'). The first staff starts with a dynamic 'p' and a chord 'Em⁷'. The second staff begins with 'Em⁷'. The third staff starts with 'F'. The fourth staff begins with 'B♭'. The fifth staff starts with 'Fm⁷' and a dynamic 'mf'. The sixth staff starts with 'F'. Measure numbers 13, 17, 21, and 29 are indicated above the staves. Various accidentals are present, such as sharps and flats, particularly in the later staves. Triangular performance markings are placed above specific notes in measures 10, 14, 18, 22, and 26.

# Dans ta F.A.C.E. ! (si bémol)

B. Scherrer

1 G<sup>△</sup>

2 Bm<sup>7</sup>

3 D<sup>△</sup>

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

5 G<sup>△</sup>

6 Bm<sup>7</sup>

7 F#7#5

8 F#7#5

9 G<sup>△</sup>

10 Bm<sup>7</sup>

11 E<sup>7</sup>b9/G#

12 G<sup>△</sup>

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

14 G<sup>△</sup>

15 E<sup>7</sup>b9/G#

16 A<sup>sus4</sup>

17 G<sup>△</sup>

18 E<sup>7</sup>

19 E<sup>7</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

# 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>

# 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>

# Joie & bonheur (si bémol)

B. Scherrer

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

1 D Bm B♭ Dm<sup>7</sup>

5 Gm C<sup>7</sup> F△ B♭△

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

14 Gm C<sup>7</sup> F△ B♭△

18 Gm C<sup>7</sup> F△ B♭△

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

26 D Dm<sup>7</sup>

30 Bm B♭ D

Basse D Dm<sup>7</sup> Bm B♭ D

## Kronembourg-Virus Valse (si bémol)

B. Scherrer

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

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

14 G#<sup>△</sup> A<sup>△</sup> C#<sup>m</sup> D<sup>△</sup>

18 **B** Am G#<sup>△</sup>

22 Gm A<sup>7</sup>

26 Dm D#<sup>△</sup>

30 A<sup>7</sup>

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

Bruno Scherrer

**A** Em<sup>7</sup> A<sup>7</sup> D△  
Em<sup>7</sup> A<sup>7</sup> D△  
F#<sup>0</sup> B<sup>7</sup> Em<sup>7</sup> Gm  
D Bb<sup>6</sup> C<sup>6</sup> D Bb<sup>6</sup> C<sup>6</sup>  
**C** Gm<sup>7</sup> C<sup>7</sup> F△ Bb△  
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△ Bb△  
E<sup>0</sup> A<sup>7</sup> Dm<sup>7</sup> D<sup>7</sup>  
Em<sup>7</sup> A<sup>7</sup> D△  
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> Eb<sup>7</sup> D△ D△  
E<sup>0</sup> Eb<sup>7</sup> D△  
E<sup>0</sup> Eb<sup>7</sup> D△

# La laïcité, c'est ça ! (si bémol)

B. Scherrer

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

The score features the following lyrics:

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

Chord symbols are placed above the staff at the beginning of each line. Measure numbers are indicated on the left side of the staff. The score uses eighth and sixteenth note patterns, with some notes connected by beams. Measure 13 includes a three-measure repeat sign (indicated by a bracket under the first measure). Measures 17 and 21 show a continuation of the melody with different harmonic progressions. The final line (measures 25-26) shows a transition to a new section with a different key signature.

29 G<sup>#</sup>m C# A<sup>△</sup>

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

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

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

45 G A Bm

# La naine des neiges (si bémol)

B. Scherrer

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

**Staff 1:**

- Measures 1-13: Repeating eighth-note patterns. Measure 1 starts with a dynamic **A**. Measures 14-17 show harmonic changes: **F♯m**, **E/F♯**, **F♯m**, **E/F♯**, **F♯m**.
- Measures 18-21: Repeating eighth-note patterns.
- Measures 22-25: Harmonic changes: **D△**, **G♯⁰**, **A△**, **A△**.
- Measures 26-29: Harmonic changes: **D△**, **G♯⁰**, **C♯⁷**.
- Measures 30-33: Harmonic changes: **D△**, **G♯⁰**, **E⁶ sus⁴**, **E+**, **E**.

