

Agent 000 (si bémol)

B. Scherrer

1
5
9
13

Dm⁹

E_b[△] Dm⁹

Gm⁷ G^{#0} A^{7b9} B_b[△]

F[△] E_b[△] Dm⁹

Balade (partie 2) (si bémol)

B. Scherrer

11

5

17

21

25

29

33

Chords: $F\#m^{11}$, A^Δ , D^Δ^9 , $F\#m^{11}$, Bm^7 , $Bm^7/G\#$, $F\#m^{11}$, E^7 , D^Δ , Bm^9 , Bm^7 , $F\#\text{sus}^4$, $F\#m^7$, B^7 , Bm^7 , $F\#\text{sus}^4$, $F\#m^7$, B^7 , Bm^7

Blues (si bémol)

B. Scherrer

The image shows a musical score for a blues piece in D major (one sharp) and 12/8 time. The score consists of three staves of music. The first staff begins with a D^7 chord. The second staff starts at measure 5 and includes G^7 and D^7 chords. The third staff starts at measure 9 and includes A^7 , G^7 , D^7 , and A^7 chords. The notation includes eighth and sixteenth notes, rests, and slurs.

Boléro malgré lui (si bémol)

B. Scherrer

The musical score is written in treble clef, 3/4 time, and the key signature of one sharp (F#). The piece consists of 32 measures, divided into eight systems of four measures each. The melody is primarily composed of eighth and quarter notes, with some triplet markings. Chords are indicated above the staff, including D^{sus2}, A⁷ b⁹, Bm⁷, F#⁷/B^b, D^{sus2}/A, E⁷/G#, G^Δ, D^Δ, D#, F⁶, F#⁰, Am⁷/G, and G#.

Measures 1-4: D^{sus2}, D^{sus2}, D^{sus2}, A⁷ b⁹

Measures 5-8: D^{sus2}, D^{sus2}, D^{sus2}, D^{sus2}

Measures 9-12: D^{sus2}, D^{sus2}, D^{sus2}, A⁷ b⁹

Measures 13-16: Bm⁷, F#⁷/B^b, D^{sus2}/A, E⁷/G#

Measures 17-20: D^{sus2}, D^{sus2}, D^{sus2}, D^{sus2}

Measures 21-24: Bm⁷, F#⁷/B^b, D^{sus2}/A, E⁷/G#

Measures 25-28: G^Δ, D^Δ, G^Δ

Measures 29-32: D#, F⁶, F#⁰, Am⁷/G, G#

Bolerototo (si bémol)

B. Scherrer

9

21

29

37

Chord symbols: D^7 , C^Δ , D^7 , G^Δ , D^7 , F^Δ , F^7 , B_b^Δ , A_b^Δ , E_b^Δ , A_b^Δ , B^Δ , A^Δ , A^7

Bras cassé (si bémol)

B. Scherrer

1. D[△] G[△] B^b[△]

6 C D[△] 3 1 2

10 ^bGm⁷ C⁷ F[△] E⁷

14 Am⁷ G[#][△] C[△] 1. 2. C[#][°]

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

B. Scherrer

1 **A** F Δ Eb Δ

5 F Δ Eb Δ

9 Gm 7 Bb Δ

13 Gm 7 Bb Δ

17 **B** F $\#^0$ Gm 7

21 Ab Δ Ab Δ

ça swingue à Caracas! (si bémol)

B. Scherrer

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of six staves of music. The first staff (measures 1-4) is marked with a boxed 'A' and contains chords D⁷, G⁷, C⁷, and F⁷. The second staff (measures 5-8) contains chords A⁷, D⁷, G⁷, C⁷, F⁷, B^{b7}, E^{b7}, and D⁷ #5. The third staff (measures 9-12) is marked with a boxed 'A' and contains chords D⁷, G⁷, C⁷, F⁷, D⁷, G⁷, C⁷, and F⁷. The fourth staff (measures 13-16) contains chords A⁷, D⁷, G⁷, C⁷, F⁷, B^{b7}, E^{b7}, and D⁷ #5. The fifth staff (measures 17-20) is marked with a boxed 'B' and contains chords G⁷, C⁷, F⁷, B^{b7}, G⁷, C⁷, F⁷, and B^{b7}. The sixth staff (measures 21-24) contains chords D⁷, G⁷, C⁷, F⁷, B^{b7}, E^{b7}, and D⁷.

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

H. Purcell (arr. BS)

Intro

Dm Gm/D C/E F D⁷#⁵ G/B A⁷/C# Dm

9 A^{sus4} F/A E/G# E^b/G A⁷/G D/F# E^o/G A⁷

A

17 Dm B^b/D E^o/D A⁷/C#

What power are you who from be -

21 Dm D⁷/C Gm/B^b G#^{o7} A G#^{o7}/A

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

27 Am A⁷/G D⁷/F# A⁷/E Dm D+

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

B

33 E^o D⁷ G⁷ C#^{o7}

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

37 D⁷ E^b/A D⁷ C#^{o7} D D⁷#⁵

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

C

43 G C/E F D^{o7}

I can scar - cely move or draw my

47 Cm E^{o7} Dm A Dm E⁷

breath can scar - cely move or draw my breath Let

D

53 F#^o G^{o7} A⁷/G D⁷/F# Dm/F C/E B^b/D

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

59 C#^{o7} B^o A⁷ Dm

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

Chasse à l'homme (si bémol)

B. Scherrer

A Em⁷ F^{♯m⁷/E} G^Δ/E A⁷/E

9 Em⁷ F^{♯+ /E} G^Δ/E B^{♭Δ#5}/E

B (Swing)

17 Am⁷ D⁷ G^Δ

21 Gm⁷ C⁷ F^Δ

25 Fm⁷ B^{♭7} F^{♯m⁷} B⁷

29 Fm⁷ B^{♭7} 1. E^{♭Δ} E^{7#5} 2. E^{♭Δ} B^{7#5}

Basse

Em⁷ F^{♯m⁷/E} G^Δ/E A⁷/E

9 Em⁷ F^{♯+ /E} G^Δ/E B^{♭Δ#5}/E

Cinq à sept (si bémol)

B. Scherrer

A Dm⁷ C⁷/E F^Δ Gm⁷ Dm⁷ C⁷/E F^Δ Gm⁷

5 Dm⁷ C⁷/E F^Δ F^{#°7} Gm⁷ Am⁷ B^bΔ C⁷

9 Gm⁷ Am⁷ B^bΔ C⁷ Gm⁷ Am⁷ B^bΔ C⁷

13 Gm⁷ Am⁷ B^bΔ C^{#°7} Dm⁷ C⁷/E F^Δ Gm⁷

B

17 Fm⁷ Gm⁷ A^bΔ B^b7 Fm⁷ Gm⁷ A^bΔ B^b7

21 Fm⁷ Gm⁷ A^bΔ A^{°7} B^bm⁷ Cm⁷ D^bΔ E^b7

25 B^bm⁷ Cm⁷ D^bΔ E^b7 B^bm⁷ Cm⁷ D^bΔ E^b7

29 B^bm⁷ Cm⁷ D^bΔ C^{#°7} Dm⁷ C⁷/E F^Δ Gm⁷

Cool modulations (si bémol)

B. Scherrer

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piece consists of ten staves of music, with measure numbers 5, 10, 13, 17, 22, 26, 30, and 34 indicated at the beginning of their respective staves.

