

# Agent 000

B. Scherrer



A musical score for a single melodic line, likely for a ukulele or similar instrument. The score is in 5/4 time, with a key signature of two flats. The melody consists of eighth and sixteenth notes. Chords are indicated above the staff at various points: Cm⁹ (measures 1-2), D♭△ (measure 5), Cm⁹ (measure 8), Fm⁷ (measure 9), F♯⁹ (measure 10), G⁷♭⁹ (measure 11), A♭△ (measure 12), E♭△ (measure 13), D♭△ (measure 14), and Cm⁹ (measure 15). Measure numbers 1, 5, 9, and 13 are explicitly marked on the left.

# Balade (partie 2)

B. Scherrer

Musical score for 'Balade (partie 2)' by B. Scherrer. The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature is 4/4 throughout.

**Chords and Markings:**

- Staff 1: Em<sup>11</sup>, G<sup>△</sup>
- Staff 2: C<sup>△</sup> 9, Em<sup>11</sup>, 1, 2.
- Staff 3: Em<sup>11</sup>, Am<sup>7</sup>
- Staff 4: Am<sup>7</sup>/F#<sup>9</sup>, Em<sup>11</sup>
- Staff 5: D<sup>7</sup>, C<sup>△</sup>, Am<sup>9</sup>, Am<sup>7</sup>
- Staff 6: E<sup>sus4</sup>, Em<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>
- Staff 7: E<sup>sus4</sup>, Em<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>

**Measure Numbers:**

- 1, 5, 17, 21, 25, 29, 33

# Blues

B. Scherrer

A musical score for 'Blues' by B. Scherrer. The score consists of three staves of music in 12/8 time. The first staff starts with a C7 chord. The second staff starts with an F7 chord. The third staff starts with a G7 chord. The music includes various notes, rests, and chords, such as C7, F7, and G7, throughout the three staves.

# Boléro malgré lui

B. Scherrer

Sheet music for 'Boléro malgré lui' in 3/4 time, treble clef. The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and specific notes or patterns are marked with dots or dashes. Measure numbers are listed on the left side of the staff.

Chords and markings:

- Measures 1-4: C<sup>sus2</sup>, C<sup>sus2</sup>, C<sup>sus2</sup>, G<sup>7</sup> b9
- Measures 5-8: C<sup>sus2</sup>, C<sup>sus2</sup>, C<sup>sus2</sup>, C<sup>sus2</sup>
- Measures 9-12: C<sup>sus2</sup>, C<sup>sus2</sup>, C<sup>sus2</sup>, G<sup>7</sup> b9
- Measures 13-16: Am<sup>7</sup>, E<sup>7/A</sup> b, C<sup>sus2/G</sup>, D<sup>7/F</sup> #
- Measures 17-20: C<sup>sus2</sup>, C<sup>sus2</sup>, C<sup>sus2</sup>, C<sup>sus2</sup>
- Measures 21-24: Am<sup>7</sup>, E<sup>7/A</sup> b, C<sup>sus2/G</sup>, D<sup>7/F</sup> #
- Measures 25-28: F<sup>△</sup>, C<sup>△</sup>, F<sup>△</sup>
- Measures 29-32: C<sup>△</sup>, E<sup>b</sup> 6, E<sup>0</sup>, Gm<sup>7/F</sup>, F<sup>△</sup>

Measure numbers on the left:

- 1, 5, 9, 13, 17, 21, 25, 29

# Bolerototo

B. Scherrer

Sheet music for Bolerototo, featuring six staves of musical notation. The music is in 3/4 time and includes the following chords and measures:

- Measure 1: C<sup>7</sup>
- Measure 2: B<sub>b</sub><sup>△</sup>
- Measure 3: C<sup>7</sup>
- Measure 4: F<sup>△</sup>
- Measure 5: C<sup>7</sup>
- Measure 6: 1. C<sup>7</sup>
- Measure 7: 2. E<sub>b</sub><sup>△</sup>
- Measure 8: E<sub>b</sub><sup>7</sup>
- Measure 9: A<sub>b</sub><sup>△</sup>
- Measure 10: G<sub>b</sub><sup>△</sup>
- Measure 11: D<sub>b</sub><sup>△</sup>
- Measure 12: G<sup>△</sup>
- Measure 13: G<sup>7</sup>
- Measure 14: G<sub>b</sub><sup>△</sup>
- Measure 15: A<sup>△</sup>
- Measure 16: G<sup>△</sup>
- Measure 17: G<sup>7</sup>
- Measure 18: G<sub>b</sub><sup>△</sup>
- Measure 19: A<sup>△</sup>
- Measure 20: G<sup>△</sup>
- Measure 21: G<sup>7</sup>
- Measure 22: G<sub>b</sub><sup>△</sup>
- Measure 23: A<sup>△</sup>
- Measure 24: G<sup>△</sup>
- Measure 25: G<sup>7</sup>
- Measure 26: G<sub>b</sub><sup>△</sup>
- Measure 27: A<sup>△</sup>
- Measure 28: G<sup>△</sup>
- Measure 29: G<sup>7</sup>
- Measure 30: G<sub>b</sub><sup>△</sup>
- Measure 31: A<sup>△</sup>
- Measure 32: G<sup>△</sup>
- Measure 33: G<sup>7</sup>
- Measure 34: G<sub>b</sub><sup>△</sup>
- Measure 35: A<sup>△</sup>
- Measure 36: G<sup>△</sup>
- Measure 37: G<sup>7</sup>

# Bras cassé

B. Scherrer

4/4 time signature throughout.

Chords and markings:

- Measure 1: C major chord (C△)
- Measure 2: F major chord (F△)
- Measure 3: A-flat major chord (A♭△)
- Measure 6: B-flat major chord (B♭)
- Measure 7: C major chord (C△)
- Measure 8: 3 (likely a performance instruction)
- Measure 9: 3 (likely a performance instruction)
- Measure 10: 1 (likely a performance instruction)
- Measure 11: 2 (likely a performance instruction)
- Measure 12: F minor 7th chord (Fm<sup>7</sup>)
- Measure 13: B-flat major chord (B♭<sup>7</sup>)
- Measure 14: E-flat major chord (E♭△)
- Measure 15: D major chord (D<sup>7</sup>)
- Measure 16: G minor 7th chord (Gm<sup>7</sup>)
- Measure 17: F sharp major chord (F♯△)
- Measure 18: B-flat major chord (B♭△)
- Measure 19: 1 (likely a performance instruction)
- Measure 20: 2 (likely a performance instruction)
- Measure 21: B major chord (B<sup>0</sup>)

Performance instructions:

- Measure 6: 3 (likely a performance instruction)
- Measure 8: 3 (likely a performance instruction)
- Measure 10: 1 (likely a performance instruction)
- Measure 11: 2 (likely a performance instruction)

# << C'est pas une punition - han >>

B. Scherrer

**A** E<sub>b</sub>△ D<sub>b</sub>△

5 E<sub>b</sub>△ D<sub>b</sub>△

9 Fm<sup>7</sup> A<sub>b</sub>△

13 Fm<sup>7</sup> A<sub>b</sub>△

17 **B** E<sup>ø</sup> Fm<sup>7</sup>

21 G<sub>b</sub>△ G<sub>b</sub>△

# Chanson froide réchauffée (d'après Cold Song)

H. Purcell (arr. BS)

**Intro**

Am Dm/A G/B C A<sup>7</sup>♯5 D/F♯ E<sup>7</sup>/G♯ Am

9 E<sup>sus4</sup> C/E B/D♯ B♭/D E<sup>7</sup>/D A/C♯ B<sup>o</sup>/D E<sup>7</sup>

**A**

17 Am F/A B<sup>o</sup>/A E<sup>7</sup>/G♯

What power are you who from be -

21 Am A<sup>7</sup>/G Dm/F D♯<sup>o</sup>7 E D♯<sup>o</sup>7/E

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

Em E<sup>7</sup>/D A<sup>7</sup>/C♯ E<sup>7</sup>/B Am A+

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

**B**

33 B<sup>o</sup> A<sup>7</sup> D<sup>7</sup> G♯<sup>o</sup>7

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

37 A<sup>7</sup> B♭△ A<sup>7</sup> G♯<sup>o</sup>7 A A<sup>7</sup>♯5

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

**C**

43 D G/B C A<sup>o</sup>7

I can scar - cely move or draw my

47 Gm B<sup>o</sup>7 Am E Am B<sup>7</sup>

breath can scar - cely move or draw my breath Let

**D**

53 C♯<sup>o</sup> D<sup>o</sup>7 E<sup>7</sup>/D A<sup>7</sup>/C♯ Am/C G/B F/A

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

59 G♯<sup>o</sup>7 Am/F♯ E<sup>7</sup> Am

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

# Chasse à l'homme

B. Scherrer

**A**

Dm<sup>7</sup> Em<sup>7/D</sup> F<sup>Δ/D</sup> G<sup>7/D</sup>

Dm<sup>7</sup> E+/D F<sup>Δ/D</sup> A<sub>b</sub><sup>Δ</sup><sup>5</sup>/D

**B (Swing)**

Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup>

Fm<sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>Δ</sup>

E<sub>b</sub>m<sup>7</sup> A<sub>b</sub><sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

E<sub>b</sub>m<sup>7</sup> A<sub>b</sub><sup>7</sup> 1. D<sub>b</sub><sup>Δ</sup> D<sup>7</sup><sup>5</sup> 2. D<sub>b</sub><sup>Δ</sup> A<sup>7</sup><sup>5</sup>

**Basse**

Dm<sup>7</sup> Em<sup>7/D</sup> F<sup>Δ/D</sup> G<sup>7/D</sup>

Dm<sup>7</sup> E+/D F<sup>Δ/D</sup> A<sub>b</sub><sup>Δ</sup><sup>5/D</sup>

# Cinq à sept

B. Scherrer

**A**

1 Cm<sup>7</sup> B<sub>b</sub><sup>7</sup>/D E<sub>b</sub><sup>△</sup> Fm<sup>7</sup> Cm<sup>7</sup> B<sub>b</sub><sup>7</sup>/D E<sub>b</sub><sup>△</sup> Fm<sup>7</sup>

