

Agent 000 (mi bémol)

B. Scherrer

Am⁹

5 B \flat \triangle Am⁹

9 Dm⁷ D \sharp ⁰ E⁷ \flat ⁹ F \triangle

13 C \triangle B \flat \triangle Am⁹

Balade (partie 2) (mi bémol)

B. Scherrer

1. C#m¹¹ E^Δ

5. A^Δ₉ C#m¹¹ 1. 2.

17. C#m¹¹ F#m⁷

21. F#m⁷/D# C#m¹¹

25. B⁷ A^Δ F#m⁹ F#m⁷

29. C#sus⁴ C#m⁷ F#⁷ F#m⁷

33. C#sus⁴ C#m⁷ F#⁷ F#m⁷

Blues (mi bémol)

B. Scherrer

12/8

5

9

A⁷

D⁷

A⁷

E⁷

D⁷

A⁷

E⁷

Boléro malgré lui (mi bémol)

B. Scherrer

1 A^{sus2} A^{sus2} A^{sus2} $E^7 b9$

5 A^{sus2} A^{sus2} A^{sus2} A^{sus2}

9 A^{sus2} A^{sus2} A^{sus2} $E^7 b9$

13 $F\#m^7$ $C\#^7/F$ A^{sus2}/E $B^7/D\#$

17 A^{sus2} A^{sus2} A^{sus2} A^{sus2}

21 $F\#m^7$ $C\#^7/F$ A^{sus2}/E $B^7/D\#$

25 D^Δ A^Δ D^Δ

31 $A^\#\Delta$ C^6 $C^\#\emptyset$ Em^7/D $D^\#\Delta$

Bolerototo (mi bémol)

B. Scherrer

9

21

29

37

Chords: A^7 , G^Δ , A^7 , D^Δ , A^7 , C^Δ , C^7 , F^Δ , E_b^Δ , B_b^Δ , E_b^Δ , F^\sharp^Δ , E^Δ , E^7

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

B. Scherrer

A

1 C Δ B \flat Δ

5 C Δ B \flat Δ

9 Dm⁷ F Δ

13 Dm⁷ F Δ

B

17 C \sharp ⁰ Dm⁷

21 E \flat Δ E \flat Δ

ça swingue à Caracas! (mi bémol)

B. Scherrer

A

1 A⁷ D⁷ G⁷ C⁷ A⁷ D⁷ G⁷ C⁷

5 E⁷ A⁷ D⁷ G⁷ C⁷ F⁷ B^{b7} A⁷ #5

A

9 A⁷ D⁷ G⁷ C⁷ A⁷ D⁷ G⁷ C⁷

13 E⁷ A⁷ D⁷ G⁷ C⁷ F⁷ B^{b7} A⁷ #5

B

17 D⁷ G⁷ C⁷ F⁷ D⁷ G⁷ C⁷ F⁷

21 A⁷ D⁷ G⁷ C⁷ F⁷ B^{b7} A⁷

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

H. Purcell (arr. BS)

Intro

Am Dm/A G/B C A⁷#⁵ D/F# E⁷/G# Am

9 E^{sus}₄ C/E B/D# B^b/D E⁷/D A/C# B^o/D E⁷

A

17 Am F/A B^o/A E⁷/G#

What power are you who from be -

21 Am A⁷/G Dm/F D#^{o7} E D#^{o7}/E

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

27 Em E⁷/D A⁷/C# E⁷/B Am A+

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

B

33 B^o A⁷ D⁷ G#^{o7}

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

37 A⁷ B^bΔ A⁷ G#^{o7} A A⁷#⁵

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

C

43 D G/B C A^{o7}

I can scar - cely move or draw my

47 Gm B^{o7} Am E Am B⁷

breath can scar - cely move or draw my breath Let

D

53 C#^o D^{o7} E⁷/D A⁷/C# Am/C G/B F/A

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

59 G#^{o7} F#^o E⁷ Am

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

Chasse à l'homme (mi bémol)

B. Scherrer

A Bm⁷ C#m⁷/B D^Δ/B E⁷/B

9 Bm⁷ C#+/B D^Δ/B F^Δ#5/B

B (Swing)

17 Em⁷ A⁷ D^Δ

21 Dm⁷ G⁷ C^Δ

25 Cm⁷ F⁷ C#m⁷ F⁷

29 Cm⁷ F⁷ 1. B_b^Δ B⁷#5 2. B_b^Δ F⁷#5

Basse

Bm⁷ C#m⁷/B D^Δ/B E⁷/B

9 Bm⁷ C#+/B D^Δ/B F^Δ#5/B

Cinq à sept (mi bémol)

B. Scherrer

A Am⁷ G⁷/B C^Δ Dm⁷ Am⁷ G⁷/B C^Δ Dm⁷

5 Am⁷ G⁷/B C^Δ C^{#o7} Dm⁷ Em⁷ F^Δ G⁷

9 Dm⁷ Em⁷ F^Δ G⁷ Dm⁷ Em⁷ F^Δ G⁷

13 Dm⁷ Em⁷ F^Δ G^{#o7} Am⁷ G⁷/B C^Δ Dm⁷

B

17 Cm⁷ Dm⁷ E_b^Δ F⁷ Cm⁷ Dm⁷ E_b^Δ F⁷

21 Cm⁷ Dm⁷ E_b^Δ E^{o7} Fm⁷ Gm⁷ A_b^Δ B_b⁷

25 Fm⁷ Gm⁷ A_b^Δ B_b⁷ Fm⁷ Gm⁷ A_b^Δ B_b⁷

29 Fm⁷ Gm⁷ A_b^Δ G^{#o7} Am⁷ G⁷/B C^Δ Dm⁷

Cool modulations (mi bémol)

B. Scherrer

1
F#m⁹

5
D Δ ⁹ F#m⁹

10

13
C#m⁹

17
Em

22
F#m⁹

26
C#m⁹

30
Em

34
D Δ ⁹

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

B. Scherrer

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of two main sections, A and B, each with four staves of music.