The chords and their positions are as follows:

- Staff 1: Bm^9 (measures 1-4)
- Staff 2: $G^{\Delta 9}$ (measures 5-8), Bm^9 (measures 9-12)
- Staff 3: Rest (measures 10-12)
- Staff 4: $F\#m^9$ (measures 13-16)
- Staff 5: Am (measures 17-21), including first and second endings
- Staff 6: Bm^9 (measures 22-25)
- Staff 7: $F\#m^9$ (measures 26-29)
- Staff 8: Am (measures 30-33)
- Staff 9: $G^{\Delta 9}$ (measures 34-37)

Triplet markings are present in measures 2, 3, 4, 6, 7, 8, 14, 15, 16, 23, 24, 27, 28, 31, and 32.

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

B. Scherrer

1 **A** Em⁷ D^Δ *p*

5 Em⁷ D^Δ

9 F^Δ C^Δ

13 B^bΔ⁹

17 **B** Fm⁷ E^bΔ *mf*

21 Fm⁷ E^bΔ

25 F[#]Δ C[#]Δ

29 B^Δ

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

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

Croisière sur le Styx (si bémol)

B. Scherrer

A Bm⁷ Bm[△]/A[#] Bm⁷/A Bm⁶/G[#]

5 Bm⁷ Bm[△]/A[#] Bm⁷/A Bm⁶/G[#]

9 **1.** G[△] A⁷ F^{#7}/A[#] Bm⁷ C[△]

15 **2.** G[△] A⁷ B^{b△} C[△] B[△]

21 **B** C[△] A[△] C[△] A[△]

25 F[△] C[△] B^{b△}

29 **C** Bm⁷ Bm[△]/A[#] Bm⁷/A Bm⁶/G[#]

33 Bm⁷ Bm[△]/A[#] Bm⁷/A Bm⁶/G[#]

37 G[△] A⁷ F^{#7}/A[#] Bm⁷ B^{b△}

Dans ta F.A.C.E. ! (si bémol)

B. Scherrer

Chords: G^Δ , Bm^7 , D^Δ , $F\#m^7$, $F\#^7\#5$, $E^7\flat^9/G\#$, A^{sus4} , E^7 .

Staff 1: G^Δ , Bm^7 , D^Δ , $F\#m^7$

Staff 2 (5): G^Δ , Bm^7 , D^Δ , $F\#^7\#5$ (1), $F\#^7\#5$ (2)

Staff 3 (10): G^Δ , Bm^7 , $E^7\flat^9/G\#$, G^Δ

Staff 4 (14): $F\#m^7$, G^Δ (1), $E^7\flat^9/G\#$, A^{sus4} , G^Δ (2), E^7 , E^7

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

B. Scherrer

A F^Δ E⁷ E^bΔ D⁷

5 F^Δ E⁷ E^bΔ D⁷

9 F^Δ E⁷ E^bΔ D⁷

13 F^Δ E⁷ E^bΔ D⁷

B A^bΔ B^b6 B[°] Cm

17 A^bΔ B^b6 B[°] Cm

21 A^bΔ B^b6 B[°] Cm

25 A^bΔ B^b6 B[°] Cm

29 1. C[#]7 sus2

33 2. C[#]7 sus2

Descente au Klezmeristan (si bémol)

B. Scherrer

Intro

Musical notation for the first system (measures 1-4). The key signature is one flat (B-flat), and the time signature is 5/4. The melody is written in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Am/E, E, Am/E, E.

Musical notation for the second system (measures 5-8). The key signature is one flat (B-flat), and the time signature is 5/4. The melody is written in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: E⁷ b⁹, Am/E, E⁷.

Musical notation for the third system (measures 9-12). The key signature is one flat (B-flat), and the time signature is 5/4. The melody is written in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: G#m/D#, D#, G#m/D#, D#.

Musical notation for the fourth system (measures 13-16). The key signature is one flat (B-flat), and the time signature is 5/4. The melody is written in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: D#⁷ b⁹, G#m/D#, D#⁷.

Musical notation for the fifth system (measures 17-20). The key signature is one flat (B-flat), and the time signature is 5/4. The melody is written in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Gm/D, D, Gm/D, D.

Musical notation for the sixth system (measures 21-24). The key signature is one flat (B-flat), and the time signature is 5/4. The melody is written in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: D⁷ b⁹, Gm/D, D⁷.

A

25

Chords: E⁷, F⁶, E⁷, F⁶, E⁷, F⁶, E⁷, F⁶

29

Chords: E⁷, F⁶, E⁷, F⁶, E⁷, F⁶, E⁷, F⁶

B

33

Chords: D^{#7}, E⁶, D^{#7}, E⁶, D^{#7}, E⁶, D^{#7}, E⁶

37

Chords: D^{#7}, E⁶, D^{#7}, E⁶, D^{#7}, E⁶, D^{#7}, E⁶

C

41

Chords: D⁷, E^{b6}, D⁷, E^{b6}, D⁷, E^{b6}, D⁷, E^{b6}

45

Chords: D⁷, E^{b6}, D⁷, E^{b6}, D⁷, E^{b6}, D⁷, E^{b6}

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

B. Scherrer

The musical score is written in G major (one sharp) and 4/4 time. It consists of ten staves of music. The first staff (measures 1-4) is marked with a box 'A' and contains chords D^{sus2}, B^bsus2, G^{sus2}, and F⁶ sus2. The second staff (measures 5-8) contains D^{sus2}, B⁷ sus2, G^{sus2}, and E^{sus2}. The third staff (measures 9-12) contains F[#]m⁹ and Em⁹. The fourth staff (measures 13-16) contains F[#]m⁹ and C^{sus2}. The fifth staff (measures 17-20) is marked with a box 'B' and contains B^b7 sus4, A^b, Gm⁷ #5, and F[#]△⁶. The sixth staff (measures 21-24) contains B^b7 sus4, A^b, Gm⁷ #5, and F[#]△⁶. The seventh staff (measures 25-28) contains F⁷ sus4, E^b9, C[#]sus2, and Cm⁷ #5. The eighth staff (measures 29-36) is marked 'Solos' and contains F[△] and G[#]△. The ninth staff (measures 37-44) contains F[△] and G[#]△. The tenth staff (measures 45-52) contains G[#]m⁷ and F[#]△. The eleventh staff (measures 53-56) is marked with a box 'C' and contains D^{sus2}, B^bsus2, G^{sus2}, and F⁶ sus2. The twelfth staff (measures 57-60) contains D^{sus2}, B⁷ sus2, G^{sus2}, and E^{sus2}. Triplet markings (3) are present under the notes in the final two staves.