**Staff 2:**

- Measures 1-13: Repeating eighth-note patterns.
- Measures 14-17: Harmonic changes: **F♯m**, **E/F♯**, **F♯m**, **E/F♯**, **F♯m**.
- Measures 18-21: Repeating eighth-note patterns.
- Measures 22-25: Harmonic changes: **D△**, **G♯⁰**, **A△**, **A△**.
- Measures 26-29: Harmonic changes: **D△**, **G♯⁰**, **C♯⁷**.
- Measures 30-33: Harmonic changes: **D△**, **G♯⁰**, **E⁶ sus⁴**, **E+**, **E**.

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

13 F△ A♭△ B♭△ C△

# Blues du con fini (si bémol)

B. Scherrer

The musical score is composed of eight staves of music. The key signature is two sharps (G major). The time signature is common time (indicated by '8'). The vocal line includes the following chords and some ninth chords:

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

# Le Marché Turc (si bémol)

Raoul Petite (Têt de Kran, 1995) / Mozart

Musical score for "Le Marché Turc" in G major, 4/4 time, featuring two staves of piano music. The score 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

# 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 key signature of one flat (B-flat), indicated by a 'B' with a flat sign. The first measure (measures 1-4) includes chords Gm⁹, B♭⁶, C⁷, and Gm/F. Measures 5-8 show Gm⁹, B♭⁶, C⁷, and E♭ with a triangle symbol. Measures 9-12 show Gm⁹, B♭⁶, C⁷, and Gm/F with a '3' above the last note. Measures 13-16 show Gm⁹, B♭⁶, C⁷, and E♭ with a triangle symbol. Measures 17-20 show F, C/E, Cm/E♭, and D⁷. Measures 21-24 show Cm⁷, B♭⁶, A⁷ sus4, and D⁷. Measures 25-28 show E♭, D⁷♯⁵, C♯⁰, and D⁷. Measures 29-32 show Cm⁷, B♭⁶, A⁷ sus4, and G♯ with a triangle symbol and a ♯⁵ below it.

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

B. Scherrer

The musical score is composed of ten staves of music in 3/4 time, treble clef, and key of A major (two sharps). The chords are labeled below each staff:

- Staff 1: D, A/D, C/D, G/D
- Staff 2: Gm/D, D, E/D, A<sup>7</sup>/D, A<sup>7</sup>
- Staff 3: D, A/D, C/D, G/D
- Staff 4: Gm/D, D, E/D, A<sup>7</sup>
- Staff 5: F, E<sub>b</sub>/F, B<sub>b</sub>/F, C<sup>#5</sup>/F
- Staff 6: Cm<sup>6</sup>/F, G/F, B<sub>b</sub>/F, C<sup>7</sup>/F
- Staff 7: F, E<sub>b</sub>/F, B<sub>b</sub>/F, C<sup>#5</sup>/F
- Staff 8: Cm<sup>6</sup>/F, G/F, B<sub>b</sub>/F
- Staff 9: Dm/A, B<sub>b</sub>, G<sup>7</sup>/B, C
- Staff 10: A/C<sup>#</sup>, Dm, B<sup>7</sup>/D<sub>b</sub>, Em
- Staff 11: F, D<sup>7</sup>/F<sup>#</sup>, G<sup>7</sup>, G<sup>#7</sup>
- Staff 12: Am, A<sup>7</sup>

# Liquide (si bémol)

B. Scherrer

Bm G△ Bm G△ Bm G△ Bm G△ Bm G△  
3 G#0 C# Em F#7 | 2 6  
5 Bm G△ 1 Bm G△ 2 Bm G△ 5  
8 F#m9 Am9 F△ Bb△ | 2 5  
F#m9 Am9 F△ Bb△ | 2 5  
13 # # # # # # # # # # # # 6  
18 C D E F G A Bb C A/C# | 2 4  
Bm G△ Bm G△ Bm G△ Bm G△ Bm G△  
22 G#0 C# Em F#7 | 2 6  
24 Bm G△ Bm G△ Bm G△ 26  
Bm G△ Bm G△