5 Cm<sup>7</sup> B<sub>b</sub><sup>7</sup>/D E<sub>b</sub><sup>△</sup> E<sup>ø</sup> Fm<sup>7</sup> Gm<sup>7</sup> A<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>7</sup>

9 Fm<sup>7</sup> Gm<sup>7</sup> A<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup> A<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>7</sup>

13 Fm<sup>7</sup> Gm<sup>7</sup> A<sub>b</sub><sup>△</sup> B<sup>ø7</sup> Cm<sup>7</sup> B<sub>b</sub><sup>7</sup>/D E<sub>b</sub><sup>△</sup> Fm<sup>7</sup>

**B**

17 E<sub>b</sub>m<sup>7</sup> Fm<sup>7</sup> G<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>7</sup> E<sub>b</sub>m<sup>7</sup> Fm<sup>7</sup> G<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>7</sup>

21 E<sub>b</sub>m<sup>7</sup> Fm<sup>7</sup> G<sub>b</sub><sup>△</sup> G<sup>ø</sup> A<sub>b</sub>m<sup>7</sup> B<sub>b</sub>m<sup>7</sup> C<sub>b</sub><sup>△</sup> D<sub>b</sub><sup>7</sup>

25 A<sub>b</sub>m<sup>7</sup> B<sub>b</sub>m<sup>7</sup> C<sub>b</sub><sup>△</sup> D<sub>b</sub><sup>7</sup> A<sub>b</sub>m<sup>7</sup> B<sub>b</sub>m<sup>7</sup> C<sub>b</sub><sup>△</sup> D<sub>b</sub><sup>7</sup>

29 A<sub>b</sub>m<sup>7</sup> B<sub>b</sub>m<sup>7</sup> C<sub>b</sub><sup>△</sup> B<sup>ø7</sup> Cm<sup>7</sup> B<sub>b</sub><sup>7</sup>/D E<sub>b</sub><sup>△</sup> Fm<sup>7</sup>

# Cool modulations

B. Scherrer

Sheet music for 'Cool modulations' by B. Scherrer, featuring eight staves of musical notation. The music is in 4/4 time and includes the following chords and modulations:

- Staff 1: Am<sup>9</sup> (measures 1-4)
- Staff 2: F<sup>△ 9</sup> (measures 5-8)
- Staff 3: (Measures 9-10)
- Staff 4: Em<sup>9</sup> (measures 11-14)
- Staff 5: Gm (measures 15-18)
- Staff 6: Am<sup>9</sup> (measures 19-22)
- Staff 7: Em<sup>9</sup> (measures 23-26)
- Staff 8: Gm (measures 27-30)
- Staff 9: F<sup>△ 9</sup> (measures 31-34)

Measure numbers are indicated on the left side of the staves. The music includes various performance techniques such as grace notes, slurs, and dynamic markings. The notation is in standard musical staff format with a treble clef.

# Coucher de soleil (derrière un volet bloqué)

B. Scherrer

**A** Dm<sup>7</sup> *p* C<sup>△</sup>

5 Dm<sup>7</sup> C<sup>△</sup>

9 E♭<sup>△</sup> B♭<sup>△</sup>

13 A♭<sup>△</sup> 9

**B**

17 E♭m<sup>7</sup> D♭<sup>△</sup> *mf*

21 E♭m<sup>7</sup> D♭<sup>△</sup>

25 E<sup>△</sup> B<sup>△</sup>

29 A<sup>△</sup>

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

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

# Croisière sur le Styx

B. Scherrer

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

5 Am<sup>7</sup> Am<sup>△</sup>/G<sup>♯</sup> Am<sup>7</sup>/G Am<sup>6</sup>/F<sup>♯</sup>

9 **1** F<sup>△</sup> G<sup>7</sup> E<sup>7</sup>/G<sup>♯</sup> Am<sup>7</sup> B<sup>♭</sup><sub>△</sub>

15 **2** F<sup>△</sup> G<sup>7</sup> A<sub>♭</sub><sup>△</sup> B<sub>♭</sub><sup>△</sup> A<sup>△</sup>

21 **B** B<sub>♭</sub><sup>△</sup> G<sup>△</sup> B<sub>♭</sub><sup>△</sup> G<sup>△</sup>

25 E<sub>♭</sub><sup>△</sup> B<sub>♭</sub><sup>△</sup> A<sub>♭</sub><sup>△</sup>

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

33 Am<sup>7</sup> Am<sup>△</sup>/G<sup>♯</sup> Am<sup>7</sup>/G Am<sup>6</sup>/F<sup>♯</sup>

37 F<sup>△</sup> G<sup>7</sup> E<sup>7</sup>/G<sup>♯</sup> Am<sup>7</sup> A<sub>♭</sub><sup>△</sup>

# Dans ta F.A.C.E. !

B. Scherrer

Sheet music for 'Dans ta F.A.C.E. !' by B. Scherrer. The music is arranged for voice and piano. The lyrics are indicated by triangle symbols above the notes. The chords are written below the notes. The music is in 9/8 time.

1. F△ Am<sup>7</sup> C△

4. Em<sup>7</sup> F△ Am<sup>7</sup>

7. C△ E<sup>7</sup>♯5 E<sup>7</sup>♯5

10. F△ Am<sup>7</sup> D<sup>7</sup>♭9/F♯

13. F△ Em<sup>7</sup> F△ D<sup>7</sup>♭9/F♯

17. G<sup>sus4</sup> F△ D<sup>7</sup> D<sup>7</sup>

# Danse de (la fin de) l'abondance

B. Scherrer

**A**

1 E $\flat$  $^\Delta$  D $^7$  D $\flat$  $^\Delta$  C $^7$

5 E $\flat$  $^\Delta$  D $^7$  D $\flat$  $^\Delta$  C $^7$

9 E $\flat$  $^\Delta$  D $^7$  D $\flat$  $^\Delta$  C $^7$

13 E $\flat$  $^\Delta$  D $^7$  D $\flat$  $^\Delta$  C $^7$

**B**

17 G $\flat$  $^\Delta$  A $\flat$  $^6$  A $^\circ$  B $\flat$ m

21 G $\flat$  $^\Delta$  A $\flat$  $^6$  A $^\circ$  B $\flat$ m

25 G $\flat$  $^\Delta$  A $\flat$  $^6$  A $^\circ$  B $\flat$ m

29 1 B $^7$  sus2

33 2 B $^7$  sus2

# Descente au Klezmeristan

B. Scherrer

## Intro

The musical score consists of six staves of music, each with a treble clef and a 2/4 time signature. The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and measure numbers are provided on the left side of each staff.

- Measure 1:** Gm/D, D, Gm/D, D
- Measure 5:** D<sup>7</sup> b9, Gm/D, D<sup>7</sup>
- Measure 9:** F#m/C# (repeated), C# (repeated), F#m/C# (repeated), C# (repeated)
- Measure 13:** C#<sup>7</sup> b9, F#m/C#, C#<sup>7</sup>
- Measure 17:** Fm/C, C, Fm/C, C
- Measure 21:** C<sup>7</sup> b9, Fm/C, C<sup>7</sup>

**A**

25 D<sup>7</sup> E<sub>b</sub><sup>6</sup> D<sup>7</sup> E<sub>b</sub><sup>6</sup> D<sup>7</sup> E<sub>b</sub><sup>6</sup> D<sup>7</sup> E<sub>b</sub><sup>6</sup>

29 D<sup>7</sup> E<sub>b</sub><sup>6</sup> D<sup>7</sup> E<sub>b</sub><sup>6</sup> D<sup>7</sup> E<sub>b</sub><sup>6</sup> D<sup>7</sup> E<sub>b</sub><sup>6</sup>

**B**

33 C<sub>#</sub><sup>7</sup> D<sup>6</sup> C<sub>#</sub><sup>7</sup> D<sup>6</sup> C<sub>#</sub><sup>7</sup> D<sup>6</sup> C<sub>#</sub><sup>7</sup> D<sup>6</sup>

37 C<sub>#</sub><sup>7</sup> D<sup>6</sup> C<sub>#</sub><sup>7</sup> D<sup>6</sup> C<sub>#</sub><sup>7</sup> D<sup>6</sup> C<sub>#</sub><sup>7</sup> D<sup>6</sup>

**C**

41 C<sup>7</sup> D<sub>b</sub><sup>6</sup> C<sup>7</sup> D<sub>b</sub><sup>6</sup> C<sup>7</sup> D<sub>b</sub><sup>6</sup> C<sup>7</sup> D<sub>b</sub><sup>6</sup>

45 C<sup>7</sup> D<sub>b</sub><sup>6</sup> C<sup>7</sup> D<sub>b</sub><sup>6</sup> C<sup>7</sup> D<sub>b</sub><sup>6</sup> C<sup>7</sup> D<sub>b</sub><sup>6</sup>

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

B. Scherrer

4 **A** C<sup>sus2</sup> A<sup>b sus2</sup> F<sup>sus2</sup> E<sup>b 6 sus2</sup>

5 C<sup>sus2</sup> A<sup>7 sus2</sup> F<sup>sus2</sup> D<sup>sus2</sup>

9 Em<sup>9</sup> Dm<sup>9</sup>

13 Em<sup>9</sup> B<sup>b sus2</sup>

17 **B** A<sup>b 7 sus4</sup> G<sup>b</sup> Fm<sup>7 #5</sup> E<sup>△ 6</sup>

21 A<sup>b 7 sus4</sup> G<sup>b</sup> Fm<sup>7 #5</sup> E<sup>△ 6</sup>

25 E<sup>b 7 sus4</sup> D<sup>b 9</sup> B<sup>sus2</sup> B<sup>b m 7 #5</sup>

**Solos**

29 E<sup>b △</sup> F<sup># △</sup>

37 E<sup>b △</sup> F<sup># △</sup>

45 F<sup># m 7</sup> E<sup>△</sup>

53 **C** C<sup>sus2</sup> A<sup>b sus2</sup> F<sup>sus2</sup> E<sup>b 6 sus2</sup>

