

# 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>♭<sup>9</sup>, 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 placed at the beginning of each staff: 1, 5, 9, and 13. Measure endings are indicated by a brace and a '2' or a '3' above the staff. The score concludes with a double bar line and repeat dots.

# 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:** The melody begins with a dotted half note followed by eighth notes. Chords: F#m<sup>11</sup>, A△.
- Measures 5-8:** Chords: D△<sup>9</sup>, F#m<sup>11</sup>. Measure 8 ends with a repeat sign and two endings.
- Measures 9-16:** Ending 1: Chord F#m<sup>11</sup>. Ending 2: Chord Bm<sup>7</sup>.
- Measures 17-20:** Chord F#m<sup>11</sup>. Measure 20 ends with a repeat sign and two endings.
- Measures 21-24:** Ending 1: Chord Bm<sup>7/G#</sup>. Ending 2: Chord F#m<sup>11</sup>.
- Measures 25-28:** Chords: E<sup>7</sup>, D△, Bm<sup>9</sup>, Bm<sup>7</sup>.
- Measures 29-32:** Chords: F#sus4, F#m<sup>7</sup>, B<sup>7</sup>, Bm<sup>7</sup>. Measure 32 ends with a repeat sign and two endings.
- Measures 33-36:** Ending 1: Chord F#sus4. Ending 2: Chord F#m<sup>7</sup>.

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

# Blues (si bémol)

B. Scherrer

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

# 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 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

**A**

1 F $\triangle$

5 F $\triangle$

9 Gm $^7$

13 Gm $^7$

17 **B** F $\sharp\triangle$

21 Ab $\triangle$

B. Scherrer

# Cool modulations (si bémol)

B. Scherrer

The sheet music consists of eight staves of musical notation for piano. The key signature changes frequently, indicated by the treble clef and the number of sharps or flats. The time signature is mostly common time (indicated by '4'). The music features various note patterns, including eighth and sixteenth notes, and rests. Measure numbers are provided on the left side of each staff.

Measure 1: Bm<sup>9</sup> (Treble clef, 4 sharps, 4/4 time). The melody consists of eighth-note pairs followed by a sustained note and a sixteenth-note pattern.

Measure 5: G△<sup>9</sup> (Treble clef, 4 sharps, 4/4 time). The melody continues with eighth-note pairs and sixteenth-note patterns.

Measure 10: (Treble clef, 4 sharps, 4/4 time). The melody consists of sustained notes and rests.

Measure 13: F♯m<sup>9</sup> (Treble clef, 4 sharps, 4/4 time). The melody features eighth-note pairs and sixteenth-note patterns.

Measure 17: Am (Treble clef, 2 sharps, 4/4 time). The melody includes a dynamic instruction '1.' above a sixteenth-note pattern and '2.' above another.

Measure 22: Bm<sup>9</sup> (Treble clef, 4 sharps, 4/4 time). The melody consists of eighth-note pairs and sixteenth-note patterns.

Measure 26: F♯m<sup>9</sup> (Treble clef, 4 sharps, 4/4 time). The melody features eighth-note pairs and sixteenth-note patterns.

Measure 30: Am (Treble clef, 2 sharps, 4/4 time). The melody consists of eighth-note pairs and sixteenth-note patterns.

Measure 34: G△<sup>9</sup> (Treble clef, 4 sharps, 4/4 time). The melody consists of sustained notes and rests.

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

B. Scherrer

The sheet music is composed of six staves of musical notation. The first staff starts with a dynamic **p**. The second staff begins with **Em<sup>7</sup>**. The third staff starts with **F**. The fourth staff starts with **B<sub>b</sub>**. The fifth staff starts with **Fm<sup>7</sup>** and includes a dynamic **mf**. The sixth staff starts with **F#**. Various accidentals such as **D**, **C**, **E<sub>b</sub>**, **C#**, and **B** are indicated above specific notes with triangles. Measures are numbered 1 through 29 along the left margin.

# Dans ta F.A.C.E. ! (si bémol)

B. Scherrer

The musical score is organized into six staves, each representing a measure of the piece. The key signature is two sharps (F# and C#), and the time signature is common time (8).