Section A: Starts at measure 1. The first staff (measures 1-4) is marked with a piano (*p*) dynamic and features a Bm⁷ chord. The second staff (measures 5-8) continues with Bm⁷ and A^Δ chords. The third staff (measures 9-12) features C^Δ and G^Δ chords. The fourth staff (measures 13-16) features an F^Δ9 chord and ends with a repeat sign.

Section B: Starts at measure 17. The first staff (measures 17-20) is marked with a mezzo-forte (*mf*) dynamic and features Cm⁷ and B^bΔ chords. The second staff (measures 21-24) continues with Cm⁷ and B^bΔ chords. The third staff (measures 25-28) features C[#]Δ and G[#]Δ chords. The fourth staff (measures 29-32) features an F[#]Δ chord and ends with a repeat sign.

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 $F\#m^7$ $F\#m^\Delta/E\#$ $F\#m^7/E$ $F\#m^6/D\#$

5 $F\#m^7$ $F\#m^\Delta/E\#$ $F\#m^7/E$ $F\#m^6/D\#$

9 1. D^Δ E^7 $C\#^7/E\#$ $F\#m^7$ G^Δ

15 2. D^Δ E^7 F^Δ G^Δ $F\#^\Delta$

B G^Δ E^Δ G^Δ E^Δ

25 C^Δ G^Δ F^Δ

C $F\#m^7$ $F\#m^\Delta/E\#$ $F\#m^7/E$ $F\#m^6/D\#$

29 $F\#m^7$ $F\#m^\Delta/E\#$ $F\#m^7/E$ $F\#m^6/D\#$

33 D^Δ E^7 $C\#^7/E\#$ $F\#m^7$ F^Δ

37 D^Δ E^7 $C\#^7/E\#$ $F\#m^7$ F^Δ

Dans ta F.A.C.E. ! (mi bémol)

B. Scherrer

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of four staves of music. The first staff begins with a D^Δ chord and a melodic line. The second staff starts at measure 5 and includes a first ending (1. C#7#5) and a second ending (2. C#7#5). The third staff starts at measure 10 and features a B⁷ b⁹/D# chord. The fourth staff starts at measure 14 and includes a first ending (1. D^Δ) and a second ending (2. D^Δ), with a 4-measure rest indicated by a '4' above the staff.

Chords and markings:

- Staff 1: D^Δ, F#m⁷, A^Δ, C#m⁷
- Staff 2: D^Δ, F#m⁷, A^Δ, 1. C#7#5, 2. C#7#5
- Staff 3: D^Δ, F#m⁷, B⁷ b⁹/D#, D^Δ
- Staff 4: C#m⁷, 1. D^Δ, B⁷ b⁹/D#, E^{sus4}, 2. D^Δ, B⁷, B⁷

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

B. Scherrer

A

1 C^{Δ} B^7 $B^{\flat\Delta}$ A^7 3

5 C^{Δ} B^7 $B^{\flat\Delta}$ A^7 3

9 C^{Δ} B^7 $B^{\flat\Delta}$ A^7 3

13 C^{Δ} B^7 $B^{\flat\Delta}$ A^7 3

B

17 $E^{\flat\Delta}$ F^6 $F^{\#\circ}$ Gm

21 $E^{\flat\Delta}$ F^6 $F^{\#\circ}$ Gm

25 $E^{\flat\Delta}$ F^6 $F^{\#\circ}$ Gm

29 1. $G^{\#\circ 7} \text{ sus} 2$

33 2. $G^{\#\circ 7} \text{ sus} 2$

Descente au Klezmeristan (mi bémol)

B. Scherrer

Intro

Em/B B Em/B B

5 B⁷ b⁹ Em/B B⁷

9 D#m/A# A# D#m/A# A#

13 A#⁷ b⁹ D#m/A# A#⁷

17 Dm/A A Dm/A A

21 A⁷ b⁹ Dm/A A⁷

A

25 B^7 C^6 B^7 C^6 B^7 C^6 B^7 C^6

29 B^7 C^6 B^7 C^6 B^7 C^6 B^7 C^6

B

33 $A\#^7$ B^6 $A\#^7$ B^6 $A\#^7$ B^6 $A\#^7$ B^6

37 $A\#^7$ B^6 $A\#^7$ B^6 $A\#^7$ B^6 $A\#^7$ B^6

C

41 A^7 $B\flat^6$ A^7 $B\flat^6$ A^7 $B\flat^6$ A^7 $B\flat^6$

45 A^7 $B\flat^6$ A^7 $B\flat^6$ A^7 $B\flat^6$ A^7 $B\flat^6$

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

B. Scherrer

A A^{sus2} F^{sus2} D^{sus2} C^{6 sus2}

5 A^{sus2} F^{#7 sus2} D^{sus2} B^{sus2}

9 C^{#m9} Bm⁹

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

B F^{7 sus4} E^b Dm^{7 #5} C^{#Δ6}

21 F^{7 sus4} E^b Dm^{7 #5} C^{#Δ6}

25 C^{7 sus4} B^{b9} G^{#sus2} Gm^{7 #5}

Solos

29 C^Δ D^{#Δ}

37 C^Δ D^{#Δ}

45 D^{#m7} C^{#Δ}

C A^{sus2} F^{sus2} D^{sus2} C^{6 sus2}

53 A^{sus2} F^{#7 sus2} D^{sus2} B^{sus2}

55

Emotion du petit bonhomme (mi bémol)

B. Scherrer

A F#m⁹ A^Δ E^Δ B⁹

5 F#m⁹ A^Δ E^Δ B⁹

9 Bm⁹ G#⁰ F#m⁹ Fm^{#5}

13 B⁷ B⁷#5 D#⁷ A⁷#5

B 15 D^Δ E⁹ Fm^{#5} F#m⁹

21 G^Δ C#⁷#5

Ete 2001 (mi bémol)

B. Scherrer

A Am⁹ Dm⁷ F^Δ D^{#07}

5 E⁷ F^Δ Dm⁷ E⁷

B A^Δ D^Δ F^{#m7} E⁷

12 D^{#0} D^Δ C^{#m7} D^Δ B⁰⁷ C^{#m7} D^Δ B⁰⁷

C C^Δ F^Δ Fm⁷ B^{b7}

20 C⁷ E⁷ D F^{#m} C^{#/F}

D A^Δ D^Δ F^{#m7} E⁷

28 F^Δ Dm⁷ E⁷ F^Δ Dm⁷ E⁷

30 F^Δ Dm⁷ E⁷ Am⁹

Joie & bonheur (mi bémol)

B. Scherrer

5 A Am⁷

5 F#m F A

10 Dm G⁷ C[△] F[△]

14 Dm D#m^{6 b5} E⁷

18 Dm G⁷ C[△] F[△]

22 B⁷ B⁷ #5 E⁷

26 A Am⁷

30 F#m F A

Basse A Am⁷ F#m F A

1. 2.