55 C<sup>sus2</sup> A<sup>7 sus2</sup> F<sup>sus2</sup> D<sup>sus2</sup>

The musical score consists of ten staves of music. The first nine staves are in common time (indicated by a '4' in the top left corner) and the last staff is in 3/4 time (indicated by a '3' in the top left corner). The music is in a key signature of one flat. The score includes various chords and solos, with specific chords labeled with letters and numbers (e.g., A, C<sup>sus2</sup>, A<sup>b sus2</sup>, F<sup>sus2</sup>, E<sup>b 6 sus2</sup>, C<sup>sus2</sup>, A<sup>7 sus2</sup>, F<sup>sus2</sup>, D<sup>sus2</sup>, Em<sup>9</sup>, Dm<sup>9</sup>, B<sup>b sus2</sup>, A<sup>b 7 sus4</sup>, G<sup>b</sup>, Fm<sup>7 #5</sup>, E<sup>△ 6</sup>, A<sup>b 7 sus4</sup>, G<sup>b</sup>, Fm<sup>7 #5</sup>, E<sup>△ 6</sup>, E<sup>b 7 sus4</sup>, D<sup>b 9</sup>, B<sup>sus2</sup>, B<sup>b m 7 #5</sup>, E<sup>b △</sup>, F<sup># △</sup>, E<sup>b △</sup>, F<sup># △</sup>, F<sup># m 7</sup>, E<sup>△</sup>, C<sup>sus2</sup>, A<sup>b sus2</sup>, F<sup>sus2</sup>, E<sup>b 6 sus2</sup>, C<sup>sus2</sup>, A<sup>7 sus2</sup>, F<sup>sus2</sup>, D<sup>sus2</sup>). The score also includes a section labeled 'Solos' with specific chords (E<sup>b △</sup>, F<sup># △</sup>, E<sup>b △</sup>, F<sup># △</sup>, F<sup># m 7</sup>, E<sup>△</sup>) and a section labeled 'C' with chords (C<sup>sus2</sup>, A<sup>b sus2</sup>, F<sup>sus2</sup>, E<sup>b 6 sus2</sup>, C<sup>sus2</sup>, A<sup>7 sus2</sup>, F<sup>sus2</sup>, D<sup>sus2</sup>). The score is attributed to B. Scherrer.

## **Emotion du petit bonhomme**

B. Scherrer

1 Am<sup>9</sup> C<sup>△</sup> G<sup>△</sup> D<sup>9</sup>

5 Am<sup>9</sup> C<sup>△</sup> G<sup>△</sup> D<sup>9</sup>

9 Dm<sup>9</sup> B<sup>ø</sup> Am<sup>9</sup> A<sub>b</sub>m<sup>#5</sup>

13 D<sup>7</sup> D<sup>7</sup> <sup>#5</sup> F<sup>♯</sup> C<sup>7</sup> <sup>#5</sup>

17 **B** F<sup>△</sup> G<sup>9</sup> A<sub>b</sub>m<sup>#5</sup> Am<sup>9</sup>

21 B<sub>b</sub><sup>△</sup> E<sup>7</sup> <sup>#5</sup>

# Ete 2001

B. Scherrer

**Staff A:** 3/4 time, Cm<sup>9</sup>, Fm<sup>7</sup>, A♭△, F♯<sup>07</sup>

**Staff B:** 2/4 time, G<sup>7</sup>, A♭△, Fm<sup>7</sup>, G<sup>7</sup>

**Staff C:** 3/4 time, C△, F△, Am<sup>7</sup>, G<sup>7</sup>, F♯<sup>0</sup>, F△, Em<sup>7</sup>, F△, D<sup>07</sup>, Em<sup>7</sup>, F△, D<sup>07</sup>

**Staff D:** 3/4 time, E♭△, A♭△, A♭m<sup>7</sup>, D♭<sup>7</sup>, E♭<sup>7</sup>, G<sup>7</sup>, F, Am, E/A♭, C△, F△, Am<sup>7</sup>, G<sup>7</sup>

**Staff C (Continuation):** 3/4 time, E♭<sup>7</sup>, G<sup>7</sup>, F, Am, E/A♭

**Staff D (Continuation):** 3/4 time, C△, F△, Am<sup>7</sup>, G<sup>7</sup>

**Staff A (Continuation):** 11/8 time, A♭△, Fm<sup>7</sup>, G<sup>7</sup>, A♭△, Fm<sup>7</sup>, G<sup>7</sup>

**Staff B (Continuation):** 3/4 time, A♭△, Fm<sup>7</sup>, G<sup>7</sup>, Cm<sup>9</sup>

# Joie & bonheur

B. Scherrer

4/4 8/8 C

5 Am Ab C 4 1 2

10 Fm Bb<sup>7</sup> Eb<sup>△</sup> Ab<sup>△</sup>

14 Fm F#m<sup>6</sup> b5 G<sup>7</sup>

18 Fm Bb<sup>7</sup> Eb<sup>△</sup> Ab<sup>△</sup>

22 D<sup>7</sup> D<sup>7</sup>#5 G<sup>7</sup>

26 C Cm<sup>7</sup>

30 Am Ab C

Basse C Cm<sup>7</sup> Am Ab C 1 2

# Kronembourg-Virus Valse

B. Scherrer

5 **A** Em<sup>7</sup> D C<sup>△</sup>

5 Em<sup>7</sup> D C<sup>△</sup> Em

10 F<sup>♯</sup> G<sup>△</sup> Bm C<sup>△</sup>

14 1. 2.

18 **B** Gm F<sup>♯</sup>

22 Fm G<sup>7</sup>

26 Cm C<sup>△</sup>

30 G<sup>7</sup>

The musical score consists of two staves of music. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '4'). The key signature changes throughout the piece. Measure 1 (measures 1-4) starts in E minor (Em<sup>7</sup>), moves to D, then C<sup>△</sup>. Measure 2 (measures 5-8) starts in Em<sup>7</sup>, moves to D, then C<sup>△</sup>, ending in Em. Measure 3 (measures 9-12) starts in F<sup>♯</sup>, moves to G<sup>△</sup>, then Bm, then C<sup>△</sup>. Measure 4 (measures 13-16) is a repeat section with two endings: ending 1 (measures 14-15) consists of rests, while ending 2 (measures 16-17) consists of eighth-note patterns. Measure 5 (measures 18-21) starts in G minor (Gm), moves to F<sup>♯</sup>, then G<sup>7</sup>. Measure 6 (measures 22-25) starts in F minor (Fm), moves to G<sup>7</sup>, then C<sup>△</sup>. Measure 7 (measures 26-29) starts in C minor (Cm), moves to C<sup>△</sup>, then G<sup>7</sup>. Measure 8 (measures 30-31) starts in G<sup>7</sup>.

## **La demoiselle de Montréal**

Bruno Scherrer

**A** Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup>

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

9 E<sup>ø</sup> A<sup>7</sup> Dm<sup>7</sup> Fm

**B** C A<sub>b</sub><sup>6</sup> B<sub>b</sub><sup>6</sup> C A<sub>b</sub><sup>6</sup> B<sub>b</sub><sup>6</sup>

13 Fm<sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup>

19 D<sup>ø</sup> G<sup>7</sup> Cm<sup>7</sup> C<sup>7</sup>

23 Fm<sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup>

27 D<sup>ø</sup> G<sup>7</sup> C<sup>7</sup>

31 D<sup>ø</sup> G<sup>7</sup> C<sup>△</sup>

**A'** Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup>

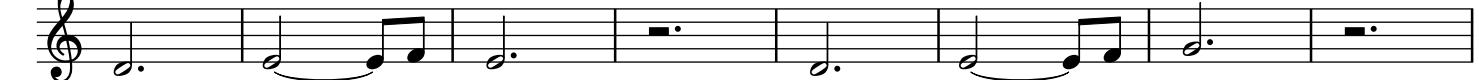
35 Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup>

39 E<sup>ø</sup> A<sup>7</sup> Dm<sup>7</sup>

43 D<sup>ø</sup> D<sub>b</sub><sup>7</sup> C<sup>△</sup> C<sup>△</sup>

47 D<sup>ø</sup> D<sub>b</sub><sup>7</sup> C<sup>△</sup>

51 D<sup>ø</sup> D<sub>b</sub><sup>7</sup> C<sup>△</sup>

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

# La laïcité, c'est ça !

B. Scherrer

1 F G G<sup>#</sup> Am

5 F G G<sup>#</sup> Am

9 F F<sup>#</sup> G G<sup>#</sup>

13 Am A/C<sup>#</sup> Dm

17 Gm/A<sup>#</sup> Dm/A E<sup>7</sup>/G<sup>#</sup> Gm

21 Gm/A<sup>#</sup> Dm/A E<sup>7</sup>/G<sup>#</sup> A<sup>sus4</sup> A

25 F<sup>#</sup>m B F<sup>#</sup>m B

29 F<sup>#</sup>m

B

G<sup>△</sup>

33 E<sub>b</sub>m

D<sub>b</sub>/F

G<sub>b</sub>

A<sub>b</sub>

37 E<sub>b</sub>m

D<sub>b</sub>/F

G<sub>b</sub>

A<sub>b</sub>

41 F

G

A<sub>b</sub><sup>o</sup>

Am

45 F

G

Am

3

3

# La naine des neiges

B. Scherrer

**A**

6

10 Em D/E Em D/E Em

14 **B** Em<sup>7</sup> C<sup>△</sup> D<sup>7</sup> G<sup>△</sup>

18 Em<sup>7</sup> C<sup>△</sup> D<sup>7</sup> G<sup>△</sup>

22 C<sup>△</sup> F#<sup>°</sup> G<sup>△</sup> G<sup>△</sup>

26 1 C<sup>△</sup> F#<sup>°</sup> B<sup>7</sup>

30 2 C<sup>△</sup> F#<sup>°</sup> D<sup>6 sus4</sup> D+ D

# La revanche du triton

B. Scherrer

1 Cm<sup>9</sup> Gb<sup>△</sup> Ab<sup>△</sup> Bb<sup>△</sup>

5 Cm<sup>9</sup> Gb<sup>△</sup> Ab<sup>△</sup> Eb<sup>△</sup>

9 Gm Gm<sup>△</sup>/Gb Gm<sup>7</sup>/F Gm<sup>6</sup>/E

13 Eb<sup>△</sup> Gb<sup>△</sup> Ab<sup>△</sup> Bb<sup>△</sup>

# La révolte

Sébastien Faure (arrangement B. Scherrer)

Musical score for 'La révolte' featuring lyrics in French and musical chords. The score is in 4/4 time, primarily in B-flat major (indicated by a treble clef and two flats in the key signature). The lyrics are in parentheses below the notes. Chords are indicated above the notes. The score consists of eight staves of music, numbered 1 through 29 on the left.