Emotion du petit bonhomme (si bémol)

B. Scherrer

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. It consists of six staves of music, with measure numbers 1, 5, 9, 13, 17, and 21 indicated at the beginning of each staff. The score includes various chords and melodic lines with slurs and accents.

Staff 1 (Measures 1-4): Chords: Bm⁹, D^Δ, A^Δ, E⁹. Measure 1 starts with a boxed 'A'.

Staff 2 (Measures 5-8): Chords: Bm⁹, D^Δ, A^Δ, E⁹.

Staff 3 (Measures 9-12): Chords: Em⁹, C^{#0}, Bm⁹, Bbm^{#5}.

Staff 4 (Measures 13-16): Chords: E⁷, E^{7#5}, G^{#7}, D^{7#5}. Measure 16 ends with a double bar line and a repeat sign.

Staff 5 (Measures 17-20): Chords: G^Δ, A⁹, Bbm^{#5}, Bm⁹. Measure 17 starts with a boxed 'B'.

Staff 6 (Measures 21-24): Chords: C^Δ, F^{#7#5}.

Ete 2001 (si bémol)

B. Scherrer

A Dm⁹ Gm⁷ B^bΔ G^{#o7}

5 A⁷ B^bΔ Gm⁷ A⁷

B D^Δ G^Δ Bm⁷ A⁷

12 G^{#o} G^Δ 1. F^{#m7} G^Δ E^{o7} 2. F^{#m7} G^Δ E^{o7}

C F^Δ B^bΔ B^bm⁷ E^{b7}

20 F⁷ A⁷ G Bm F^{#/B^b}

D D^Δ G^Δ Bm⁷ A⁷

28 B^bΔ Gm⁷ A⁷ B^bΔ Gm⁷ A⁷

30 B^bΔ Gm⁷ A⁷ Dm⁹

Joie & bonheur (si bémol)

B. Scherrer

1. D Dm⁷

5. Bm B \flat D 4 1. 2.

10. Gm C⁷ F Δ B \flat Δ

14. Gm G \sharp m⁶ b⁵ A⁷

18. Gm C⁷ F Δ B \flat Δ

22. E⁷ E⁷ \sharp 5 A⁷

26. D Dm⁷

30. Bm B \flat D

Basse D Dm⁷ Bm B \flat D 1. 2.

Kronembourg-Virus Valse (si bémol)

B. Scherrer

The musical score is written in 5/4 time and consists of 34 measures. The key signature is one flat (B-flat). The score is divided into two sections, A and B.

Section A: Measures 1-13. Chords: F#m⁷, E, D[△], F#m⁷, E, D[△], F#m, G#⁰, A[△], C#m, D[△].

Section B: Measures 14-34. Chords: Am, G#⁰, Gm, A⁷, Dm, D#[△], A⁷.

The score includes a first and second ending for measures 14-17. The first ending leads back to the beginning of the piece, and the second ending leads to the end of the piece.

La demoiselle de Montréal (si bémol)

Bruno Scherrer

A Em⁷ A⁷ D^Δ

5 Em⁷ A⁷ D^Δ

9 F[#][∅] B⁷ Em⁷ Gm

B D B^b⁶ C⁶ D B^b⁶ C⁶

13

C Gm⁷ C⁷ F^Δ B^b^Δ

19

23 E[∅] A⁷ Dm⁷ D⁷

27 Gm⁷ C⁷ F^Δ B^b^Δ

31 E[∅] A⁷

A' Em⁷ A⁷ D^Δ

35

39 Em⁷ A⁷ D^Δ

43 F[#][∅] B⁷ Em⁷

47 E[∅] E^b⁷ D^Δ D^Δ

51 E[∅] E^b⁷ D^Δ

La laïcité, c'est ça ! (si bémol)

B. Scherrer

1 G A A#° Bm

5 G A A#° Bm

9 G G#° A A#°

13 Bm B/D# Em

17 Am/B# Em/B F#7/A# Am

21 Am/B# Em/B F#7/A# B^{sus4} B

25 G#m C# G#m C#

29 **G#m** **C#** **A[△]**

33 **Fm** **E^b/G** **A^b** **B^b**

37 **Fm** **E^b/G** **A^b** **B^b**

41 **G** **A** **B^b°** **Bm**

45 **G** **A** **Bm**

La naine des neiges (si bémol)

B. Scherrer

A

6

10 F#m E/F# F#m E/F# F#m

B

14 F#m⁷ D^Δ E⁷ A^Δ

18 F#m⁷ D^Δ E⁷ A^Δ

22 D^Δ G#⁰ A^Δ A^Δ

26 1. D^Δ G#⁰ C#⁷

30 2. D^Δ G#⁰ E^{6 sus4} E+ E

La revanche du triton (si bémol)

B. Scherrer

1 Dm⁹ Ab^Δ Bb^Δ C^Δ

5 Dm⁹ Ab^Δ Bb^Δ F^Δ

9 Am Am^Δ/Ab Am⁷/G Am⁶/F#

13 F^Δ Ab^Δ Bb^Δ C^Δ

La révolte (si bémol)

Sébastien Faure (arrangement B. Scherrer)

The musical score is written in 4/4 time and consists of eight staves of music. The key signature is B-flat major (two flats). The score includes various chords and melodic lines with triplets.

Chords and notes are as follows:

- Staff 1: Gm^9 , A° , Bb^6 , Cm^7 , D^7
- Staff 2: Eb^Δ , F^6 , $D^7/F^\#$, Gm^{6^9}
- Staff 3: F^7 , $D^7/b^9/F^\#$, $D^7/F^\#$, Gm^7
- Staff 4: Eb^Δ , D^7 , Eb^Δ , D^+
- Staff 5: G^Δ , $G^\#^\circ$, Am^7 , D^7
- Staff 6: Am^7 , C^Δ , D^7 , D^+
- Staff 7: G^Δ , $G^\#^\circ$, Am^7 , D^7/C , C
- Staff 8: $F^\#^7$, G^Δ , D^7 , G^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 (si bémol)

B. Scherrer

1 D Δ F#m⁷ B Δ B⁷

5 Em⁷ A⁷ D Δ D⁷

9 G Δ G#^{o7} D/A F#⁷/B \flat

13 Bm⁷ E⁷/G# Em⁹ A+

17 D Δ F#m⁷ B Δ B⁷

21 Em⁷ B⁷/D# G Δ ⁹ Gm

25 D F#+/B \flat Bm E⁷/G#

29 Em⁹ A+ D Δ ⁹

Le Marché Turc (si bémol)

Raoul Petite (Têt de Kran, 1995) / Mozart

Musical score for 'Le Marché Turc (si bémol)' in 4/4 time, featuring a treble clef and a key signature of three flats (B-flat major/C minor). The score is divided into four systems, each with a measure number (1, 5, 10, 14) at the beginning. Chord symbols are placed above the notes. The first system (measures 1-4) includes chords Bbm, Bbm, Bbm, and Dm. The second system (measures 5-8) includes Am, Am, Am, and G (first and second endings). The third system (measures 9-12) includes Eb, C#, Eb, and C#. The fourth system (measures 13-16) includes Cm, A, Cm, and A (first and second endings). The score concludes with a double bar line and a fermata.