Kronembourg-Virus Valse (mi bémol)

B. Scherrer

A C#m⁷ B A^Δ

5 C#m⁷ B A^Δ

9 C#m D#⁰ E^Δ G#m

13 A^Δ 1. 2.

B 18 Em D#⁰

22 Dm E⁷

26 Am A#^Δ

30 E⁷

La demoiselle de Montréal (mi bémol)

Bruno Scherrer

A Bm⁷ E⁷ A^Δ

5 Bm⁷ E⁷ A^Δ

9 C^{#0} F^{#7} Bm⁷ Dm

B A F⁶ G⁶ A F⁶ G⁶

13

C Dm⁷ G⁷ C^Δ F^Δ

19 Dm⁷ G⁷ C^Δ F^Δ

23 B⁰ E⁷ Am⁷ A⁷

27 Dm⁷ G⁷ C^Δ F^Δ

31 B⁰ E⁷

A' Bm⁷ E⁷ A^Δ

35 Bm⁷ E⁷ A^Δ

39 Bm⁷ E⁷ A^Δ

43 C^{#0} F^{#7} Bm⁷

47 B⁰ B^{b7} A^Δ A^Δ

51 B⁰ B^{b7} A^Δ

La laïcité, c'est ça ! (mi bémol)

B. Scherrer

D E E[°] F[♯]m

5 D E E[°] F[♯]m

9 D D[°] E E[°]

13 F[♯]m F[♯]/A[♯] Bm

17 Em/F[×] Bm/F[♯] C[♯]⁷/E[♯] Em

21 Em/F[×] Bm/F[♯] C[♯]⁷/E[♯] F[♯]^{sus4} F[♯]

25 D[♯]m G[♯] D[♯]m G[♯]

La naine des neiges (mi bémol)

B. Scherrer

A

6

10 C#m B/C# C#m B/C# C#m

14 **B** C#m⁷ A^Δ B⁷ E^Δ

18 C#m⁷ A^Δ B⁷ E^Δ

22 A^Δ D#⁰ E^Δ E^Δ

26 ^{1.} A^Δ D#⁰ G#⁷

30 ^{2.} A^Δ D#⁰ B^{6 sus4} B⁺ B

La revanche du triton (mi bémol)

B. Scherrer

Am⁹ Eb^Δ F^Δ G^Δ

5 Am⁹ Eb^Δ F^Δ C^Δ

9 Em Em^Δ/Eb Em⁷/D Em⁶/C#

13 C^Δ Eb^Δ F^Δ G^Δ

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of 15 measures, divided into three systems of four measures each. The upper voice (treble clef) contains a melodic line with eighth and quarter notes, while the lower voice (treble clef) provides a harmonic accompaniment with chords and some eighth-note patterns. Chords are indicated by letters with superscripts and symbols above the staff.

La révolte (mi bémol)

Sébastien Faure (arrangement B. Scherrer)

The musical score is written in 4/4 time and consists of nine staves. The key signature is one flat (B-flat). The score includes various chords and melodic lines with triplets and slurs.

Chords and markings for each staff:

- Staff 1: Dm^9 , E° , F^6 , Gm^7 , A^7
- Staff 2: Bb^Δ , C^6 , $A^7/C\#$, $Dm^{6\ 9}$
- Staff 3: C^7 , $A^{7\ b9}/C\#$, $A^7/C\#$, Dm^7
- Staff 4: Bb^Δ , A^7 , Bb^Δ , $A+$
- Staff 5: D^Δ , $D\#^\circ$, Em^7 , A^7
- Staff 6: Em^7 , G^Δ , A^7 , $A+$
- Staff 7: D^Δ , $D\#^\circ$, Em^7 , A^7/G , G
- Staff 8: $C\#^7$, D^Δ , A^7 , D^Δ

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 fléchir
Sous le joug qui courba nos pères
Car nous voulons nous affranchir
de ceux qui causent nos misères

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

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)

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

(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)

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

(Refrain)

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

1 A Δ C \sharp m⁷ F \sharp Δ F \sharp ⁷

5 Bm⁷ E⁷ A Δ A⁷

9 D Δ D \sharp ^{o7} A/E C \sharp ⁷/F

13 F \sharp m⁷ B⁷/D \sharp Bm⁹ E+

17 A Δ C \sharp m⁷ F \sharp Δ F \sharp ⁷

21 Bm⁷ F \sharp ⁷/A \sharp D Δ ⁹ Dm

25 A C \sharp +/F F \sharp m B⁷/D \sharp

29 Bm⁹ E+ A Δ ⁹

Le Marché Turc (mi bémol)

Raoul Petite (Têt de Kran, 1995) / Mozart

The musical score is written in 4/4 time and consists of four staves of music. The key signature is one flat (B-flat major / F minor). The first staff (measures 1-4) features chords Fm, Fm, Fm, and Am. The second staff (measures 5-8) features chords Em, Em, Em, and D (with first and second endings). The third staff (measures 9-12) features chords Bb, G#, Bb, and G#. The fourth staff (measures 13-16) features chords Gm, E, Gm, and E (with first and second endings). The piece concludes with a final chord of E.