- Measure 1:** Starts with a G note (triangle) followed by a Bm<sup>7</sup> chord.
- Measure 2:** Starts with an F#m<sup>7</sup> chord.
- Measure 3:** Starts with a D note (triangle).
- Measure 4:** Starts with an F#7#5 chord.
- Measure 5:** Starts with a G note (triangle).
- Measure 6:** Starts with a Bm<sup>7</sup> chord.
- Measure 7:** Starts with an E<sup>7</sup>b<sup>9</sup>/G# chord.
- Measure 8:** Starts with a G note (triangle).
- Measure 9:** Starts with an F#m<sup>7</sup> chord.
- Measure 10:** Starts with a G note (triangle).
- Measure 11:** Starts with an E<sup>7</sup>b<sup>9</sup>/G# chord.
- Measure 12:** Starts with an A sus4 chord.
- Measure 13:** Starts with a G note (triangle).
- Measure 14:** Starts with an E<sup>7</sup> chord.
- Measure 15:** Starts with an E<sup>7</sup> chord.

Specific notes are highlighted with triangles and circled. Measures 4 and 10 feature brackets labeled "1" and "2". Measures 11 and 13 feature brackets labeled "1" and "2". Measure 12 features a circled "4".

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

B. Scherrer

14/8

3

5

7

9

11

13

15

17

F $\triangle$

E $^7$

E $\flat\triangle$

D $^7$

F $\triangle$

E $^7$

E $\flat\triangle$

D $^7$

F $\triangle$

E $^7$

E $\flat\triangle$

D $^7$

A $\flat\triangle$

B $\flat^6$

B $^o$

Cm

A $\flat\triangle$

B $\flat^6$

B $^o$

Cm

1 C $\sharp^7$  sus2

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#<sup>m9</sup> Em<sup>9</sup>

F#<sup>m9</sup> C<sup>sus2</sup>

**B** B<sub>b</sub><sup>7 sus4</sup> A<sub>b</sub> G<sub>m</sub><sup>7 #5</sup> F#<sup>△ 6</sup>

B<sub>b</sub><sup>7 sus4</sup> A<sub>b</sub> G<sub>m</sub><sup>7 #5</sup> F#<sup>△ 6</sup>

F<sup>7 sus4</sup> E<sub>b</sub><sup>9</sup> C<sub>#</sub><sup>sus2</sup> C<sub>m</sub><sup>7 #5</sup>

**Solos**

F<sup>△</sup> G<sub>#</sub><sup>△</sup>

F<sup>△</sup> G<sub>#</sub><sup>△</sup>

G<sub>#</sub><sup>m7</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#m<sup>7</sup> E D△

10 F#m<sup>7</sup> E D△ F#m

14 G#<sup>10</sup> A△ C#m D△

18 **B** Am G#<sup>10</sup>

22 Gm A<sup>7</sup>

26 Dm D#△

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.

**Staff 1:**

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

**Staff 2:**

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

29 G<sup>#</sup>m C# A<sup>△</sup>

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

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

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

45 G A Bm

# La naine des neiges (si bémol)

B. Scherrer

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

**Staff 1:**

- Measures 1-13: Repeating eighth-note patterns. Measure 1 starts with a dynamic **A**. Measures 14-17 show harmonic changes: **F♯m**, **E/F♯**, **F♯m**, **E/F♯**, **F♯m**.
- Measures 18-21: Harmonic changes: **F♯m<sup>7</sup>**, **D△**, **E<sup>7</sup>**, **A△**.
- Measures 22-25: Harmonic changes: **D△**, **G♯<sup>0</sup>**, **A△**, **A△**.
- Measures 26-29: Harmonic changes: **D△**, **G♯<sup>0</sup>**, **C♯<sup>7</sup>**.
- Measures 30-33: Harmonic changes: **D△**, **G♯<sup>0</sup>**, **E<sup>6 sus4</sup>**, **E+**, **E**.

**Staff 2:**

- Measures 1-13: Repeating eighth-note patterns.
- Measures 14-17: Repeating eighth-note patterns.
- Measures 18-21: Repeating eighth-note patterns.
- Measures 22-25: Repeating eighth-note patterns.
- Measures 26-29: Repeating eighth-note patterns.
- Measures 30-33: Repeating eighth-note patterns.