# Marche (si bémol)

B. Scherrer

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

Bm A/B G/B D/B

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

F△

E<sub>b</sub>△

B<sub>b</sub>△

**B** A<sub>b</sub>△

E<sub>b</sub>△

A<sub>b</sub>△

B△

A△ A<sup>7</sup>

# Mineur/Majeur (si bémol)

B. Scherrer

Detailed description of the musical score:

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

# 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#o7 C△

21 Am<sup>7</sup> B<sup>7</sup>

25 Am<sup>7</sup> Bm<sup>7</sup> Bb△ G#△ F#△ Bb△

# 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

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

B. Scherrer

Sheet music for a blues-style piece in G minor. The music is arranged in two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The music is divided into measures by vertical bar lines. Chords are indicated above the staff at the start of each measure.

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

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

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

4 B♭△ Am<sup>7</sup> Gm<sup>7</sup> D<sup>9</sup>/F♯

5 B♭△ Am<sup>7</sup> Gm<sup>7</sup> D<sup>9</sup>/F♯

6 Gm<sup>7</sup> Am<sup>7</sup> B♭△ C<sup>7</sup>

7 Gm<sup>7</sup> Am<sup>7</sup> B♭△ C<sup>7</sup>

## **Pour Manu (si bémol)**

B. Scherrer

The image shows a musical score consisting of 15 staves of music. The music is written in common time (indicated by '4') and uses a treble clef. The key signature changes frequently, indicated by sharp and double sharp symbols. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. Articulation marks like dots and dashes are present on many notes. Measure numbers are placed at the beginning of each staff. Chords are labeled above the staff at various points. The first staff starts with D, followed by F#m7, G. The second staff starts with D, followed by F#m7, G. The third staff starts with Bm7, followed by D, E7, E7. The fourth staff starts with Bm7, followed by C#o, D, E7. The fifth staff starts with E, followed by G#m7, A. The sixth staff starts with E, followed by G#m7, A. The seventh staff starts with C#m7, followed by E, F#7, F#7. The eighth staff starts with C#m7, followed by D#, E, F#7. The ninth staff starts with D, followed by F#m7, G. The tenth staff starts with D, followed by F#m7, G. The eleventh staff starts with Bm7, followed by D, E7, E7. The twelfth staff starts with Bm7, followed by C#o, D, E7. The thirteenth staff starts with Bm7, followed by C#o, D, E7.