1 Fm<sup>9</sup> G° A♭<sup>6</sup> B♭m<sup>7</sup> C<sup>7</sup>  
2 D♭<sup>Δ</sup> E♭<sup>6</sup> C<sup>7</sup>/E Fm<sup>6 9</sup>  
3 E♭<sup>7</sup> C<sup>7</sup>♭<sup>9</sup>/E C<sup>7</sup>/E Fm<sup>7</sup>  
4 D♭<sup>Δ</sup> C<sup>7</sup> D♭<sup>Δ</sup> C+  
5 F<sup>Δ</sup> F♯<sup>○</sup> Gm<sup>7</sup> C<sup>7</sup>  
6 Gm<sup>7</sup> B♭<sup>Δ</sup> C<sup>7</sup> C+  
7 F<sup>Δ</sup> F♯<sup>○</sup> Gm<sup>7</sup> C<sup>7</sup>/B♭ B♭  
8 E<sup>7</sup> F<sup>Δ</sup> C<sup>7</sup> F<sup>Δ</sup>

## La révolte (S. Faure)

Nous sommes les persécutés  
 De tous les temps et de toutes les races  
 Toujours nous fûmes exploités  
 par les tyrans et les rapaces  
 Mais nous ne voulons plus flétrir  
 Sous le joug qui courba nos pères  
 Car nous voulons nous affranchir  
 de ceux qui causent nos misères

(Refrain)

Pour défendre les intérêts  
 Des flibustiers de la grande industrie  
 On nous ordonne d'être prêts  
 À mourir pour notre patrie  
 Nous ne possédons rien de rien  
 Nous avons horreur de la guerre  
 Voleurs, défendez votre bien  
 Ce n'est pas à nous de le faire

### **Refrain:**

Église, Parlement, Capitalisme,  
 État, Magistrature,  
 Patrons et Gouvernants,  
 libérons nous de cette pourriture  
 Pressant est notre appel,  
 donnons l'assaut au monde autoritaire  
 Et d'un cœur fraternel  
 nous réaliserons l'idéal libertaire

(Refrain)

Déshérités, soyons amis  
 Mettons un terme à nos tristes disputes  
 Debout! ne soyons plus soumis  
 Organisons la Grande Lutte  
 Tournons le dos aux endormeurs  
 Qui bercent la misère humaine  
 Clouons le bec aux imposteurs  
 Qui sèment entre nous la haine

Ouvrier ou bien paysan  
 Travailleur de la terre ou de l'usine  
 Nous sommes dès nos jeunes ans  
 Réduits aux labeurs qui nous minent  
 D'un bout du monde à l'autre bout  
 C'est nous qui créons l'abondance  
 C'est nous tous qui produisons tout  
 Et nous vivons dans l'indigence

(Refrain)

(Refrain)

L'Etat nous écrase d'impôts  
 Il faut payer ses juges, sa flicaille  
 Et si nous protestons trop haut  
 Au nom de l'ordre on nous mitraille  
 Les maîtres ont changés cent fois  
 C'est le jeu de la politique  
 Quels que soient ceux qui font les lois  
 C'est bien toujours la même clique

Partout sévit l'Autorité  
 Des gouvernants l'Internationale  
 Jugule notre liberté  
 Dont le souffle n'est plus qu'un râle  
 L'heure a sonné de réagir  
 En tous lieux la Révolte gronde  
 Compagnons, sachons nous unir  
 Contre tous les Maîtres du Monde

(Refrain)

# Blues du con fini

B. Scherrer

6/8 time signature, G major key signature.

Chords and markings:

- Measures 1-4: C<sup>△</sup>, Em<sup>7</sup>, A<sup>△</sup>, A<sup>7</sup>
- Measure 5: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, C<sup>7</sup>
- Measure 9: F<sup>△</sup>, F#<sup>07</sup>, C/G, E<sup>7</sup>/Ab
- Measure 13: Am<sup>7</sup>, D<sup>7</sup>/F#<sup>07</sup>, Dm<sup>9</sup>, G+
- Measure 17: C<sup>△</sup>, Em<sup>7</sup>, A<sup>△</sup>, A<sup>7</sup>
- Measure 21: Dm<sup>7</sup>, A<sup>7</sup>/C#<sup>07</sup>, F<sup>△9</sup>, Fm
- Measure 25: C, E+/Ab, Am, D<sup>7</sup>/F#<sup>07</sup>
- Measure 29: Dm<sup>9</sup>, G+, C<sup>△9</sup>

# Le Marché Turc

Raoul Petite (Têt de Kran, 1995) / Mozart

1. **Measures 1-4:** The first staff starts in  $A_{\flat}m$  with a 4/4 time signature. The second staff starts in  $Gm$  with a 4/4 time signature. The key changes to  $A_{\flat}m$  at measure 4. The third staff starts in  $A_{\flat}m$  with a 4/4 time signature. The key changes to  $Cm$  at measure 4. The fourth staff starts in  $Cm$  with a 4/4 time signature.

2. **Measures 5-8:** The first staff starts in  $Gm$  with a 4/4 time signature. The second staff starts in  $Gm$  with a 4/4 time signature. The key changes to  $Gm$  at measure 8. The third staff starts in  $F$  with a 4/4 time signature. The key changes to  $F$  at measure 8. The fourth staff starts in  $F$  with a 4/4 time signature.

3. **Measures 9-12:** The first staff starts in  $D_{\flat}$  with a 4/4 time signature. The second staff starts in  $B$  with a 4/4 time signature. The key changes to  $D_{\flat}$  at measure 12. The third staff starts in  $B$  with a 4/4 time signature. The key changes to  $B$  at measure 12. The fourth staff starts in  $B$  with a 4/4 time signature.

4. **Measures 13-16:** The first staff starts in  $B_{\flat}m$  with a 4/4 time signature. The second staff starts in  $G$  with a 4/4 time signature. The key changes to  $B_{\flat}m$  at measure 16. The third staff starts in  $G$  with a 4/4 time signature. The key changes to  $G$  at measure 16. The fourth staff starts in  $G$  with a 4/4 time signature.

# Le meilleur est à venir

B. Scherrer

**A**

1 Fm<sup>9</sup> | A<sub>b</sub><sup>6 10</sup> | B<sub>b</sub><sup>9</sup> | E<sub>b</sub><sup>7</sup>  
5 Fm<sup>9</sup> | A<sub>b</sub><sup>6 10</sup> | B<sub>b</sub><sup>9</sup> | D<sub>b</sub><sup>△</sup>  
9 Fm<sup>9</sup> | A<sub>b</sub><sup>6 10</sup> | B<sub>b</sub><sup>9</sup> | E<sub>b</sub><sup>7</sup>  
13 Fm<sup>9</sup> | A<sub>b</sub><sup>6 10</sup> | B<sub>b</sub><sup>9</sup> | D<sub>b</sub><sup>△</sup>

**B**

17 E<sub>b</sub> | B<sub>b</sub>/D | B<sub>b</sub>m/D<sub>b</sub> | C<sup>7</sup>  
21 B<sub>b</sub>m<sup>7</sup> | A<sub>b</sub><sup>6 10</sup> | C<sup>7/G</sup> | C<sup>7</sup>  
25 D<sub>b</sub> | C<sup>7 5</sup> | B<sup>°</sup> | C<sup>7</sup>  
29 B<sub>b</sub>m<sup>7</sup> | A<sub>b</sub><sup>6 10</sup> | C<sup>7/G</sup> | F<sup># 5</sup>

**C (contre-chant)**

35 Fm<sup>9</sup> | A<sub>b</sub><sup>6 10</sup> | B<sub>b</sub><sup>9</sup> | E<sub>b</sub><sup>7</sup>  
39 Fm<sup>9</sup> | A<sub>b</sub><sup>6 10</sup> | B<sub>b</sub><sup>9</sup> | D<sub>b</sub><sup>△</sup>

# << Light inside the body >>

B. Scherrer

3/4

1 C (C)

5 Fm/C (G/C)

9 C (B<sub>b</sub>/C)

13 Fm/C (F/C)

17 Eb (G<sup>7</sup>)

21 B<sub>b</sub>m<sup>6</sup>/Eb (D<sub>b</sub>/Eb)

25 Eb (A<sub>b</sub>/Eb)

29 B<sub>b</sub>m<sup>6</sup>/Eb (F/Eb)

33 Cm/G (A<sub>b</sub>)

37 G/B (F<sup>7</sup>/A)

41 Eb (C<sup>7</sup>/E)

45 Gm (F<sup>7</sup>)

# Liquide

B. Scherrer

**A** Am F<sup>△</sup> Am F<sup>△</sup>

3 Am F<sup>△</sup> Am F<sup>△</sup>

5 F<sup>#</sup> B Dm E<sup>7</sup>

8 Am F<sup>△</sup> 1 Am F<sup>△</sup> 2 Am F<sup>△</sup>

11 **B** Em<sup>9</sup> Gm<sup>9</sup> Eb<sup>△</sup> Ab<sup>△</sup>

15 Em<sup>9</sup> Gm<sup>9</sup> Eb<sup>△</sup> Ab<sup>△</sup>

19 B<sub>b</sub> C D

The score consists of two staves: treble and bass. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first measure ends with a bass note. Measure 2 begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The second measure ends with a treble note. Measure 3 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The third measure ends with a bass note. Measure 4 begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The fourth measure ends with a treble note. Measure 5 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The fifth measure ends with a bass note. Measure 6 begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The sixth measure ends with a treble note. Measure 7 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The seventh measure ends with a bass note. Measure 8 begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The eighth measure ends with a treble note. Measure 9 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The ninth measure ends with a bass note. Measure 10 begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tenth measure ends with a treble note. Measure 11 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The eleventh measure ends with a bass note. Measure 12 begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The twelfth measure ends with a treble note. Measure 13 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The thirteenth measure ends with a bass note. Measure 14 begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The fourteenth measure ends with a treble note. Measure 15 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The fifteenth measure ends with a bass note. Measure 16 begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The sixteenth measure ends with a treble note. Measure 17 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The seventeenth measure ends with a bass note. Measure 18 begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The eighteenth measure ends with a treble note. Measure 19 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The nineteenth measure ends with a bass note.