# La revanche du triton (si bémol)

B. Scherrer

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

1 Dm<sup>9</sup> A♭△ B♭△ C△

5 Dm<sup>9</sup> A♭△ B♭△ F△

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

13 F△ A♭△ B♭△ C△

# 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

D                    A/D                    C/D                    G/D

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

D                    A/D                    C/D                    G/D

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

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

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

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

Cm⁶/F              G/F                    B♭/F

Dm/A               B♭                    G⁷/B                    C

A/C♯               Dm                    B⁷/D♭                Em

F                    D⁷/F♯                G⁷                      G♯⁹⁷

Am    A<sup>7</sup>

# Liquide (si bémol)

B. Scherrer

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

3 G $\sharp^0$  C $\sharp$  Em F $\sharp^7$  | 2 6

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

8 F $\sharp^m^9$  Am $^9$  F $\triangle$  B $\flat\triangle$

F $\sharp^m^9$  Am $^9$  F $\triangle$  B $\flat\triangle$

13 C D E F G A B $\flat$  C A/C $\sharp$

18 Bm G $\triangle$  Bm G $\triangle$  Bm G $\triangle$  Bm G $\triangle$

22 G $\sharp^0$  C $\sharp$  Em F $\sharp^7$  | 2 6

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

# 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>△

3

B<sub>b</sub>△

**B** A<sub>b</sub>△

E<sub>b</sub>△

A<sub>b</sub>△

B△

A△ A<sup>7</sup>

# Mineur/Majeur (si bémol)

B. Scherrer

Detailed description of the musical score:

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

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

# Nouveau Morceau (si bémol)

B. Scherrer

1 B<sup>7</sup>

5 C△

9 Bm F#C#△ D E<sup>7</sup>

13 Am<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> B<sup>7</sup>

17 Em<sup>7</sup> F△ D#o<sup>7</sup> C△

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

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

# 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

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

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

7 Bb△ Am<sup>7</sup> Gm<sup>7</sup> D<sup>9</sup>/F#

10 Gm<sup>7</sup> Am<sup>7</sup> Bb△ C<sup>7</sup>

# Pour Manu (si bémol)

B. Scherrer

Sheet music for Pour Manu (si bémol) by B. Scherrer. The music is written for a single melodic instrument in G major (three sharps). It consists of ten staves of music, numbered 1 through 45. The first staff starts with D△, followed by F#m7, G△, and a 3/4 time signature. The second staff continues with D△, F#m7, G△, and a 3/4 time signature. The third staff begins with Bm7, followed by D, E7, and E7. The fourth staff starts with Bm7, C#°, D, and E7. The fifth staff begins with E△, G#m7, A△, and a 3/4 time signature. The sixth staff starts with E△, G#m7, A△, and a 3/4 time signature. The seventh staff begins with C#m7, E, F#7, and F#7. The eighth staff starts with C#m7, D#°, E, and F#7. The ninth staff begins with D△, F#m7, G△, and a 3/4 time signature. The tenth staff begins with D△, F#m7, G△, and a 3/4 time signature. The eleventh staff begins with Bm7, D, E7, and E7. The twelfth staff begins with Bm7, C#°, D, and E7.

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

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

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

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

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

# 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



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

B. Scherrer

**Thème** Dm<sup>9</sup>

The musical score consists of six staves of music. Staff 1 (measures 1-4) starts in D major (Dm<sup>9</sup>) with a treble clef, 4/4 time, and a key signature of one sharp. Staff 2 (measures 5-8) starts in A♭ major (A♭△) with a treble clef, 4/4 time, and a key signature of one sharp. Staff 3 (measures 9-12) starts in G♯ major (G♯m<sup>9</sup>) with a treble clef, 4/4 time, and a key signature of two sharps. Staff 4 (measures 13-16) starts in D major (D△) with a treble clef, 4/4 time, and a key signature of one sharp. Staff 5 (measures 17-20) starts in A♭ major (A♭△) with a treble clef, 4/4 time, and a key signature of one sharp. Staff 6 (measures 21-24) starts in G♯ major (G♯m<sup>9</sup>) with a treble clef, 4/4 time, and a key signature of two sharps. Staff 7 (measures 25-28) starts in D major (D△) with a treble clef, 4/4 time, and a key signature of one sharp. The score includes measure numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31) and section labels (Thème, Solos).