Le meilleur est à venir (mi bémol)

B. Scherrer

A Dm⁹ F^{6 10} G⁹ C⁷

5 Dm⁹ F^{6 10} G⁹ B^bΔ

9 Dm⁹ F^{6 10} G⁹ C⁷

13 Dm⁹ F^{6 10} G⁹ B^bΔ

B

17 C G/B Gm/B^b A⁷

21 Gm⁷ F^{6 10} A⁷/E A⁷

25 B^b A⁷ #5 G^{#o} A⁷

29 Gm⁷ F^{6 10} A⁷/E D[#]Δ^{b5}

C (contre-chant)

35 Dm⁹ F^{6 10} G⁹ C⁷

39 Dm⁹ F^{6 10} G⁹ B^bΔ

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

B. Scherrer

1 A E/A G/A D/A

5 Dm/A A B/A E⁷/A E⁷

9 A E/A G/A D/A

13 Dm/A A B/A E⁷

17 C B^b/C F/C G^{#b5}/C

21 Gm⁶/C D/C F/C G⁷/C

25 C B^b/C F/C G^{#b5}/C

29 Gm⁶/C D/C F/C

33 Am/E F D⁷/F[#] G

37 E/G[#] Am F^{#7}/A^b Bm

41 C A⁷/C[#] D⁷ D^{#07}

45 Em E⁷

Liquide (mi bémol)

B. Scherrer

A

1 F#m D^Δ F#m D^Δ

3 D#⁹ G# Bm C#⁷

5

8 F#m D^Δ F#m D^Δ F#m D^Δ

B

11 C#m⁹ Em⁹ C^Δ F^Δ

15 C#m⁹ Em⁹ C^Δ F^Δ

19 G A B

Marche (mi bémol)

B. Scherrer

A A E/A D/A E/A A

7 F#m E/F# D/F# A/F#

11 Am/F G/F F Δ G/F

15 C Δ

19 B \flat Δ

23 F Δ

B E \flat Δ

57 B \flat Δ

61 E \flat Δ

65 F \sharp Δ

69 E Δ E 7

Mardi, prison de la santé (mi bémol)

B. Scherrer

swing

A Am¹³ E⁷ #5 Am¹³ D⁷

5 Am¹³ E⁷ #5 N.C. N.C.

B

9 B⁰ E⁷ Am¹³

13 B⁰ B^{b7} B^{bΔ}

A

17 Am¹³ E⁷ #5 Am¹³ D⁷

21 Am¹³ E⁷ #5 N.C. N.C.

Detailed description of the musical score: The score is written in treble clef with a 4/4 time signature. It consists of six staves of music. The first staff (measures 1-4) is marked with a boxed 'A' and contains chords Am¹³, E⁷ #5, Am¹³, and D⁷. The second staff (measures 5-8) contains Am¹³, E⁷ #5, N.C., and N.C. with a triplet of eighth notes in the final measure. The third staff (measures 9-12) is marked with a boxed 'B' and contains chords B⁰, E⁷, and Am¹³. The fourth staff (measures 13-16) contains B⁰, B^{b7}, and B^{bΔ}. The fifth staff (measures 17-20) is marked with a boxed 'A' and contains Am¹³, E⁷ #5, Am¹³, and D⁷. The sixth staff (measures 21-24) contains Am¹³, E⁷ #5, N.C., and N.C. with a triplet of eighth notes in the final measure. The music features a consistent eighth-note melodic line with various articulation marks such as accents, slurs, and breath marks.

Mineur/Majeur (mi bémol)

B. Scherrer

Am⁷ G[#]m⁷ G⁶ sus⁴ F[#]⁰

5 F^Δ D[#]⁰7 E⁺ E⁷

9 F^Δ A^Δ9 F^Δ A

13 B^bΔ B⁰7 E⁷

17 A^Δ9 E⁷/G[#] G^{sus}2

20 D/F[#] F⁶ sus⁴ F⁺ E⁶ E⁷ A

Moerci Doerien (mi bémol)

B. Scherrer

Theme

Am⁷ Am^{6/9}/C Am⁷ Am^{6/9}/C Am⁷ Am^{6/9}/C Am⁷ Am^{6/9}/C Am⁷ Am^{6/9}/C

Am⁷ Am^{6/9}/C Am⁷ Am^{6/9}/C Am⁷ Am^{6/9}/C Am⁷ Am^{6/9}/C Am⁷ Am^{6/9}/C

Cm⁷ Cm^{6/9}/D# Cm⁷ Cm^{6/9}/D# Cm⁷ Cm^{6/9}/D# Cm⁷ Cm^{6/9}/D# Cm⁷ Cm^{6/9}/D#

Am⁷ Am^{6/9}/C Am⁷ Am^{6/9}/C Am⁷ Am^{6/9}/C Am⁷ Am^{6/9}/C Am⁷ Am^{6/9}/C

F#⁺ F⁺ E⁺ Eb⁺ Am⁷ Am^{6/9}/C Am⁷ Am^{6/9}/C

Pont/Solos

Am⁷

Cm⁷

D#m⁷

F#m⁷

Nouveau Morceau (mi bémol)

B. Scherrer

5

9

13

17

21

25

Chords: $F\#^7$, G^Δ , $F\#m$, $C\#/G\#$, A , B^7 , Em^7 , B^7 , Em^7 , $F\#^7$, Bm^7 , C^Δ , $A\#^{o7}$, G^Δ , Em^7 , $F\#^7$, Em^7 , $F\#m^7$, F^Δ , $D\#^\Delta$, $C\#^\Delta$, F^Δ

Oblivion (mi bémol)

A. Piazzola, arr. B. Scherrer

A1 Em Em^Δ Em⁷ Em^Δ

A2 Em Em^Δ Em⁷ Em⁶

Am⁷ D⁷ G^Δ C^Δ F[♯]^o B⁷

Em Em^Δ Em⁷ Em⁶

B^o E⁷ Am⁷

F[♯]^o B⁷ Em Em/D

F[♯]⁷/C[♯] B⁷ Em

B Am⁷ D⁷ G^Δ C^Δ

^{1.} F[♯]^o B⁷ Em Em^Δ E⁷

^{2.} F[♯]⁷ B⁷ Em Em^Δ Em⁷ Em^Δ

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

Trad. stade de foot manif / Arr. B Scherrer

N.C. A Δ Bm⁷ C#m⁷ C#[°] F#⁷

On est là, on est là, même si

5 Bm⁷ F#⁷ Bm⁷ E⁷

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

9 D Δ Dm⁷/F A/E D#[°]

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

D Δ C#m⁷ Bm⁷ B \flat ⁷

13 Ma - cron n'veut pas, nous on est là

Opération Nikea (pour Pascal) (mi bémol)