Le meilleur est à venir (si bémol)

B. Scherrer

A Gm⁹ B \flat ^{6 10} C⁹ F⁷

5 Gm⁹ B \flat ^{6 10} C⁹ E \flat ^{Δ}

9 Gm⁹ B \flat ^{6 10} C⁹ F⁷

13 Gm⁹ B \flat ^{6 10} C⁹ E \flat ^{Δ}

B

17 F C/E Cm/E \flat D⁷

21 Cm⁷ B \flat ^{6 10} D⁷/A D⁷

25 E \flat D⁷^{#5} C \sharp ^o D⁷

29 Cm⁷ B \flat ^{6 10} D⁷/A G \sharp ^{Δ b5}

C (contre-chant)

35 Gm⁹ B \flat ^{6 10} C⁹ F⁷

39 Gm⁹ B \flat ^{6 10} C⁹ E \flat ^{Δ}

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

B. Scherrer

D A/D C/D G/D

5 Gm/D D E/D A⁷/D A⁷

9 D A/D C/D G/D

13 Gm/D D E/D A⁷

17 F Eb/F Bb/F C^{#b5}/F

21 Cm⁶/F G/F Bb/F C⁷/F

25 F Eb/F Bb/F C^{#b5}/F

29 Cm⁶/F G/F Bb/F

33 Dm/A B^b G⁷/B C

37 A/C[#] Dm B⁷/D^b Em

41 F D⁷/F[#] G⁷ G^{#07}

45 Am A⁷

Liquide (si bémol)

B. Scherrer

A Bm G^Δ Bm G^Δ

3 Bm G^Δ Bm G^Δ

5 G^{#0} C[#] Em F^{#7}

8 Bm G^Δ 1. Bm G^Δ 2. Bm G^Δ

B F^{#m9} Am⁹ F^Δ B^{bΔ}

15 F^{#m9} Am⁹ F^Δ B^{bΔ}

19 C D E

Marche (si bémol)

B. Scherrer

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

7 Bm A/B G/B D/B

11 Dm/B \flat C/B \flat B \flat \triangle C/B \flat

15 F \triangle

19 E \flat \triangle

23 B \flat \triangle

B A \flat \triangle

53 E \flat \triangle

57 A \flat \triangle

61 B \triangle

65 A \triangle A 7

69

Mardi, prison de la santé (si bémol)

B. Scherrer

swing

A Dm¹³ A⁷ #5 Dm¹³ G⁷

5 Dm¹³ A⁷ #5 N.C. N.C.

B E^o A⁷ Dm¹³

13 E^o E^b7 E^bΔ

A Dm¹³ A⁷ #5 Dm¹³ G⁷

21 Dm¹³ A⁷ #5 N.C. N.C.

Detailed description: The musical score is written for a single melodic line in 4/4 time. The key signature has one flat (B-flat major). The piece is in a swing style. It is divided into two main sections, A and B. Section A (measures 1-8 and 17-20) features a melodic line with eighth and quarter notes, often beamed together. Chords Dm¹³, A⁷ #5, and G⁷ are indicated above the staff. Section B (measures 9-16 and 21-24) has a more rhythmic feel with dotted eighth notes and quarter notes. Chords E^o, A⁷, Dm¹³, E^b7, and E^bΔ are indicated. The score includes various musical notations such as accents (^), slurs, and a trill (3). The piece concludes with a double bar line and repeat dots.

Mineur/Majeur (si bémol)

B. Scherrer

1 Dm⁷ C[#]m⁷ C⁶ sus4 B⁰

5 B^bΔ G[#]o⁷ A+ A⁷

9 B^bΔ D^Δ9 B^bΔ D

13 E^bΔ E^o7 A⁷

17 D^Δ9 A⁷/C[#] C^{sus}2

20 G/B B^b6 sus4 B^b+ A⁶ A⁷ D

Moerci Doerien (si bémol)

B. Scherrer

Theme

1 Dm^7 $Dm^{6/9}/F$ Dm^7 $Dm^{6/9}/F$ Dm^7 $Dm^{6/9}/F$ Dm^7 $Dm^{6/9}/F$

5 Dm^7 $Dm^{6/9}/F$ Dm^7 $Dm^{6/9}/F$ Dm^7 $Dm^{6/9}/F$ Dm^7 $Dm^{6/9}/F$

9 Fm^7 $Fm^{6/9}/G\#$ Fm^7 $Fm^{6/9}/G\#$ Fm^7 $Fm^{6/9}/G\#$ Fm^7 $Fm^{6/9}/G\#$

13 Dm^7 $Dm^{6/9}/F$ Dm^7 $Dm^{6/9}/F$ Dm^7 $Dm^{6/9}/F$ Dm^7 $Dm^{6/9}/F$

17 B^+ Bb^+ A^+ Ab^+ Dm^7 $Dm^{6/9}/F$ Dm^7 $Dm^{6/9}/F$

Pont/Solos

21 Dm^7

25 Fm^7

29 $G\#m^7$

33 Bm^7

Nouveau Morceau (si bémol)

B. Scherrer

5

9

13

17

21

25

Chords: B⁷, C[△], Bm, F[#]/C[#], D, E⁷, Am⁷, E⁷, Am⁷, B⁷, Em⁷, F[△], D^{#07}, C[△], Am⁷, B⁷, Am⁷, Bm⁷, B^b[△], G[#][△], F[#][△], B^b[△]

Ornaments: △

Trills: 3

Oblivion (si bémol)

A. Piazzola, arr. B. Scherrer

A1 Am Am^Δ Am⁷ Am^Δ

A2 Am Am^Δ Am⁷ Am⁶

9 Dm⁷ G⁷ C^Δ F^Δ B⁰ E⁷

13 Am Am^Δ Am⁷ Am⁶

17 E⁰ A⁷ Dm⁷

21 B⁰ E⁷ Am Am/G

25 B⁷/F[#] E⁷ Am

B 29 Dm⁷ G⁷ C^Δ F^Δ

37 ¹ B⁰ E⁷ Am Am^Δ A⁷

45 ² B⁷ E⁷ Am Am^Δ Am⁷ Am^Δ

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

Trad. stade de foot manif / Arr. B Scherrer

N.C. D^Δ Em⁷ F[#]m⁷ F[#]⁰ B⁷

On est là, on est là, même si

5 Em⁷ B⁷ Em⁷ A⁷

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

9 G^Δ Gm⁷/B^b D/A G[#]⁰

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

13 G^Δ F[#]m⁷ Em⁷ Eb⁷

Ma - cron n'veut pas, nous on est là

Opération Nikea (pour Pascal) (si bémol)