**Solos**

Dm<sup>9</sup>

A♭△

G♯m<sup>9</sup>

D△

# 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 Am<sup>7</sup>, Bm<sup>7</sup>, Em<sup>7</sup>, D<sup>7</sup>, Dsus4, and D<sup>7</sup>. Measure 13 starts with a double bar line and measure 17 starts with a single bar line. Measures 17-20 form a bracketed section labeled "1". Measures 21-24 form a bracketed section labeled "2". Chords include G△, Am<sup>7</sup>, Bm<sup>7</sup>, C△, A<sup>7</sup>/C♯, D<sup>7</sup>, D♯⁰, Em<sup>7</sup>, F△, C△, Dsus4, D<sup>7</sup>, Dm<sup>7</sup>, A/C♯, Cm<sup>7</sup>, G/B, B♭⁶, Dm/A, G♯⁰⁷, A<sup>7</sup>, Dm/A, E⁰, E♭⁷, D<sup>7</sup>, G△, Am<sup>7</sup>, Bm<sup>7</sup>, C△, A<sup>7</sup>/C♯, D<sup>7</sup>, D♯⁰, Em<sup>7</sup>, F△, C△, Dsus4, D<sup>7</sup>.

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

B. Scherrer

**A**

F $\triangle$  Gm $^7$  Am $^7$  G#m $^7$

Gm $^7$  1 C $^7$  2 C $^7$

11 A $^7$  Dm $^7$

15 G $^7$  C $^7$

19 **A'** F $\triangle$  Gm $^7$  Am $^7$  G#m $^7$

Gm $^7$  1 C $^7$  2 C $^7$

29 A $^7$  Dm $^7$

33 G $^7$  C $^7$

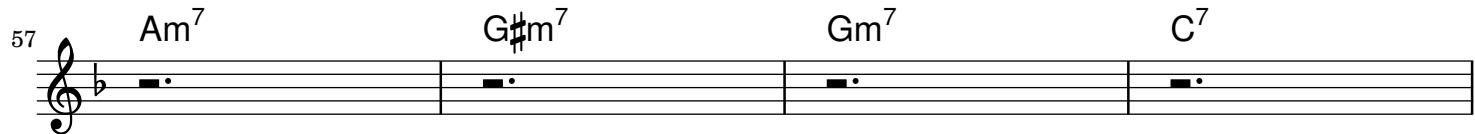
37 **B** B $\flat$  $\triangle$  Am $^7$

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

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

49 Gm $^7$  C $^7$

2



## Risas de Bolivia (si bémol)

Trad. Bolivie, Arr. B. Scherrer

**A**

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

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

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

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

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

20 Bm<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> 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 top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is si bémol major (two sharps). The time signature is 4/4 throughout. The music is divided into measures by vertical bar lines. Measure numbers are indicated on the left side of each staff. Chord symbols are placed above the notes, and some measure endings are marked with small numbers (e.g., 3, 1, 2). The vocal parts are labeled N.C. (None) and A.

Measure 1: N.C. 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

# Saint Thomas 5/8 (si bémol)

Sonny Rollins, Arr. BS

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

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

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

13 Em<sup>7</sup> A<sup>7</sup> D<sup>6</sup> D<sup>7</sup>/F# G<sup>6</sup> G#<sup>o</sup> A<sup>7</sup>

# Samba Calor-é-a (si bémol)

B. Scherrer

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

# 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△ F△ Cm Bb△⁹ Bb Bbm△ Bbm⁷ Am⁷ Am⁶ D⁰ D⁰⁷ Gm⁷ C+ F△ Cm Bb△⁹ Bb Bbm△ Bbm⁷ Dm⁷ G⁷ Bb△ 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△. Measures 21 through 24 show another sequence: Am⁹, Gm⁹, Am⁹, and Gm⁹. Measures 25 through 28 show a sequence: Am⁹, Gm⁹, Am⁹, and Gm⁹. Measures 29 through 32 show a sequence: Am⁹, Gm⁹, Am⁹, and Gm⁹. Measures 33 through 36 show a sequence: C, F♯△, C♯, and G♯⁷. Measures 37 through 40 show a sequence: 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♯ G♯⁷

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 $\triangle$

69

Dm $^7$

Gm $^7$

D $\triangle$

G $\triangle$

## 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♯△