B. Scherrer

A Am Am^Δ Am⁷ Am⁶ Am^{b6} Am Dm⁷/A E⁷/A

5 Am Am^Δ Am⁷ Am⁶ Am^{b6} Am Dm⁷/A E⁷/A

9 F^Δ F^{♯0} G^Δ E⁷/G[♯] Am G/B C^Δ C^{♯0}

13 1. Dm⁷ D^{♯07} E⁷ 2. Dm⁷ E⁷ F^Δ E⁷/G[♯] Am Am^Δ Am⁷ Am⁶

B 19 Gm Gm^Δ/F[♯] Gm⁷/F E⁰ E^{bΔ} D⁷ Cm⁷ D⁷

23 Gm Gm^Δ/F[♯] Gm⁷/F E⁰ E^{bΔ} D⁷ Cm⁷

C 27 B^{bΔ6} A^{7 sus4}

31 G/B Cm⁷

35 C^{♯07} D⁷

39 E^{bΔ} E⁷

A' 43 Am Am^Δ Am⁷ Am⁶ Am^{b6} Am Dm⁷ E⁷

47 Am Am^Δ Am⁷ Am⁶ Am^{b6} Am Dm⁷ E⁷

51 F^Δ F^{#°} G^Δ E⁷/G[#] Am G/B C^Δ C^{#°}



55 Dm⁷ E⁷ F^Δ E⁷/G[#] Am



Ou-dé-a, Casse-toi-d'là ! (mi bémol)

B. Scherrer

Basse sur A

Musical staff 1 (Bass clef): $F\#m^7$ D^Δ Bm^7 $F\#m^7$ D^Δ Bm^7

Musical staff 2 (Bass clef): F^Δ $G\#m^7/F\#$ $A\#m^7/F\#$ $B^\Delta/F\#$ $C^\#\text{sus}4$ $C^\#7$

Musical staff 3 (Treble clef): **A** $F\#m^7$ D^Δ Bm^7

Musical staff 4 (Treble clef): $F\#m^7$ D^Δ Bm^7

Musical staff 5 (Treble clef): F^Δ $G\#m^7/F\#$ $A\#m^7/F\#$ $B^\Delta/F\#$

Musical staff 6 (Treble clef): $C^\#\text{sus}4$ $C^\#7$ 1 2

Musical staff 7 (Treble clef): **B** $D^\#7$ $G\#m^7$ $C^\#\text{sus}4$ $C^\#7$ F^Δ

Musical staff 8 (Treble clef): $D^\#7$ $G\#m^7$ $C^\#\text{sus}4$ $C^\#7$ F^Δ

Musical staff 9 (Treble clef): $A^\#7$ $D^\#m^7$ $G^\#7$

Musical staff 10 (Treble clef): $C^\#\text{sus}4$ $C^\#7$ (triplets)

Perdre son temps (mi bémol)

B. Scherrer

4/4

1
5
9
13
17
21

7/8

25
29
33
37
41
45

3/4

49

Chords: A^{sus4} , $B\flat^{\Delta}$, C^6 , $B\flat^{\Delta}$, Dm^7 , Em^7 , F^{Δ} , G , $G\sharp^{o7}$, F^{Δ} , $F\sharp^o$, G^6 , $G\sharp^{o7}$, A^{sus4} , $B\flat^{\Delta}$, C^6 , $B\flat^{\Delta}$, F^{Δ} , $F\sharp^o$, G^6 , $G\sharp^{o7}$, A^{sus4} , $B\flat^{\Delta}$, C^6 , $B\flat^{\Delta}$, F^{Δ} , $F\sharp^o$, G^6 , $G\sharp^{o7}$, Am^7 , $B\flat^{\Delta}$, F^{Δ} , $E^7\flat_9$, A^{sus4} , $B\flat^{\Delta}$, C^6 , $B\flat^{\Delta}$, F^{Δ} , $F\sharp^o$, G^6 , $G\sharp^{o7}$, Am^7 , $B\flat^{\Delta}$, F^{Δ} , $E^7\flat_9$, A^{sus4} , $B\flat^{\Delta}$, C^6 , $B\flat^{\Delta}$, F^{Δ} , $F\sharp^o$, G^6 , $G\sharp^{o7}$, Am^7 , $B\flat^{\Delta}$, F^{Δ} , $E^7\flat_9$

53 A^{sus4} B \flat Δ C⁶ Dm⁷

57 Em⁷ F Δ G G \sharp ^{o7}

61 A^{sus4} B \flat Δ C⁶ B \flat Δ

65 F Δ F \sharp ^o G⁶ G \sharp ^{o7}

69 Am⁷ B \flat Δ F Δ E⁷ \flat ⁹

Detailed description: This musical score is for guitar, written in a key with one flat (B-flat major or D minor). It consists of five staves of music. The first staff (measures 53-56) features chords A^{sus4}, B \flat Δ , C⁶, and Dm⁷. The second staff (measures 57-60) features Em⁷, F Δ , G, and G \sharp ^{o7}. The third staff (measures 61-64) features A^{sus4}, B \flat Δ , C⁶, and B \flat Δ . The fourth staff (measures 65-68) features F Δ , F \sharp ^o, G⁶, and G \sharp ^{o7}. The fifth staff (measures 69-72) features Am⁷, B \flat Δ , F Δ , and E⁷ \flat ⁹. The score includes various rhythmic patterns, including triplets and sixteenth-note runs, and ends with a double bar line.