B. Scherrer

A Dm Dm^Δ Dm⁷ Dm⁶ Dm^{b6} Dm Gm⁷/D A⁷/D

5 Dm Dm^Δ Dm⁷ Dm⁶ Dm^{b6} Dm Gm⁷/D A⁷/D

9 B^{bΔ} B⁰ C^Δ A⁷/C[#] Dm C/E F^Δ F^{#0}

13 ^{1.} Gm⁷ G^{#07} A⁷ ^{2.} Gm⁷ A⁷ B^{bΔ} A⁷/C[#] Dm Dm^Δ Dm⁷ Dm⁶

B 19 Cm Cm^Δ/B Cm⁷/B^b A⁰ Ab^Δ G⁷ Fm⁷ G⁷

23 Cm Cm^Δ/B Cm⁷/B^b A⁰ Ab^Δ G⁷ Fm⁷

C 27 Eb^{Δ6} D^{7 sus4}

31 C/E Fm⁷

35 F^{#07} G⁷

39 Ab^Δ A⁷

A' 43 Dm Dm^Δ Dm⁷ Dm⁶ Dm^{b6} Dm Gm⁷ A⁷

47 Dm Dm^Δ Dm⁷ Dm⁶ Dm^{b6} Dm Gm⁷ A⁷

51

B \flat ^Δ B^o C^Δ A⁷/C \sharp Dm C/E F^Δ F \sharp ^o

55

Gm⁷ A⁷ B \flat ^Δ A⁷/C \sharp Dm

Ou-dé-a, Casse-toi-d'là ! (si bémol)

B. Scherrer

Basse sur A

Musical notation for bass clef, measures 1-8. Chords: Bm⁷, G^Δ, Em⁷, Bm⁷, G^Δ, Em⁷.

Musical notation for bass clef, measures 9-12. Chords: B^Δ, C^{#m7}/B, D^{#m7}/B, E^Δ/B, F^{#sus4}, F^{#7}. Includes a triplet of eighth notes in measure 11.

Musical notation for treble clef, measures 1-4. Chords: Bm⁷, G^Δ, Em⁷. Section marker **A** is present.

Musical notation for treble clef, measures 5-8. Chords: Bm⁷, G^Δ, Em⁷.

Musical notation for treble clef, measures 9-12. Chords: B^Δ, C^{#m7}/B, D^{#m7}/B, E^Δ/B.

Musical notation for treble clef, measures 13-17. Chords: F^{#sus4}, F^{#7}. Includes first and second endings.

Musical notation for treble clef, measures 18-21. Chords: G^{#7}, C^{#m7}, F^{#sus4}, F^{#7}, B^Δ. Section marker **B** is present.

Musical notation for treble clef, measures 22-25. Chords: G^{#7}, C^{#m7}, F^{#sus4}, F^{#7}, B^Δ.

Musical notation for treble clef, measures 26-29. Chords: D^{#7}, G^{#m7}, C^{#7}.

Musical notation for treble clef, measures 30-33. Chords: F^{#sus4}, F^{#7}. Includes triplets of eighth notes.

Perdre son temps (si bémol)

B. Scherrer

4/4

D^{sus4} E \flat Δ F⁶ E \flat Δ

5 D^{sus4} E \flat Δ F⁶ Gm⁷

9 Am⁷ B \flat Δ C C \sharp ^{o7}

13 D^{sus4} E \flat Δ F⁶ E \flat Δ

17 B \flat Δ B^ø C⁶ C \sharp ^{o7}

21 Dm⁷ E \flat Δ B \flat Δ A⁷ \flat ⁹

25 7/8 D^{sus4} E \flat Δ F⁶ E \flat Δ

29 D^{sus4} E \flat Δ F⁶ Gm⁷

33 Am⁷ B \flat Δ C C \sharp ^{o7}

37 D^{sus4} E \flat Δ F⁶ E \flat Δ

41 B \flat Δ B^ø C⁶ C \sharp ^{o7}

45 Dm⁷ E \flat Δ B \flat Δ A⁷ \flat ⁹

49 $\frac{3}{4}$ D^{sus4} E \flat Δ F⁶ E \flat Δ

53 D^{sus4} E \flat Δ F⁶ Gm⁷

57 Am⁷ B \flat Δ C C \sharp ^{o7}

61 D^{sus4} E \flat Δ F⁶₃ E \flat Δ

65 B \flat Δ B^o C⁶ C \sharp ^{o7}

69 Dm⁷ E \flat Δ B \flat Δ A⁷ \flat ⁹

Detailed description of the musical score: The score is written for guitar in 3/4 time and consists of six staves of music. The key signature has two flats (B-flat and E-flat). The first staff (measures 49-52) starts with a repeat sign and contains chords D^{sus4}, E \flat Δ , F⁶, and E \flat Δ . The second staff (measures 53-56) contains chords D^{sus4}, E \flat Δ , F⁶, and Gm⁷. The third staff (measures 57-60) contains chords Am⁷, B \flat Δ , C, and C \sharp ^{o7}. The fourth staff (measures 61-64) contains chords D^{sus4}, E \flat Δ , F⁶₃, and E \flat Δ . The fifth staff (measures 65-68) contains chords B \flat Δ , B^o, C⁶, and C \sharp ^{o7}. The sixth staff (measures 69-72) contains chords Dm⁷, E \flat Δ , B \flat Δ , and A⁷ \flat ⁹. The score includes numerous triplets and repeat signs.

Planète Ça tourne (si bémol)

B. Scherrer

A Em⁹ G^Δ A⁷ Em⁹ G^Δ A⁷

7 Em⁹ G^Δ A⁷ Em⁹ G^Δ A⁷

B E^Δ C^{#m}⁷ B⁷ E^Δ C^{#m}⁷ B⁷

13 E^Δ C^{#m}⁷ B⁷ E^Δ E^Δ

19 E^Δ C^{#m}⁷ B⁷ E^Δ E^Δ

C A^{bΔ} Fm⁷ E^{b7} A^{bΔ} Fm⁷ E^{b7}

24 A^{bΔ} Fm⁷ E^{b7} A^{bΔ} A^{bΔ}

30 A^{bΔ} Fm⁷ E^{b7} A^{bΔ} A^{bΔ}

Ponyonoke dans le château sur la falaise (si bémol)

B. Scherrer

A B \flat $^{\Delta}$ C 6 B \flat $^{\Delta}$ C 6

5 B \flat $^{\Delta}$ C 6 F $^{\Delta}$

B Fm 7 A \flat $^{\Delta}$ B \flat 7 sus4 Cm 7

13 C \sharp $^{\Delta}$

C G \sharp m 7 A \sharp m 7 G \sharp m 7 A \sharp m 7

21 E $^{\Delta}$

A A B A A B C C

Pour Juliette (partie II) (si bémol)

B. Scherrer

The musical score is written in 6/8 time and consists of 10 measures. It is divided into four systems, each with two staves. The key signature is one flat (B-flat). The chords and melodic lines are as follows:

- Measure 1:** Chord F^{Δ} . Melody: quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Measure 2:** Chord Gm^7 . Melody: quarter rest, quarter note G4, quarter note A4, quarter note B4.
- Measure 3:** Chord Am^7 . Melody: quarter note G4, quarter note F4, quarter note E4, quarter note D4.
- Measure 4:** Chord Gm^7 . Melody: quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Measure 5:** Chord F^{Δ} . Melody: quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Measure 6:** Chord Gm^7 . Melody: quarter rest, quarter note G4, quarter note A4, quarter note B4.
- Measure 7:** Chord Am^7 . Melody: quarter note G4, quarter note F4, quarter note E4, quarter note D4.
- Measure 8:** Chord Gm^7 . Melody: quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Measure 9:** Chord Bb^{Δ} . Melody: quarter note Bb4, quarter note Ab4, quarter note Gb4, quarter note F4.
- Measure 10:** Chord Am^7 . Melody: quarter note G4, quarter note F4, quarter note E4, quarter note D4.
- Measure 11:** Chord Gm^7 . Melody: quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Measure 12:** Chord Am^7 . Melody: quarter note G4, quarter note F4, quarter note E4, quarter note D4.
- Measure 13:** Chord Bb^{Δ} . Melody: quarter note Bb4, quarter note Ab4, quarter note Gb4, quarter note F4.
- Measure 14:** Chord C^7 . Melody: quarter note C5, quarter note B4, quarter note A4, quarter note G4.

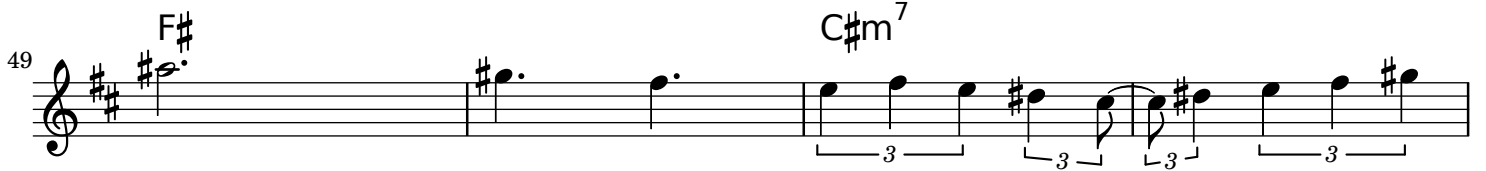
Pour Manu (si bémol)

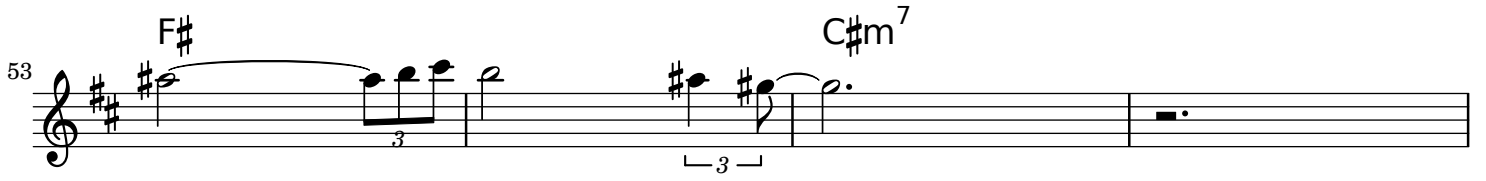
B. Scherrer

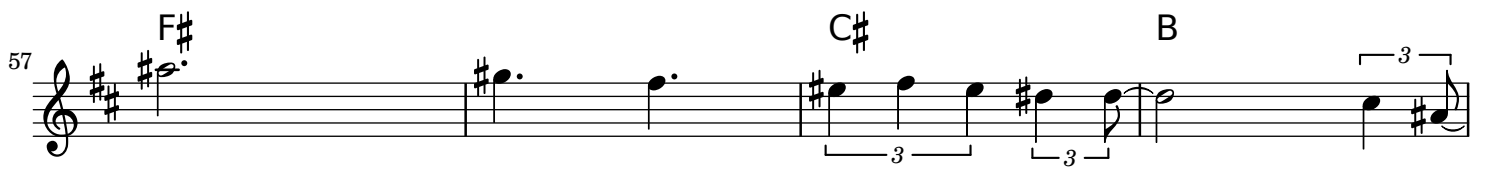
The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of 12 staves of music, each with a measure number (5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45) and various musical notations including chords, triplets, and slurs.

Chords and musical notations include:

- Measures 1-4: D^{Δ} , $F^{\#}m^7$, G^{Δ}
- Measures 5-8: D^{Δ} , $F^{\#}m^7$, G^{Δ}
- Measures 9-12: Bm^7 , D , E^7 , E^7
- Measures 13-16: Bm^7 , $C^{\#0}$, D , E^7
- Measures 17-20: E^{Δ} , $G^{\#}m^7$, A^{Δ}
- Measures 21-24: E^{Δ} , $G^{\#}m^7$, A^{Δ}
- Measures 25-28: $C^{\#}m^7$, E , $F^{\#7}$, $F^{\#7}$
- Measures 29-32: $C^{\#}m^7$, $D^{\#0}$, E , $F^{\#7}$
- Measures 33-36: D^{Δ} , $F^{\#}m^7$, G^{Δ}
- Measures 37-40: D^{Δ} , $F^{\#}m^7$, G^{Δ}
- Measures 41-44: Bm^7 , D , E^7 , E^7
- Measures 45-48: Bm^7 , $C^{\#0}$, D , E^7

49 

53 

57 

61 

Prog-to-log 2000 (si bémol)

B. Scherrer

Musical notation for measures 1-2. Chords: Dm, C/D.

Musical notation for measures 3-4. Chords: Bb/D, Dm, C/D, Bb/D, Am/D.

Musical notation for measures 5-6. Chords: F, Eb/F.

Musical notation for measures 7-8. Chords: Bb/F, F, Eb/F, Bb/F, C/F.

Musical notation for measures 9-10. Chords: Dm, C/D.