# Marche

B. Scherrer

**A** C G/C F/C G/C C

7 Am G/A F/A C/A

11 Cm/A<sub>b</sub> B<sub>b</sub>/A<sub>b</sub> A<sub>b</sub><sup>△</sup> B<sub>b</sub>/A<sub>b</sub>

15 E<sub>b</sub><sup>△</sup>

19 D<sub>b</sub><sup>△</sup>

23 A<sub>b</sub><sup>△</sup>

53 **B** G<sub>b</sub><sup>△</sup>

57 D<sub>b</sub><sup>△</sup>

61 G<sub>b</sub><sup>△</sup>

65 A<sup>△</sup>

69 G<sup>△</sup> G<sup>7</sup>

# Mineur/Majeur

B. Scherrer

Musical score for Mineur/Majeur by B. Scherrer, featuring six staves of music with various chords and measures. The score is in 4/4 time and uses a treble clef. The chords and measures are as follows:

- Measure 1: Cm<sup>7</sup>
- Measure 2: Bm<sup>7</sup>
- Measure 3: B<sub>b</sub><sup>6 sus4</sup>
- Measure 4: A<sub>ø</sub>
- Measure 5: A<sub>b</sub><sup>△</sup>
- Measure 6: F<sup>ø7</sup>
- Measure 7: G<sub>+</sub>
- Measure 8: G<sup>7</sup>
- Measure 9: A<sub>b</sub><sup>△</sup>
- Measure 10: C<sup>△9</sup>
- Measure 11: A<sub>b</sub><sup>△</sup>
- Measure 12: C
- Measure 13: D<sub>b</sub><sup>△</sup>
- Measure 14: D<sup>ø7</sup>
- Measure 15: G<sup>7</sup>
- Measure 16: B<sub>b</sub><sup>sus2</sup>
- Measure 17: C<sup>△9</sup>
- Measure 18: G<sup>7/B</sup>
- Measure 19: B<sub>b</sub><sup>sus2</sup>
- Measure 20: F/A
- Measure 21: A<sub>b</sub><sup>6 sus4</sup>
- Measure 22: A<sub>b</sub><sub>+</sub>
- Measure 23: G<sup>6</sup>
- Measure 24: G<sup>7</sup>
- Measure 25: C

# Moerci Doerien

B. Scherrer

## Theme

## Pont/Solos

21 Cm<sup>7</sup>  
25 Ebm<sup>7</sup>  
29 F#m<sup>7</sup>  
33 Am<sup>7</sup>

# Nouveau Morceau

B. Scherrer

4/4 time, treble clef. The score consists of eight lines of musical notation, each with a measure number (4, 5, 9, 13, 17, 21, 25) and a corresponding chord or harmonic label. The chords are: A<sup>7</sup>, A<sup>7</sup>, B<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>△</sup>, Am, E/B, C, D<sup>7</sup>, Gm<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, D<sup>7</sup>, Dm<sup>7</sup>, E<sub>b</sub><sup>△</sup>, C<sup>#</sup><sup>o7</sup>, A<sup>7</sup>, B<sub>b</sub><sup>△</sup>, Gm<sup>7</sup>, A<sup>7</sup>, Gm<sup>7</sup>, Am<sup>7</sup>, A<sub>b</sub><sup>△</sup>, F<sup>#</sup><sup>△</sup>, E<sup>△</sup>, A<sub>b</sub><sup>△</sup>. The score includes various dynamic markings such as accents, slurs, and grace notes.

# Oblivion

A. Piazzola, arr. B. Scherrer

**A1**

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

5 Gm Gm<sup>△</sup> Gm<sup>7</sup> Gm<sup>6</sup>

9 Cm<sup>7</sup> F<sup>7</sup> B<sup>♭</sup><sup>△</sup> E<sup>♭</sup><sup>△</sup> A<sup>º</sup> D<sup>7</sup>

13 Gm Gm<sup>△</sup> Gm<sup>7</sup> Gm<sup>6</sup>

17 D<sup>º</sup> G<sup>7</sup> Cm<sup>7</sup>

21 A<sup>º</sup> D<sup>7</sup> Gm Gm/F

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

29 **B** Cm<sup>7</sup> F<sup>7</sup> B<sup>♭</sup><sup>△</sup> E<sup>♭</sup><sup>△</sup>

37 **1** A<sup>º</sup> D<sup>7</sup> Gm Gm<sup>△</sup> G<sup>7</sup>

45 **2** A<sup>7</sup> D<sup>7</sup> Gm Gm<sup>△</sup> Gm<sup>7</sup> Gm<sup>△</sup>

The music is in 7/4 time, with a key signature of one flat. The first section (measures 1-28) consists of two staves, A1 and A2. Staff A1 starts with a Gm chord, followed by a Gm<sup>△</sup>, a Gm<sup>7</sup>, and another Gm<sup>△</sup>. Staff A2 follows with a Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, and Gm<sup>6</sup>. The chords then change to Cm<sup>7</sup>, F<sup>7</sup>, B<sup>♭</sup><sup>△</sup>, E<sup>♭</sup><sup>△</sup>, A<sup>º</sup>, and D<sup>7</sup>. The second section (measures 29-45) starts with a Cm<sup>7</sup> chord, followed by F<sup>7</sup>, B<sup>♭</sup><sup>△</sup>, and E<sup>♭</sup><sup>△</sup>. This is followed by a return to the A<sup>º</sup> and D<sup>7</sup> chords from the first section. The section concludes with a Gm<sup>△</sup>, G<sup>7</sup>, and Gm<sup>△</sup> chords. Measure 46 begins with a Gm<sup>7</sup> chord, followed by a Gm<sup>6</sup>, G<sup>7</sup>, and Gm<sup>△</sup> chords. The section ends with a Gm<sup>7</sup>, Gm<sup>6</sup>, G<sup>7</sup>, and Gm<sup>△</sup> chords. The music then concludes with a final Gm<sup>7</sup>, Gm<sup>6</sup>, G<sup>7</sup>, and Gm<sup>△</sup> chords.

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

Trad. stade de foot manif / Arr. B Scherrer

4/4 time signature, treble clef. Chorus lyrics: "On est là, on est là, même si", "Macron ne veut pas, nous on est là, pour l'hon-", "neur des travail-leurs et pour un monde meil - leur, même si", "Ma - cron n'veut pas, nous on est là". Chords: N.C., C<sup>Δ</sup>, Dm<sup>7</sup>, Em<sup>7</sup>, E<sup>ø</sup>, A<sup>7</sup>, Dm<sup>7</sup>, A<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, F<sup>Δ</sup>, Fm<sup>7/A<sub>b</sub></sup>, C/G, F<sup>#</sup>, F<sup>Δ</sup>, Em<sup>7</sup>, Dm<sup>7</sup>, D<sub>b</sub><sup>7</sup>. Measure numbers: 1, 5, 9, 13.

# Ou-dé-a, Casse-toi-d'là !

B. Scherrer

**Basse sur A**

Am<sup>7</sup> F<sup>△</sup> Dm<sup>7</sup> Am<sup>7</sup> F<sup>△</sup> Dm<sup>7</sup>

9 A<sup>△</sup> Bm<sup>7</sup>/A C♯m<sup>7</sup>/A D<sup>△</sup>/A E<sup>sus4</sup> E<sup>7</sup>

Am<sup>7</sup> F<sup>△</sup> Dm<sup>7</sup>

5 Am<sup>7</sup> F<sup>△</sup> Dm<sup>7</sup>

9 A<sup>△</sup> Bm<sup>7</sup>/A C♯m<sup>7</sup>/A D<sup>△</sup>/A

13 E<sup>sus4</sup> E<sup>7</sup> 1. 2.

18 B F♯<sup>7</sup> Bm<sup>7</sup> E<sup>sus4</sup> E<sup>7</sup> A<sup>△</sup>

22 F♯<sup>7</sup> Bm<sup>7</sup> E<sup>sus4</sup> E<sup>7</sup> A<sup>△</sup>

26 C♯<sup>7</sup> F♯m<sup>7</sup> B<sup>7</sup>

30 E<sup>sus4</sup> E<sup>7</sup>

# Perdre son temps

B. Scherrer

**4/4**

Sheet music for the piece "Perdre son temps" by B. Scherrer. The music is in 4/4 time for most of the piece, with a section in 7/8 time. The key signature is consistently B-flat major (two flats). The music consists of six staves of music, each with a measure number (e.g., 1, 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45) and a measure of music. Chords are labeled above the staff, including C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub>, B<sup>○7</sup>, C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, D<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>6</sup>, B<sup>○7</sup>, Cm<sup>7</sup>, D<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, G<sup>7</sup> b<sub>9</sub>, C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, D<sub>b</sub><sup>△</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub>, B<sup>○7</sup>, C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, D<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>6</sup>, B<sup>○7</sup>, A<sub>b</sub><sup>△</sup>, A<sup>○</sup>, B<sub>b</sub><sup>6</sup>, B<sup>○7</sup>, Cm<sup>7</sup>, D<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, G<sup>7</sup> b<sub>9</sub>. Measure 45 ends with a 3/4 time signature. The music features eighth-note patterns and various rests.