Planète Ça tourne (mi bémol)

B. Scherrer

A

Bm⁹ D^Δ E⁷ Bm⁹ D^Δ E⁷

7

Bm⁹ D^Δ E⁷ Bm⁹ D^Δ E⁷

B

B^Δ G[#]m⁷ F[#]7 B^Δ G[#]m⁷ F[#]7

19

B^Δ G[#]m⁷ F[#]7 B^Δ B^Δ

C

E^bΔ Cm⁷ B^b7 E^bΔ Cm⁷ B^b7

30

E^bΔ Cm⁷ B^b7 E^bΔ E^bΔ

Ponyonoke dans le château sur la falaise (mi bémol)

B. Scherrer

A F Δ G⁶ F Δ G⁶

5 F Δ G⁶ C Δ F Δ

B Cm⁷ E \flat Δ F⁷ sus4 Gm⁷

13 G \sharp Δ

C D \sharp m⁷ E \sharp m⁷ D \sharp m⁷ E \sharp m⁷

21 B Δ

A A B A A B C C

Pour Juliette (partie II) (mi bémol)

B. Scherrer

1 C Δ Dm⁷ Em⁷ Dm⁷

4 C Δ Dm⁷ Em⁷ Dm⁷

7 F Δ Em⁷ Dm⁷ A⁹/C \sharp

10 Dm⁷ Em⁷ F Δ G⁷

Pour Manu (mi bémol)

B. Scherrer

1 A[△] C#m⁷ D[△]

5 A[△] C#m⁷ D[△]

9 F#m⁷ A B⁷ B⁷

13 F#m⁷ G#⁰ A B⁷

17 B[△] D#m⁷ E[△]

21 B[△] D#m⁷ E[△]

25 G#m⁷ B C#⁷ C#⁷

29 G#m⁷ A#⁰ B C#⁷

33 A[△] C#m⁷ D[△]

37 A[△] C#m⁷ D[△]

41 F#m⁷ A B⁷ B⁷

45 F#m⁷ G#⁰ A B⁷

49 Musical staff 49: Treble clef, key signature of three sharps (F#, C#, G#). Chord C# is indicated above the first measure. The staff contains a sequence of notes: C#4 (quarter), D#4 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D#6 (quarter), E6 (quarter), F#6 (quarter), G#6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter). There are three triplet markings over the notes G#5-A5-B5, A5-B5-C#6, and G#6-A6-B6.

53 Musical staff 53: Treble clef, key signature of three sharps (F#, C#, G#). Chord C# is indicated above the first measure. The staff contains a sequence of notes: C#4 (quarter), D#4 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D#6 (quarter), E6 (quarter), F#6 (quarter), G#6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter). There are two triplet markings over the notes G#5-A5-B5 and A5-B5-C#6.

57 Musical staff 57: Treble clef, key signature of three sharps (F#, C#, G#). Chord C# is indicated above the first measure. The staff contains a sequence of notes: C#4 (quarter), D#4 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D#6 (quarter), E6 (quarter), F#6 (quarter), G#6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter). There are two triplet markings over the notes G#5-A5-B5 and A5-B5-C#6.

61 Musical staff 61: Treble clef, key signature of three sharps (F#, C#, G#). Chord C# is indicated above the first measure. The staff contains a sequence of notes: C#4 (quarter), D#4 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D#6 (quarter), E6 (quarter), F#6 (quarter), G#6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter). There are no triplet markings.

Prog-to-log 2000 (mi bémol)

B. Scherrer

Am G/A

Measures 1-2: Treble clef, 14/8 time signature. Chords: Am, G/A. Bass clef accompaniment.

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

Measures 3-5: Treble clef, 14/8 time signature. Chords: F/A, Am, G/A, F/A, Em/A. Measure 4 has a 12/8 time signature change. Measure 5 ends with a double bar line and a 14/8 time signature.

5 C Bb/C

Measures 6-7: Treble clef, 14/8 time signature. Chords: C, Bb/C. Measure 7 ends with a double bar line.

7 F/C C Bb/C F/C G/C

Measures 8-10: Treble clef, 14/8 time signature. Chords: F/C, C, Bb/C, F/C, G/C. Measure 9 has a 12/8 time signature change. Measure 10 ends with a double bar line and a 20/8 time signature.

9 Am G/A

Measures 11-12: Treble clef, 20/8 time signature. Chords: Am, G/A. Bass clef accompaniment.

F/A

Em/A

The image shows a musical score for two staves, treble and bass clef. The treble staff begins with a treble clef and contains a melody of eighth and quarter notes. The bass staff begins with a bass clef and contains a bass line of eighth and quarter notes. The first measure of the treble staff is marked with the chord 'F/A' and the first measure of the bass staff is marked with the chord 'Em/A'. The score concludes with a double bar line and repeat dots.

Provisoire (mi bémol)

B. Scherrer

A Bm⁹ C#m⁹

5 Bm⁹ C#m⁹

B G^Δ Bm⁹

13 G^Δ C^Δ

B' F^Δ F#⁰

20 F#⁷ #5

23

C B^Δ C#m⁹

32 E^Δ G^Δ

36 G#m⁹ B⁷/A

40 C#⁷ E^Δ

Quettehou Montchaton ? Saint-Vaast ? (mi bémol)

B. Scherrer

Thème

Musical notation for the 'Thème' section, measures 1-14. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes a repeat sign at the beginning, a key signature change to two sharps (F#, C#) at measure 5, and a final key signature change to one sharp (F#) at measure 14. Chord symbols include Am⁹, Eb^Δ, and D#m⁹. Measure numbers 5, 10, and 14 are indicated on the left. First and second endings are marked with '1.' and '2.' above the staff lines.

Solos

Musical notation for the 'Solos' section, measures 19-31. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes a key signature change to two sharps (F#, C#) at measure 23 and a final key signature change to three sharps (F#, C#, G#) at measure 27. Chord symbols include Am⁹, Eb^Δ, D#m⁹, and A^Δ. Measure numbers 19, 23, 27, and 31 are indicated on the left. Slashes (/) indicate repeated rhythmic patterns in measures 20-22, 24-26, and 28-30. The section concludes with a key signature change to two sharps (F#, C#) at measure 31.