11

B \flat /D

Am/D

The image shows a musical score for two staves, measures 11 and 12. The key signature is one flat (B \flat). The first staff is in treble clef and the second staff is in bass clef. Measure 11 is marked with the chord B \flat /D. Measure 12 is marked with the chord Am/D. The melody in the treble staff consists of quarter and eighth notes, while the bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Provisoire (si bémol)

B. Scherrer

A Em⁹ F#m⁹

5 Em⁹ F#m⁹

B C^Δ Em⁹

13 C^Δ F^Δ

B' B^{bΔ} B[∅]

20 B^{7#5}

23 *f* *p*

C E^Δ F#m⁹

32 A^Δ C^Δ

36 C#m⁹ E^{7/D}

40 F#⁷ A^Δ

Quettehou Montchaton ? Saint-Vaast ? (si bémol)

B. Scherrer

Thème

Dm⁹



5

A^bΔ



10

G#m⁹



14

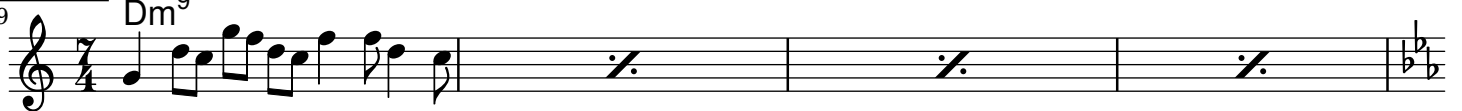
DΔ



Solos

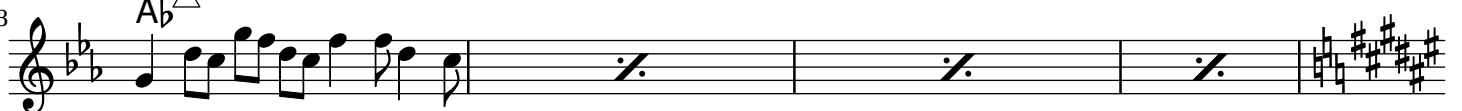
19

Dm⁹



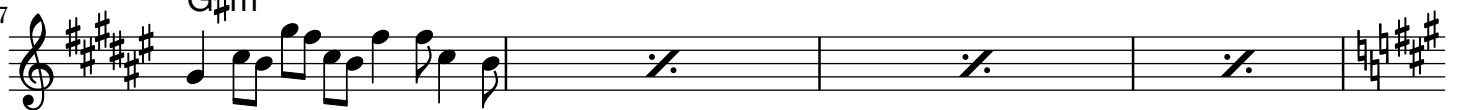
23

A^bΔ



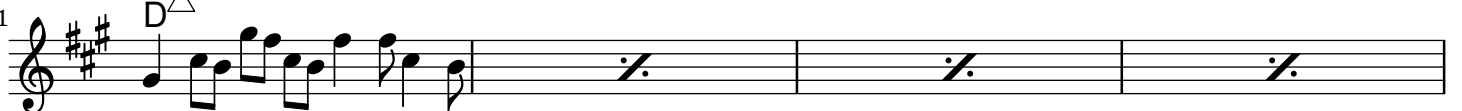
27

G#m⁹



31

DΔ



Remous (si bémol)

B. Scherrer

A Am⁷ B⁰

3 C^Δ Dm⁷

5 E⁷ #5 F^Δ

7 F^{#0} G⁷ E⁷ #5/G[#]

B Am⁷ B⁰

11 C^Δ Dm⁷

13 E⁷ #5 F^Δ

15 F^{#0} G⁷ E⁷ #5/G[#]

Fin Am⁷

17

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

B. Scherrer

A G^Δ Am⁷ Bm⁷ C^Δ

5 A⁷/C[#] D⁷ D^{#o7} Em⁷

9 F^Δ C^Δ D^{sus4} D⁷

B Dm⁷ A/C[#] Cm⁷ G/B

17 1. B^{b6} Dm/A G^{#o7} A⁷

21 2. B^{b6} Dm/A E[∅] E^{b7} D⁷

A' G^Δ Am⁷ Bm⁷ C^Δ

29 A⁷/C[#] D⁷ D^{#o7} Em⁷

33 F^Δ C^Δ D^{sus4} D⁷

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

B. Scherrer

The musical score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The piece is divided into two main sections, A and B.

Section A (Measures 1-18): Starts with a whole note F^Δ chord. The melody consists of a half note G^{m7} followed by a quarter note G^{m7}, a quarter note A^{m7}, and a quarter note G^{#m7}. This is followed by a half note G^{m7} and a quarter note G^{m7}. The first ending (1.) consists of a quarter note C⁷ with a triplet of eighth notes (G^{m7}, A^{m7}, G^{m7}), followed by a quarter note G^{m7}. The second ending (2.) is identical to the first ending.

Section A' (Measures 19-36): Starts with a whole note F^Δ chord. The melody consists of a half note G^{m7} followed by a quarter note G^{m7}, a quarter note A^{m7}, and a quarter note G^{#m7}. This is followed by a half note G^{m7} and a quarter note G^{m7}. The first ending (1.) consists of a quarter note C⁷ with a triplet of eighth notes (G^{m7}, A^{m7}, G^{m7}), followed by a quarter note G^{m7}. The second ending (2.) is identical to the first ending.

Section B (Measures 37-53): Starts with a whole note B^{bΔ} chord. The melody consists of a half note G^{m7} followed by a quarter note G^{m7}, a quarter note A^{m7}, and a quarter note G^{#m7}. This is followed by a half note G^{m7} and a quarter note G^{m7}. The first ending (1.) consists of a quarter note F^Δ with a triplet of eighth notes (G^{m7}, A^{m7}, G^{m7}), followed by a quarter note G^{m7}. The second ending (2.) is identical to the first ending.

The score concludes with a whole note F^Δ chord in measure 53.

A musical staff in treble clef with a key signature of one flat (Bb). The staff contains four measures, each with a single chord indicated by a black dot on the staff line. The chords are: Am⁷ (first measure), G#m⁷ (second measure), Gm⁷ (third measure), and C⁷ (fourth measure). The notes for each chord are: Am⁷ (A, C, E, G), G#m⁷ (G#, B, D, F), Gm⁷ (G, Bb, D, F), and C⁷ (C, E, G, Bb).

Risas de Bolivia (si bémol)

Trad. Bolivie, Arr. B. Scherrer

A Em⁷ F#m⁷/B G^Δ/E F#m⁷/B Em⁷ F#m⁷/B

5 G^Δ F#m⁷/B Em⁷ F#m⁷/B Em⁷ F#m⁷/B

8 Em⁷ C D⁷ G^Δ Am⁷ Bm⁷

12 Em⁷ Em⁷ F#m⁷/B Em⁷ F#m⁷/B Em⁷

16 C^Δ G^Δ Bm⁷ Em⁷ C^Δ G^Δ Bm⁷ Em⁷

20 Bm⁷ Em⁷ Bm⁷ Em⁷ Bm⁷ Em⁷ Bm⁷ Em⁷ Em⁷

Solos

25 Em⁹ Bm Em⁹ Bm Em⁷ F#m⁷/B G^Δ/E F#m⁷/B

B Em⁷ Em Em^Δ/D# Em⁷/D Em⁶/C# C^Δ Bm⁷

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

36 Em C^Δ C^Δ/B Am⁷ G Bm/F# Em⁷ B⁷/D# B⁷ B⁷/D#

40 Em⁷ Em⁷ G Bm/F# Em G Bm/F# Em

44 C^Δ C#⁰ D C#⁰ C^Δ C#⁰ D C#⁰

48 C^Δ Bm⁷ Am⁷ Bm⁷ C^Δ Bm⁷ Am⁷ G Bm/F# Em⁷

Rêverie (si bémol)

B. Scherrer

5

10

14

18

22

26

30

Chords: A⁷, F^Δ, A⁷, F^Δ, A⁷, F^Δ, B^bΔ, Bm⁷, C⁶, C⁶, F^Δ, F[#]m⁷, G⁶, G⁶, A⁷, F^Δ, A⁷, F^Δ, A⁷, F^Δ, A⁷, F^Δ.