**3/4**

49 C<sup>sus4</sup> D<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>6</sup> D<sub>b</sub><sup>△</sup>  
53 C<sup>sus4</sup> D<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>6</sup> F<sub>m</sub><sup>7</sup>  
57 G<sub>m</sub><sup>7</sup> A<sub>b</sub><sup>△</sup> B<sub>b</sub> B<sup>o7</sup>  
61 C<sup>sus4</sup> D<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>6</sup> D<sub>b</sub><sup>△</sup>  
65 A<sub>b</sub><sup>△</sup> A<sup>o</sup> B<sub>b</sub><sup>6</sup> B<sup>o7</sup>  
69 C<sub>m</sub><sup>7</sup> D<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup> G<sup>7</sup><sub>b9</sub>

Measure 49: C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, D<sub>b</sub><sup>△</sup>. Measure 53: C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, F<sub>m</sub><sup>7</sup>. Measure 57: G<sub>m</sub><sup>7</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub>, B<sup>o7</sup>. Measure 61: C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, D<sub>b</sub><sup>△</sup>. Measure 65: A<sub>b</sub><sup>△</sup>, A<sup>o</sup>, B<sub>b</sub><sup>6</sup>, B<sup>o7</sup>. Measure 69: C<sub>m</sub><sup>7</sup>, D<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, G<sup>7</sup><sub>b9</sub>.

Measure 49: Bass notes: C, D<sub>b</sub>, E<sub>b</sub>, D<sub>b</sub>. Measure 53: Bass notes: C, D<sub>b</sub>, E<sub>b</sub>, F<sub>m</sub>. Measure 57: Bass notes: G<sub>m</sub>, A<sub>b</sub>, B<sub>b</sub>, B. Measure 61: Bass notes: C, D<sub>b</sub>, E<sub>b</sub>, D<sub>b</sub>. Measure 65: Bass notes: A<sub>b</sub>, A, B<sub>b</sub>, B. Measure 69: Bass notes: C<sub>m</sub>, D<sub>b</sub>, A<sub>b</sub>, G<sup>7</sup><sub>b9</sub>.

Measure 49: Bass notes: C, D<sub>b</sub>, E<sub>b</sub>, D<sub>b</sub>. Measure 53: Bass notes: C, D<sub>b</sub>, E<sub>b</sub>, F<sub>m</sub>. Measure 57: Bass notes: G<sub>m</sub>, A<sub>b</sub>, B<sub>b</sub>, B. Measure 61: Bass notes: C, D<sub>b</sub>, E<sub>b</sub>, D<sub>b</sub>. Measure 65: Bass notes: A<sub>b</sub>, A, B<sub>b</sub>, B. Measure 69: Bass notes: C<sub>m</sub>, D<sub>b</sub>, A<sub>b</sub>, G<sup>7</sup><sub>b9</sub>.

Measure 49: Bass notes: C, D<sub>b</sub>, E<sub>b</sub>, D<sub>b</sub>. Measure 53: Bass notes: C, D<sub>b</sub>, E<sub>b</sub>, F<sub>m</sub>. Measure 57: Bass notes: G<sub>m</sub>, A<sub>b</sub>, B<sub>b</sub>, B. Measure 61: Bass notes: C, D<sub>b</sub>, E<sub>b</sub>, D<sub>b</sub>. Measure 65: Bass notes: A<sub>b</sub>, A, B<sub>b</sub>, B. Measure 69: Bass notes: C<sub>m</sub>, D<sub>b</sub>, A<sub>b</sub>, G<sup>7</sup><sub>b9</sub>.

# Planète Ça tourne

B. Scherrer

**A** Dm<sup>9</sup> F<sup>△</sup> G<sup>7</sup> Dm<sup>9</sup> F<sup>△</sup> G<sup>7</sup>

7 Dm<sup>9</sup> F<sup>△</sup> G<sup>7</sup> Dm<sup>9</sup> F<sup>△</sup> G<sup>7</sup>

**B** 13 D<sup>△</sup> Bm<sup>7</sup> A<sup>7</sup> D<sup>△</sup> Bm<sup>7</sup> A<sup>7</sup>

19 D<sup>△</sup> Bm<sup>7</sup> A<sup>7</sup> D<sup>△</sup> D<sup>△</sup>

**C** 24 G<sub>b</sub><sup>△</sup> E<sub>b</sub>m<sup>7</sup> D<sub>b</sub><sup>7</sup> G<sub>b</sub><sup>△</sup> E<sub>b</sub>m<sup>7</sup> D<sub>b</sub><sup>7</sup>

30 G<sub>b</sub><sup>△</sup> E<sub>b</sub>m<sup>7</sup> D<sub>b</sub><sup>7</sup> G<sub>b</sub><sup>△</sup> G<sub>b</sub><sup>△</sup>

# Ponyonoke dans le château sur la falaise

B. Scherrer

1 A  $A\flat^\triangle$  B $\flat^6$  A $\flat^\triangle$  B $\flat^6$

5 A $\flat^\triangle$  B $\flat^6$  E $\flat^\triangle$

9 E $\flat m^7$  G $\flat^\triangle$  A $\flat^7$  sus4 B $\flat m^7$

13 B $\triangle$

17 C F $\sharp m^7$  G $\sharp m^7$  F $\sharp m^7$  G $\sharp m^7$

21 D $\triangle$

A A B A A B C C

# Pour Juliette (partie II)

B. Scherrer

Musical score for "Pour Juliette (partie II)" by B. Scherrer. The score consists of two staves of music, each with a treble clef and a key signature of one flat (F#). The time signature varies between 6/8 and 9/8. The music is divided into measures by vertical bar lines. Chords are indicated above the staff, including E♭△, Fm⁷, Gm⁷, Fm⁷, E♭△, Fm⁷, Gm⁷, Fm⁷, A♭△, Gm⁷, Fm⁷, C⁹/E, Fm⁷, Gm⁷, A♭△, B♭⁷, and B♭⁷. Measure numbers 1, 4, 7, and 10 are indicated on the left side of the staves.

# Pour Manu

B. Scherrer

Sheet music for the piece "Pour Manu" by B. Scherrer, featuring 12 staves of musical notation. The music is in 3/4 time and includes lyrics and chords. The chords are indicated above the staff, and the lyrics are written below the staff. The music consists of 12 staves, with measures numbered 1 through 49.

Chords and lyrics are as follows:

- Measure 1: C, Em<sup>7</sup>, F<sup>△</sup>
- Measure 5: C, Em<sup>7</sup>, F<sup>△</sup>
- Measure 9: Am<sup>7</sup>, C, D<sup>7</sup>, D<sup>7</sup>
- Measure 13: Am<sup>7</sup>, B<sup>o</sup>, C, D<sup>7</sup>
- Measure 17: D<sup>△</sup>, F#m<sup>7</sup>, G<sup>△</sup>
- Measure 21: D<sup>△</sup>, F#m<sup>7</sup>, G<sup>△</sup>
- Measure 25: Bm<sup>7</sup>, D, E<sup>7</sup>, E<sup>7</sup>
- Measure 29: Bm<sup>7</sup>, C#<sup>o</sup>, D, E<sup>7</sup>
- Measure 33: C<sup>△</sup>, Em<sup>7</sup>, F<sup>△</sup>
- Measure 37: C<sup>△</sup>, Em<sup>7</sup>, F<sup>△</sup>
- Measure 41: Am<sup>7</sup>, C, D<sup>7</sup>, D<sup>7</sup>
- Measure 45: Am<sup>7</sup>, B<sup>o</sup>, C, D<sup>7</sup>
- Measure 49: E, Bm<sup>7</sup>

53 E Bm<sup>7</sup>  
57 E B A  
61 E

# Prog-to-log 2000

B. Scherrer

1 Cm B<sub>b</sub>/C

3 A<sub>b</sub>/C Cm B<sub>b</sub>/C A<sub>b</sub>/C Gm/C

5 Eb D<sub>b</sub>/E<sub>b</sub>

7 A<sub>b</sub>/E<sub>b</sub> Eb D<sub>b</sub>/E<sub>b</sub> A<sub>b</sub>/E<sub>b</sub> B<sub>b</sub>/E<sub>b</sub>

9 Cm B<sub>b</sub>/C

11 A<sub>b</sub>/C

Gm/C

# Provisoire

B. Scherrer

The sheet music consists of 12 staves of musical notation. The sections are labeled as follows:

- Staff 1: **A** (3/4 time, Dm<sup>9</sup>)
- Staff 5: **Dm<sup>9</sup>** (Em<sup>9</sup>)
- Staff 9: **B** (B<sub>b</sub><sup>△</sup>) (Dm<sup>9</sup>)
- Staff 13: **B<sub>b</sub><sup>△</sup>** (E<sub>b</sub><sup>△</sup>)
- Staff 17: **A** (Dm<sup>9</sup>) (Em<sup>9</sup>)
- Staff 21: **Dm<sup>9</sup>** (Em<sup>9</sup>)
- Staff 25: **B** (B<sub>b</sub><sup>△</sup>) (Dm<sup>9</sup>)
- Staff 29: **B<sub>b</sub><sup>△</sup>** (E<sub>b</sub><sup>△</sup>)
- Staff 33: **B'** (A<sub>b</sub><sup>△</sup>) (A<sup>o</sup>)
- Staff 37: **A<sup>7</sup> #5**
- Staff 41: **—**
- Staff 44: **C** (D<sup>△</sup>) (Em<sup>9</sup>) (G<sup>△</sup>) (B<sub>b</sub><sup>△</sup>)
- Staff 52: **Bm<sup>9</sup>** (D<sup>7</sup>/C) (E<sup>7</sup>) (G<sup>△</sup>)

Time signatures and key changes are indicated throughout the piece, including 3/4, 2/4, and 7/8. Chords are labeled with their respective Roman numerals and inversions (e.g., Dm<sup>9</sup>, Em<sup>9</sup>, G<sup>△</sup>, B<sub>b</sub><sup>△</sup>, A<sup>o</sup>, A<sup>7</sup> #5).