Remous (mi bémol)

B. Scherrer

A Em⁷ F[#]^o

3 G^Δ Am⁷

5 B⁷ #5 C^Δ

7 C[#]^o D⁷ B⁷ #5/D[#]

9 **B** Em⁷ F[#]^o

11 G^Δ Am⁷

13 B⁷ #5 C^Δ

15 C[#]^o D⁷ B⁷ #5/D[#]

Fin

17 Em⁷

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

B. Scherrer

A D^Δ Em⁷ F[#]m⁷ G^Δ

5 E⁷/G[#] A⁷ A[#]o⁷ Bm⁷

9 C^Δ G^Δ A^{sus4} A⁷

B Am⁷ E/G[#] Gm⁷ D/F[#]

17 ^{1.} F⁶ Am/E D[#]o⁷ E⁷

21 ^{2.} F⁶ Am/E B^o B^b7 A⁷

A' D^Δ Em⁷ F[#]m⁷ G^Δ

29 E⁷/G[#] A⁷ A[#]o⁷ Bm⁷

33 C^Δ G^Δ A^{sus4} A⁷

Rendez-vous à la Cascade de la Pisse (mi bémol)

B. Scherrer

A C^Δ Dm⁷ Em⁷ D[♯]m⁷

5 Dm⁷ 1. G⁷ 2. G⁷

11 E⁷ Am⁷

15 D⁷ G⁷

A' C^Δ Dm⁷ Em⁷ D[♯]m⁷

23 Dm⁷ 1. G⁷ 2. G⁷

29 E⁷ Am⁷

33 D⁷ G⁷

B F^Δ Em⁷

41 Dm⁷ C^Δ C[♯]°

45 F^Δ Em⁷ D[♯]m⁷

49 Dm⁷ G⁷

53 C^Δ Dm⁷ C^Δ Dm⁷

Em⁷

D[#]m⁷

Dm⁷

G⁷

A musical staff with a treble clef and a key signature of one flat (Bb). The staff is divided into four measures by vertical bar lines. Each measure contains a single chord symbol above a horizontal line. The chords are: Em⁷ in the first measure, D[#]m⁷ in the second measure, Dm⁷ in the third measure, and G⁷ in the fourth measure. The notes of the chords are represented by small black squares on the staff lines.

Risas de Bolivia (mi bémol)

Trad. Bolivie, Arr. B. Scherrer

A

Bm⁷ C#m⁷/F# D[△]/B C#m⁷/F# Bm⁷ C#m⁷/F#

5 1. D[△] C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷ 2. C#m⁷/F# Bm⁷

9 G A⁷ D[△] Em⁷ F#m⁷

12 1. Bm⁷ Bm⁷ C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷ 2. C#m⁷/F# Bm⁷

16 G[△] D[△] F#m⁷ Bm⁷ G[△] D[△] F#m⁷ Bm⁷

20 F#m⁷ Bm⁷ F#m⁷ Bm⁷ F#m⁷ Bm⁷ F#m⁷ Bm⁷ F#m⁷ Bm⁷ Bm⁷

Solos

25 Bm⁹ F#m Bm⁹ F#m Bm⁷ C#m⁷/F# D[△]/B C#m⁷/F#

B

29 Bm⁷ Bm Bm[△]/A# Bm⁷/A Bm⁶/G# G[△] F#m⁷

33 1. Em D F#m/C# Em D F#m/C# Bm D F#m/C# 2. D F#m/C# Bm D F#m/C#

36 Bm G[△] G[△]/F# Em⁷ D F#m/C# Bm⁷ F#⁷/A# F#⁷ F#⁷/A#

40 1. Bm⁷ Bm⁷ D F#m/C# Bm D F#m/C# Bm 2. D F#m/C# Bm

44 G[△] G#⁰ A G#⁰ G[△] G#⁰ A G#⁰

48

G[△] F#m⁷ Em⁷ F#m⁷ G[△] F#m⁷ Em⁷ D F#m/C# Bm⁷

Rêverie (mi bémol)

B. Scherrer

5

10

14

18

22

26

30

Chords: E⁷, C^Δ, F^Δ, F[#]m⁷, G⁶, C[#]m⁷, D⁶, E⁷, C^Δ

Measure numbers: 5, 10, 14, 18, 22, 26, 30

Time signature: 4/4

Key signature: Three sharps (F#, C#, G#)

Saint Thomas 5/8 (mi bémol)

Sonny Rollins, Arr. BS

Musical notation for measures 1-4. Chords: A⁶, A⁶, A⁶, A⁶.

Measures 1-4: Treble clef, 5/8 time signature. Measure 1: Treble clef has a whole rest, bass clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4. Measure 2: Treble clef has a whole rest, bass clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4. Measure 3: Treble clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4. Measure 4: Treble clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4.

Musical notation for measures 5-8. Chords: A⁶, A⁶, A⁶, A⁶.

Measures 5-8: Treble clef, 5/8 time signature. Measure 5: Treble clef has a whole rest, bass clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4. Measure 6: Treble clef has a whole rest, bass clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4. Measure 7: Treble clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4. Measure 8: Treble clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4.

Musical notation for measures 9-12. Chords: A⁶, A⁶, C#m⁷, F#⁷.

Measures 9-12: Treble clef, 5/8 time signature. Measure 9: Treble clef has a whole rest, bass clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4. Measure 10: Treble clef has a whole rest, bass clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4. Measure 11: Treble clef has a whole rest, bass clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4. Measure 12: Treble clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4.

Musical notation for measures 13-16. Chords: Bm⁷, E⁷, A⁶, A⁷/C#, D⁶, D#^o, E⁷.

Measures 13-16: Treble clef, 5/8 time signature. Measure 13: Treble clef has a whole rest, bass clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4. Measure 14: Treble clef has a whole rest, bass clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4. Measure 15: Treble clef has a whole rest, bass clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4. Measure 16: Treble clef has a whole rest, bass clef has a quarter note G#4, quarter note A4, quarter note B4, quarter note C#5, quarter note B4, quarter note A4.