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

49

53

57

61

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

C#m<sup>7</sup>

C#  
B

F#

# Prog-to-log 2000 (si bémol)

B. Scherrer

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

1 Dm 14/8

2 14/8

3 B♭/D 14/8 Dm C/D B♭/D Am/D 14/8

4 14/8 12/8 14/8

5 F 14/8 E♭/F 14/8

6 14/8 12/8 14/8

7 B♭/F 14/8 E♭/F B♭/F C/F 20/8

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

9 Dm 20/8 C/D 20/8

10 20/8

11

B<sub>b</sub>/D

Am/D

# 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. Measures 29-32 show a continuation of the melody in D major.

**Solos**

19 Dm<sup>9</sup>

23 A♭△

27 G♯m<sup>9</sup>

31 D△

# 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 $^7$

# 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 $^7$

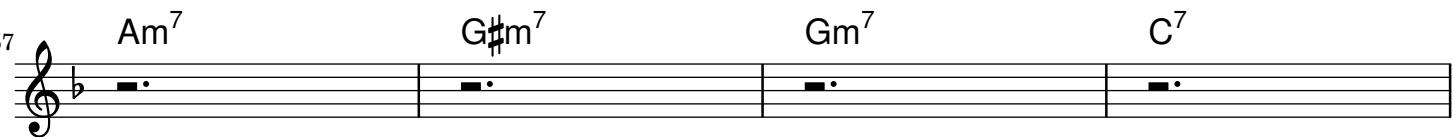
49 Gm $^7$

C $^7$

2



57



## Risas de Bolivia (si bémol)

Trad. Bolivie, Arr. B. Scherrer

**A**

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

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

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

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

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

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

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

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

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

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

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

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

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

# Rêverie (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.

# 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>

# Samba Calor-é-a (si bémol)

B. Scherrer

The musical score consists of two staves of music. The top staff uses a treble clef and a 7/4 time signature. It features four measures of F/D, G<sup>7</sup>, F/D, and G<sup>7</sup>. Measures 3 through 7 continue this pattern with A/F# and B<sup>7</sup>. Measures 8 through 11 show A/F#, B<sup>7</sup>, B<sub>b</sub><sup>△</sup>, D<sup>△</sup>, G<sup>△</sup>, D<sup>△</sup>, and G<sup>△</sup>. The bottom staff uses a bass clef and a 4/4 time signature. Measures 1 and 2 show C/D and B<sub>b</sub>/D. Measures 3 through 7 show Am<sup>7</sup>/D and Dm<sup>7</sup>. Measures 8 through 11 show B<sub>b</sub><sup>△9</sup> and B<sub>b</sub><sup>△9</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.

# Samba ni chaussettes (si bémol)

B. Scherrer

A G△ A G△ F Eb△ F Eb△ C# B△ C# B△ A G△ A G△ B F△ Cm B<sub>b</sub>△⁹ B<sub>b</sub> Bbm△ Bbm⁷ A m⁷ A m⁶ D⁰ D⁰⁷ Gm⁷ C+ F△ Cm B<sub>b</sub>△⁹ B<sub>b</sub> Bbm△ Bbm⁷ Dm⁷ G⁷ B<sub>b</sub>△ Bbm⁷

# 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 bottom staff begins at measure 21 with section A' at a key of A minor (Am⁹), followed by measures 25, 29, and 33. At measure 33, the key changes to C major (C♯), indicated by a key signature of four sharps and a treble clef. The score concludes at measure 37 with chords F♯△, D♯⁷, and G♯⁷.

**A** Am<sup>9</sup> Gm<sup>9</sup> Am<sup>9</sup> Gm<sup>9</sup>

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

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

13 **B** F△ G△ Am<sup>7</sup> C△ C<sup>6</sup> C

17 Am Am/A♭ Am/G F△

21 **A'** Am<sup>9</sup> Gm<sup>9</sup> Am<sup>9</sup> Gm<sup>9</sup>

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

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

33 **C** F♯△ C♯

37 F♯△ D♯⁷ G♯⁷

# Valse pour Zélie (si bémol)

B. Scherrer

**A**

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

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

9 C△ F△ C△ F△

13 C△ F△ Fm<sup>7</sup> E<sup>7</sup>

**B**

33 B♭△ F△ B♭△ F△

37 B♭△ F△ E♭ A<sup>7</sup>

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

**C**

45 D△ Gm<sup>7</sup> D△ G△

49 D△ C♯<sup>7</sup> F♯ F♯

53 Bm<sup>7</sup> A G♯Ø G△

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

2

61

D D $\triangle$

Gm $^7$

D $\triangle$

G $\triangle$

Dm $^7$

Gm $^7$

D $\triangle$

G $\triangle$

69

## Without mi (si bémol)

B. Scherrer

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

# Wuhan connect (si bémol)

B. Scherrer

1 D<sup>9</sup> D<sup>9⁵⁹</sup> D<sup>6 9</sup> D<sup>9⁵⁹</sup>  
5 D<sup>9</sup> D<sup>9⁵⁹</sup> D<sup>6 9</sup> D<sup>9⁵⁹</sup>  
9 F#<sup>9</sup> F#<sup>9⁵⁹</sup> F#<sup>6 9</sup> F#<sup>9⁵⁹</sup>  
13 F#<sup>9</sup> F#<sup>9⁵⁹</sup> F#<sup>6 9</sup> F#<sup>9⁵⁹</sup>  
17 Bb<sup>9</sup> Bb<sup>9⁵⁹</sup> Bb<sup>6 9</sup> Bb<sup>9⁵⁹</sup>  
21 Bb<sup>9</sup> Bb<sup>9⁵⁹</sup> Bb<sup>6 9</sup> Bb<sup>9⁵⁹</sup>

# Zarbi (si bémol)

B. Scherrer

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

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