# Quettehou Montchaton ? Saint-Vaast ?

B. Scherrer

## Thème

The musical score consists of six staves of music. The first staff (measures 1-4) is labeled 'Thème' and starts in Cm⁹. The second staff (measures 5-8) starts in Gb△. The third staff (measures 9-12) starts in F♯m⁹. The fourth staff (measures 13-16) starts in C△. The fifth staff (measures 17-20) is labeled 'Solos' and starts in Cm⁹. The sixth staff (measures 21-24) starts in Gb△. The seventh staff (measures 25-28) starts in F♯m⁹. The eighth staff (measures 29-32) starts in C△. The score uses a mix of common and compound time signatures, and various key signatures including C major, Gb△, F♯m⁹, C△, Cm⁹, Gb△, and F♯m⁹.

# Remous

B. Scherrer

1 **A** Gm<sup>7</sup> A<sup>ø</sup>

3 B<sub>b</sub><sup>△</sup> Cm<sup>7</sup>

5 D<sup>7</sup>♯<sup>5</sup> E<sub>b</sub><sup>△</sup>

7 E<sup>ø</sup> F<sup>7</sup> D<sup>7</sup>♯<sup>5</sup>/F<sup>♯</sup>

9 **B** Gm<sup>7</sup> A<sup>ø</sup>

11 B<sub>b</sub><sup>△</sup> Cm<sup>7</sup>

13 D<sup>7</sup>♯<sup>5</sup> E<sub>b</sub><sup>△</sup>

15 E<sup>ø</sup> F<sup>7</sup> D<sup>7</sup>♯<sup>5</sup>/F<sup>♯</sup>

17 **Fin** Gm<sup>7</sup>

The score consists of two staves of music. The top staff begins with a 7/4 time signature, G minor 7th (Gm<sup>7</sup>), followed by Aø. The bottom staff begins with B<sub>b</sub><sup>△</sup> and Cm<sup>7</sup>. The music then transitions through various chords including D<sup>7</sup>♯<sup>5</sup>, E<sub>b</sub><sup>△</sup>, E<sup>ø</sup>, F<sup>7</sup>, and D<sup>7</sup>♯<sup>5</sup>/F<sup>♯</sup>. The piece concludes with a final Gm<sup>7</sup> chord. The score is marked with endings A and B, and a final section labeled 'Fin'.

# Rencontre du 3ème type (pour Bertrand)

B. Scherrer

1 A (FΔ) Gm7 Am7 BbΔ

5 G7/B C7 C#Δ7 Dm7

9 EΔ BbΔ Csus4 C7

13 B (Cm7) G/B Bbm7 F/A

17 1 AΔ6 Cm/G F#Δ7 G7

21 2 AΔ6 Cm/G DΔ DΔ7 C7

25 A' (FΔ) Gm7 Am7 BbΔ

29 G7/B C7 C#Δ7 Dm7

33 EΔ BbΔ Csus4 C7

# Rendez-vous à la Cascade de la Pisse

B. Scherrer

**A** E<sub>b</sub><sup>△</sup> Fm<sup>7</sup> Gm<sup>7</sup> F#m<sup>7</sup>

5 Fm<sup>7</sup> | 1. B<sub>b</sub><sup>7</sup> | 2. B<sub>b</sub><sup>7</sup>

11 G<sup>7</sup> Cm<sup>7</sup>

15 F<sup>7</sup> B<sub>b</sub><sup>7</sup>

19 A' E<sub>b</sub><sup>△</sup> Fm<sup>7</sup> Gm<sup>7</sup> F#m<sup>7</sup>

23 Fm<sup>7</sup> | 1. B<sub>b</sub><sup>7</sup> | 2. B<sub>b</sub><sup>7</sup>

29 G<sup>7</sup> Cm<sup>7</sup>

33 F<sup>7</sup> B<sub>b</sub><sup>7</sup>

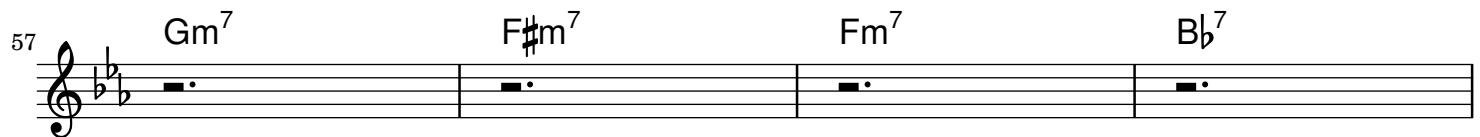
37 B A<sub>b</sub><sup>△</sup> Gm<sup>7</sup>

41 Fm<sup>7</sup> E<sub>b</sub><sup>△</sup> E<sup>ø</sup>

45 A<sub>b</sub><sup>△</sup> Gm<sup>7</sup> F#m<sup>7</sup>

49 Fm<sup>7</sup> B<sub>b</sub><sup>7</sup>

2



# Risas de Bolivia

Trad. Bolivie, Arr. B. Scherrer

**A**

3 -

5 1. F $\triangle$  2. Em $^7/A$  Dm $^7$  Em $^7/A$  Dm $^7$  Em $^7/A$

8 Dm $^7$  B $\flat$  C $^7$  F $\triangle$  Gm $^7$  Am $^7$

12 1. Dm $^7$  2. Dm $^7$  Em $^7/A$  Dm $^7$  Em $^7/A$  Dm $^7$

16 B $\flat$  $\triangle$  F $\triangle$  Am $^7$  Dm $^7$  B $\flat$  $\triangle$  F $\triangle$  Am $^7$  Dm $^7$

20 Am $^7$  Dm $^7$  Am $^7$  Dm $^7$  Am $^7$  Dm $^7$  Am $^7$  Dm $^7$  Dm $^7$

**Solos**

25 Dm $^9$  Am Dm $^9$  Am Dm $^7$  Em $^7/A$  F $\triangle/D$  Em $^7/A$

29 B **B** Dm $^7$  Dm Dm $\triangle/C\sharp$  Dm $^7/C$  Dm $^6/B$  B $\flat$  $\triangle$  Am $^7$

33 1. Gm F Am/E 2. Gm F Am/E Dm F Am/E Dm

37 B $\flat$  $\triangle$  B $\flat$  $\triangle/A$  Gm $^7$  F Am/E Dm $^7$  A $^7/C\sharp$  A $^7$  A $^7/C\sharp$

40 1. Dm $^7$  2. Dm $^7$  F Am/E Dm F Am/E Dm

44 B $\flat$  $\triangle$  B $^0$  C B $^0$  B $\flat$  $\triangle$  B $^0$  C B $^0$

48 B $\flat$  $\triangle$  Am $^7$  Gm $^7$  Am $^7$  B $\flat$  $\triangle$  Am $^7$  Gm $^7$  F Am/E Dm $^7$

# Rêverie

B. Scherrer

Sheet music for 'Rêverie' by B. Scherrer, featuring a single melodic line on a treble clef staff. The music is in 4/4 time. Various chords are indicated above the notes, including G<sup>7</sup>, Eb<sup>△</sup>, G<sup>7</sup>, Eb<sup>△</sup>, G<sup>7</sup>, Eb<sup>△</sup>, A<sup>△</sup>, Am<sup>7</sup>, B<sup>△</sup>, B<sup>△</sup>, Em<sup>7</sup>, F<sup>6</sup>, F<sup>6</sup>, G<sup>7</sup>, Eb<sup>△</sup>, G<sup>7</sup>, Eb<sup>△</sup>, G<sup>7</sup>, Eb<sup>△</sup>, and G<sup>7</sup>. Measure numbers 1 through 30 are marked on the left side of the staff. Measure 14 includes a 6/8 time signature. Measure 18 includes a 7/8 time signature. Measure 22 includes a 6/8 time signature. Measure 26 includes a 7/8 time signature. Measure 30 includes a 6/8 time signature. Measure 18 has a fermata over the first note. Measures 18-21 have a dynamic instruction '1.' above the staff. Measures 22-25 have a dynamic instruction '2.' above the staff. Measures 26-29 have a dynamic instruction '3.' above the staff.

# Saint Thomas 5/8

Sonny Rollins, Arr. BS

5/8 C<sup>6</sup> C<sup>6</sup> C<sup>6</sup> C<sup>6</sup>

9 C<sup>6</sup> C<sup>6</sup> Em<sup>7</sup> A<sup>7</sup>

13 Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> C<sup>7/E</sup> F<sup>6</sup> F#<sup>7</sup> G<sup>7</sup>

# Samba Calor-é-a

B. Scherrer

The musical score consists of two staves of piano music. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time. Chords are indicated above the staff, and bass lines are indicated below the staff. The score includes the following chords and bass lines:

- Measures 1-2: Treble staff: Cm<sup>7</sup>, F<sup>7</sup>. Bass staff: F, E, D, C, B, A, G, F.
- Measures 3-4: Treble staff: Cm<sup>7</sup>, F<sup>7</sup>. Bass staff: F, E, D, C, B, A, G, F.
- Measures 5-6: Treble staff: Em<sup>7</sup>, A<sup>7</sup>. Bass staff: F, E, D, C, B, A, G, F.
- Measures 7-8: Treble staff: Em<sup>7</sup>, A<sup>7</sup>. Bass staff: F, E, D, C, B, A, G, F.
- Measures 9-10: Treble staff: C<sup>△</sup>, F<sup>△</sup>. Bass staff: F, E, D, C, B, A, G, F.
- Measures 11-12: Treble staff: C<sup>△</sup>, F<sup>△</sup>. Bass staff: F, E, D, C, B, A, G, F.
- Measures 13-14: Treble staff: 1 A<sub>b</sub><sup>△</sup> 9. Bass staff: F, E, D, C, B, A, G, F.
- Measures 15-16: Treble staff: 2 A<sub>b</sub><sup>△</sup> 9. Bass staff: F, E, D, C, B, A, G, F.
- Measures 17-18: Treble staff: B<sub>b</sub>/C. Bass staff: F, E, D, C, B, A, G, F.
- Measures 19-20: Treble staff: A<sub>b</sub>/C. Bass staff: F, E, D, C, B, A, G, F.
- Measures 21-22: Treble staff: Gm<sup>7</sup>/C. Bass staff: F, E, D, C, B, A, G, F.
- Measures 23-24: Treble staff: Cm<sup>7</sup>. Bass staff: F, E, D, C, B, A, G, F.
- Measures 25-26: Treble staff: F. Bass staff: F, E, D, C, B, A, G, F.