Samba Calor-é-a (mi bémol)

B. Scherrer

Am⁷ D⁷ Am⁷ D⁷

3 Am⁷ D⁷ Am⁷ D⁷

5 C#m⁷ F#⁷ C#m⁷ F#⁷

7 C#m⁷ F#⁷ F^Δ

9 A^Δ D^Δ A^Δ D^Δ

11 A^Δ D^Δ F^{Δ9} F^{Δ9}

G/A F/A

3 Em⁷/A Am⁷

Samba Lek' (mi bémol)

B. Scherrer

A Em^7 $F\#m^7$

5 Em^7 $F\#m^7$

9 F^Δ E_b^Δ

13 $D^\Delta 9$ $D^\Delta 9$

B

17 $C\#m^7$ Bm^7

21 $C\#m^7$ Bm^7

25 C^Δ B_b^Δ

29 $F^\Delta 9$ $F^\Delta 9$

Samba ni chaussettes (mi bémol)

B. Scherrer

A E D[△] E D[△]

5 E D[△] E D[△]

9 C B^{b△} C B^{b△}

13 G[#] F^{#△} G[#] F^{#△}

17 E D[△] E D[△]

B C[△] Gm F^{△9} F Fm[△] Fm⁷

25 Em⁷ Em⁶ A⁰ A⁰⁷ Dm⁷ G⁺

29 C[△] Gm F^{△9} F Fm[△] Fm⁷

33 Am⁷ D⁷ F[△] Fm⁷

Samedi matin (mi bémol)

B. Scherrer

A

1 Dm⁷ E^b^Δ Dm⁷ E^b^Δ

5 Dm⁷ E^b^Δ Dm⁷ E^b^Δ

9 Dm⁷ E^b^Δ Dm⁷ E^b^Δ

13 Dm⁷ E^b^Δ Dm⁷ E^b^Δ

17 B^b/C B^b F/A G[#] Gm D/F[#] Fm

21

B (Solo 1)

24 Dm⁷ E^b^Δ Dm⁷ E^b^Δ

C (Solo 2)

28 Em⁷ F^Δ F[#]m⁷ G^Δ

36 C^Δ C[#]m⁷ D^Δ D[#]o⁷

Satirikiki (mi bémol)

B. Scherrer

A Em⁹ Dm⁹ Em⁹ Dm⁹
mf

5 Em⁹ Dm⁹ Em⁹ Dm⁹

9 Em⁹ Dm⁹ Em⁹ Dm⁹

B C^Δ D^Δ Em⁷ G^Δ G⁶ G

13

17 Em Em/E_b Em/D C^Δ
f *mf*

A' Em⁹ Dm⁹ Em⁹ Dm⁹

21

25 Em⁹ Dm⁹ Em⁹ Dm⁹

29 Em⁹ Dm⁹ Em⁹ Dm⁹

C C^{#Δ} G[#]
f

33

37 C^{#Δ} A^{#7} D^{#7}

Sur un air de jazz (mi bémol)

B. Scherrer

Em⁹ C^Δ F⁷ Am⁹

5 Em⁹ C^Δ F⁷ C^Δ

9 E⁷ F^Δ F^{#7} B⁷ #5

13 C^Δ F^Δ Bm⁷ C^Δ

Le compte à rebours final (mi bémol)

Europe (arr. BS)

A Am⁹ Dm⁹

9 Am⁹ C^Δ

17 F^Δ G⁷ C G/B Am G

25 F^Δ G⁷ E⁷

B

33 Am⁹ F^Δ Dm⁷ G G#[°]

41 Am⁹ F^Δ Dm⁷ G G#[°]

49 Am G/B C F^Δ Am G/B C F^Δ

57 Am G/B C F^Δ E⁷

C Dm⁷ C⁷ F^Δ B^b^Δ

73 Gm⁷ C⁷ F^Δ

Valse pour Zélie (mi bémol)

B. Scherrer

A Am⁷ D⁷ Am⁷ D⁷

5 Am⁷ D⁷ Am⁷ D⁷

9 G^Δ C^Δ G^Δ C^Δ

13 G^Δ C^Δ Cm⁷ B⁷

B 33 F^Δ C^Δ F^Δ C^Δ

37 F^Δ C^Δ B^b E⁷

41 Dm⁷ E⁷ Dm⁷ E⁷

C 45 A^Δ Dm⁷ A^Δ D^Δ

49 A^Δ G^{#7} C[#] C[#]

53 F^{#m7} E D^{#0} D^Δ

57 Bm⁷ C^{#m7} D^Δ E⁷

61

Musical staff 61: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes: a dotted quarter note G4, an eighth note A4, a quarter note B4, a dotted quarter note C5, an eighth note B4, a quarter note A4, a dotted quarter note G4, an eighth note F#4, a quarter note E4, a dotted quarter note D4, an eighth note C#4, a quarter note B3, and a dotted quarter note A3. Above the staff, the chords D, AΔ, Dm7, AΔ, and DΔ are indicated. A slur connects the Dm7 chord to the AΔ chord.

69

Musical staff 69: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes: a dotted quarter note G4, an eighth note A4, a quarter note B4, a dotted quarter note C5, an eighth note B4, a quarter note A4, a dotted quarter note G4, an eighth note F#4, a quarter note E4, a dotted quarter note D4, an eighth note C#4, a quarter note B3, and a dotted quarter note A3. Above the staff, the chords Am7, Dm7, AΔ, and DΔ are indicated. A slur connects the Dm7 chord to the AΔ chord.

Without mi (mi bémol)

B. Scherrer

Am⁷ D⁷

5 Dm⁷ E⁷ Am⁹

9 C^{#7} F^{#7}

13 B⁷ E⁷

17 Am⁷ D⁷

21 Dm⁷ E⁷ Am⁹

Wuhan connect (mi bémol)

B. Scherrer

Am⁹ Am^{#5 9} Am^{6 9} Am^{#5 9}

5 Am⁹ Am^{#5 9} Am^{6 9} Am^{#5 9}

9 C^{#m 9} C^{#m^{#5 9}} C^{#m^{6 9}} C^{#m^{#5 9}}

13 C^{#m 9} C^{#m^{#5 9}} C^{#m^{6 9}} C^{#m^{#5 9}}

17 F⁹ F^{#5 9} F^{6 9} F^{#5 9}

21 F⁹ F^{#5 9} F^{6 9} F^{#5 9}

Zarbi (mi bémol)

B. Scherrer

5

Bm⁷ Dm⁷ G[#]Δ E^bΔ

Gm⁷ B^bΔ C[#]Δ G[#]Δ