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

Time signature: 4/4.

Key signature: D major (two sharps).

Staff 1: Melodic line with a triplet of eighth notes in measure 4.

Staff 2: Melodic line with a repeat sign in measure 8.

Staff 3: Melodic line with a repeat sign in measure 12.

Staff 4: Melodic line with a repeat sign in measure 16.

Staff 5: Melodic line with a repeat sign in measure 20.

Staff 6: Melodic line with a repeat sign in measure 24.

Staff 7: Melodic line with a repeat sign in measure 28.

Staff 8: Melodic line with a repeat sign in measure 32.

Saint Thomas 5/8 (si bémol)

Sonny Rollins, Arr. BS

Musical notation for measures 1-4. Chords: D⁶, D⁶, D⁶, D⁶.

Musical notation for measures 5-8. Chords: D⁶, D⁶, D⁶, D⁶.

Musical notation for measures 9-12. Chords: D⁶, D⁶, F#m⁷, B⁷.

Musical notation for measures 13-16. Chords: Em⁷, A⁷, D⁶, D⁷/F#, G⁶, G#^o, A⁷.

Samba Calor-é-a (si bémol)

B. Scherrer

1 Dm⁷ G⁷ Dm⁷ G⁷

3 Dm⁷ G⁷ Dm⁷ G⁷

5 F#m⁷ B⁷ F#m⁷ B⁷

7 F#m⁷ B⁷ B^bΔ

9 D^Δ G^Δ D^Δ G^Δ

11 D^Δ G^Δ B^bΔ⁹ B^bΔ⁹

C/D B^b/D

3 Am⁷/D Dm⁷

Samba Lek' (si bémol)

B. Scherrer

Am⁷ Bm⁷

5 Am⁷ Bm⁷

9 B^bΔ A^bΔ

13 G^Δ9 G^Δ9

B

17 F[#]m⁷ Em⁷

21 F[#]m⁷ Em⁷

25 F^Δ E^bΔ

29 B^bΔ⁹ B^bΔ⁹

Samba ni chaussettes (si bémol)

B. Scherrer

A

5

9

13

17

B

21

25

29

33

Samedi matin (si bémol)

B. Scherrer

A Gm⁷ Ab^Δ Gm⁷ Ab^Δ

5 Gm⁷ Ab^Δ Gm⁷ Ab^Δ

9 Gm⁷ Ab^Δ Gm⁷ Ab^Δ

13 Gm⁷ Ab^Δ Gm⁷ Ab^Δ

17 Eb/F Eb Bb/D C# Cm G/B Bbm

21

B (Solo 1) Gm⁷ Ab^Δ Gm⁷ Ab^Δ

24

C (Solo 2) Am⁷ Bb^Δ Bm⁷ C^Δ

28

36 F^Δ F#m⁷ G^Δ G#^{o7}

Satirikiki (si bémol)

B. Scherrer

A Am⁹ Gm⁹ Am⁹ Gm⁹
mf

5 Am⁹ Gm⁹ Am⁹ Gm⁹

9 Am⁹ Gm⁹ Am⁹ Gm⁹

B 13 F^Δ G^Δ Am⁷ C^Δ C⁶ C

17 Am Am/A_b Am/G F^Δ
f *mf*

21 **A'** Am⁹ Gm⁹ Am⁹ Gm⁹

25 Am⁹ Gm⁹ Am⁹ Gm⁹

29 Am⁹ Gm⁹ Am⁹ Gm⁹

33 **C** F^{#Δ} C[#]
f

37 F^{#Δ} D^{#7} G^{#7}

Sur un air de jazz (si bémol)

B. Scherrer

Am⁹ F^Δ B^b7 Dm⁹

5 Am⁹ F^Δ B^b7 F^Δ

9 A⁷ B^bΔ B⁷ E⁷#5

13 F^Δ B^bΔ Em⁷ F^Δ

Le compte à rebours final (si bémol)

Europe (arr. BS)

The musical score is written in 4/4 time and consists of nine staves. The key signature has one flat (B-flat). The score is divided into three sections: A, B, and C.

Section A: Measures 1-8. Chords: Dm⁹, Gm⁹.

Section B: Measures 9-64. Chords: Dm⁹, F^Δ, B^bΔ, C⁷, F, C/E, Dm, C, B^bΔ, C⁷, A⁷, Dm⁹, B^bΔ, Gm⁷, C, C[#]°, Dm, C/E, F, B^bΔ, Dm, C/E, F, B^bΔ, Dm, C/E, F, B^bΔ, A⁷.

Section C: Measures 65-76. Chords: Gm⁷, F⁷, B^bΔ, E^bΔ, Cm⁷, F⁷, B^bΔ.

Valse pour Zélie (si bémol)

B. Scherrer

A

1 Dm⁷ G⁷ Dm⁷ G⁷

5 Dm⁷ G⁷ Dm⁷ G⁷

9 C^Δ F^Δ C^Δ F^Δ

13 C^Δ F^Δ Fm⁷ E⁷

B

33 B^bΔ F^Δ B^bΔ F^Δ

37 B^bΔ F^Δ E^b A⁷

41 Gm⁷ A⁷ Gm⁷ A⁷

C

45 D^Δ Gm⁷ D^Δ G^Δ

49 D^Δ C^{#7} F[#] F[#]

53 Bm⁷ A G^{#0} G^Δ

57 Em⁷ F^{#m7} G^Δ A⁷

61

D D Δ Gm⁷ D Δ G Δ

69

Dm⁷ Gm⁷ D Δ G Δ

Without mi (si bémol)

B. Scherrer

1
5
9
13
17
21

Dm^7 G^7
 Gm^7 A^7 Dm^9
 $F\#^7$ B^7
 E^7 A^7
 Dm^7 G^7
 Gm^7 A^7 Dm^9

Wuhan connect (si bémol)

B. Scherrer

1 Dm^9 $Dm^{\#5 9}$ $Dm^{6 9}$ $Dm^{\#5 9}$

5 Dm^9 $Dm^{\#5 9}$ $Dm^{6 9}$ $Dm^{\#5 9}$

9 $F\#m^9$ $F\#m^{\#5 9}$ $F\#m^{6 9}$ $F\#m^{\#5 9}$

13 $F\#m^9$ $F\#m^{\#5 9}$ $F\#m^{6 9}$ $F\#m^{\#5 9}$

17 Bb^9 $Bb^{\#5 9}$ $Bb^{6 9}$ $Bb^{\#5 9}$

21 Bb^9 $Bb^{\#5 9}$ $Bb^{6 9}$ $Bb^{\#5 9}$

Zarbi (si bémol)

B. Scherrer

Em⁷ Gm⁷ C[#]Δ A^bΔ

5 Cm⁷ E^bΔ F[#]Δ C[#]Δ