## Samba Lek'

B. Scherrer

Sheet music for a jazz piece, likely for a solo instrument like piano or guitar. The music is in 4/4 time and consists of 10 staves. The staves are labeled with measures and chords:

- Measures 1-4: A Gm<sup>7</sup>
- Measures 5-8: Gm<sup>7</sup>
- Measures 9-12: Ab<sup>△</sup>
- Measures 13-16: F<sup>△ 9</sup>
- Measures 17-20: B, Em<sup>7</sup>
- Measures 21-24: Dm<sup>7</sup>
- Measures 25-28: Em<sup>7</sup>
- Measures 29-32: Dm<sup>7</sup>
- Measures 33-36: E<sup>△</sup>b
- Measures 37-40: D<sup>△</sup>b
- Measures 41-44: Ab<sup>△ 9</sup>

The music includes various note heads and stems, typical of jazz notation. The first staff (measures 1-4) starts with a half note, followed by a eighth-note pair, a quarter note, and a eighth-note pair. The second staff (measures 5-8) starts with a quarter note, followed by a eighth-note pair, a eighth-note pair, and a quarter note. The third staff (measures 9-12) starts with a quarter note, followed by a eighth-note pair, a eighth-note pair, and a quarter note. The fourth staff (measures 13-16) starts with a eighth-note pair, followed by a eighth-note pair, a eighth-note pair, and a eighth-note pair. The fifth staff (measures 17-20) starts with a eighth-note pair, followed by a eighth-note pair, a eighth-note pair, and a eighth-note pair. The sixth staff (measures 21-24) starts with a eighth-note pair, followed by a eighth-note pair, a eighth-note pair, and a eighth-note pair. The seventh staff (measures 25-28) starts with a eighth-note pair, followed by a eighth-note pair, a eighth-note pair, and a eighth-note pair. The eighth staff (measures 29-32) starts with a eighth-note pair, followed by a eighth-note pair, a eighth-note pair, and a eighth-note pair. The ninth staff (measures 33-36) starts with a eighth-note pair, followed by a eighth-note pair, a eighth-note pair, and a eighth-note pair. The tenth staff (measures 37-40) starts with a eighth-note pair, followed by a eighth-note pair, a eighth-note pair, and a eighth-note pair. The eleventh staff (measures 41-44) starts with a eighth-note pair, followed by a eighth-note pair, a eighth-note pair, and a eighth-note pair.

# Samba ni chaussettes

B. Scherrer

**A** G F△ G F△

5 G F△ G F△

9 E♭ D♭△ E♭ D♭△

13 B A△ B A△

17 G F△ G F△

21 **B** E♭△ B♭m A♭△⁹ A♭ A♭m△ A♭m⁷

25 Gm⁷ Gm⁶ C⁰ C⁰⁷ Fm⁷ B♭+

29 E♭△ B♭m A♭△⁹ A♭ A♭m△ A♭m⁷

33 Cm⁷ F⁷ A♭△ A♭m⁷

## Samedi matin

B. Scherrer

**A** Fm<sup>7</sup> G<sub>b</sub><sup>△</sup> Fm<sup>7</sup> G<sub>b</sub><sup>△</sup>

5 Fm<sup>7</sup> G<sub>b</sub><sup>△</sup> Fm<sup>7</sup> G<sub>b</sub><sup>△</sup>

9 Fm<sup>7</sup> G<sub>b</sub><sup>△</sup> Fm<sup>7</sup> G<sub>b</sub><sup>△</sup>

13 Fm<sup>7</sup> G<sub>b</sub><sup>△</sup> Fm<sup>7</sup> G<sub>b</sub><sup>△</sup>

17 D<sub>b</sub>/E<sub>b</sub> D<sub>b</sub> A<sub>b</sub>/C B B<sub>b</sub>m F/A A<sub>b</sub>m

21

**B (Solo 1)**

24 Fm<sup>7</sup> G<sub>b</sub><sup>△</sup> Fm<sup>7</sup> G<sub>b</sub><sup>△</sup>

**C (Solo 2)**

28 Gm<sup>7</sup> A<sub>b</sub><sup>△</sup> Am<sup>7</sup> B<sub>b</sub><sup>△</sup>

36 E<sub>b</sub><sup>△</sup> Em<sup>7</sup> F<sup>△</sup> F<sup>△</sup> F<sup>△</sup> F<sup>△</sup>

# Satirikiki

B. Scherrer

3

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

*mf*

5 Gm<sup>9</sup> Fm<sup>9</sup> Gm<sup>9</sup> Fm<sup>9</sup>

9 Gm<sup>9</sup> Fm<sup>9</sup> Gm<sup>9</sup> Fm<sup>9</sup>

**B** E $\flat$ <sup>△</sup> F<sup>△</sup> Gm<sup>7</sup> B $\flat$ <sup>△</sup> B $\flat$ <sup>6</sup> B $\flat$

13 E $\flat$ <sup>△</sup> F<sup>△</sup> Gm<sup>7</sup> B $\flat$ <sup>△</sup> B $\flat$ <sup>6</sup> B $\flat$

17 Gm Gm/G $\flat$  Gm/F E $\flat$ <sup>△</sup>

*f* *mf*

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

25 Gm<sup>9</sup> Fm<sup>9</sup> Gm<sup>9</sup> Fm<sup>9</sup>

29 Gm<sup>9</sup> Fm<sup>9</sup> Gm<sup>9</sup> Fm<sup>9</sup>

**C** E $\triangle$  B

*f*

33 E $\triangle$  C $\sharp$ <sup>7</sup> F $\sharp$ <sup>7</sup>

37 E $\triangle$  C $\sharp$ <sup>7</sup> F $\sharp$ <sup>7</sup>

# Sur un air de jazz

B. Scherrer

9/8 time signature.

Chords and symbols:

- 1: Gm<sup>9</sup>, Eb<sup>△</sup>, Ab<sup>7</sup>, Cm<sup>9</sup>
- 5: Gm<sup>9</sup>, Eb<sup>△</sup>, Ab<sup>7</sup>, Eb<sup>△</sup>
- 9: G<sup>7</sup>, Ab<sup>△</sup>, A<sup>7</sup>, D<sup>7</sup>♯⁵
- 13: Eb<sup>△</sup>, Ab<sup>△</sup>, Dm<sup>7</sup>, Eb<sup>△</sup>

Measure numbers: 1, 5, 9, 13.

# Le compte à rebours final

Europe (arr. BS)

The musical score consists of two staves of music in 4/4 time, key signature of B-flat major (two flats). The music is arranged for a single instrument, likely a guitar or piano.

**Section A:** Starts with a Cm<sup>9</sup> chord. The melody consists of eighth-note patterns. Chords include Fm<sup>9</sup>, Cm<sup>9</sup>, E<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>7</sup>, E<sub>b</sub>, B<sub>b</sub>/D, Cm, B<sub>b</sub>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>7</sup>, and G<sup>7</sup>.

**Section B:** Starts with a Cm<sup>9</sup> chord. The melody consists of eighth-note patterns. Chords include Fm<sup>7</sup>, B<sub>b</sub>, B<sup>○</sup>, Cm<sup>9</sup>, A<sub>b</sub><sup>△</sup>, Fm<sup>7</sup>, B<sub>b</sub>, B<sup>○</sup>, Cm, B<sub>b</sub>/D, E<sub>b</sub>, A<sub>b</sub><sup>△</sup>, Cm, B<sub>b</sub>/D, E<sub>b</sub>, A<sub>b</sub><sup>△</sup>, Cm, B<sub>b</sub>/D, E<sub>b</sub>, A<sub>b</sub><sup>△</sup>, G<sup>7</sup>, and a final section.

**Section C:** Starts with a Fm<sup>7</sup> chord. The melody consists of eighth-note patterns. Chords include E<sub>b</sub><sup>7</sup>, A<sub>b</sub><sup>△</sup>, D<sub>b</sub><sup>△</sup>, B<sub>b</sub>m<sup>7</sup>, E<sub>b</sub><sup>7</sup>, and A<sub>b</sub><sup>△</sup>.

# Valse pour Zélie

B. Scherrer

**A**

1 Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

5 Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

9 B<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup>

13 B<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup> E<sub>b</sub>m<sup>7</sup> D<sup>7</sup>

33 B<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup>

37 A<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup> D<sub>b</sub> G<sup>7</sup>

41 Fm<sup>7</sup> G<sup>7</sup> Fm<sup>7</sup> G<sup>7</sup>

45 **C** C $\triangle$  Fm $^7$  C $\triangle$  F $\triangle$

49 C $\triangle$  B $^7$  E E

53 Am $^7$  G F $\sharp$  $^0$  F $\triangle$

57 Dm $^7$  Em $^7$  F $\triangle$  G $^7$

61 **D** C $\triangle$  Fm $^7$  C $\triangle$  F $\triangle$

69 Cm $^7$  Fm $^7$  C $\triangle$  F $\triangle$

# Without mi

B. Scherrer

A musical score for 'Without mi' by B. Scherrer, consisting of six staves of music. The music is in 4/4 time and uses a treble clef. The chords are indicated above the staves. The score includes the following chords and measures:

- Measure 1: Cm<sup>7</sup> (4 notes), F<sup>7</sup> (2 notes), rest (1 note)
- Measure 5: Fm<sup>7</sup> (4 notes), G<sup>7</sup> (2 notes), Cm<sup>9</sup> (2 notes)
- Measure 9: E<sup>7</sup> (1 note), A<sup>7</sup> (1 note), rest (1 note)
- Measure 13: D<sup>7</sup> (1 note), G<sup>7</sup> (1 note), rest (1 note)
- Measure 17: Cm<sup>7</sup> (4 notes), F<sup>7</sup> (2 notes), rest (1 note)
- Measure 21: Fm<sup>7</sup> (4 notes), G<sup>7</sup> (2 notes), Cm<sup>9</sup> (2 notes)

# Wuhan connect

B. Scherrer

3/4 time signature. The score consists of five staves of music, each with a treble clef. The chords are indicated above the notes. The music is divided into measures by vertical bar lines. The first staff starts with a C<sup>9</sup> chord. The second staff starts with a C<sup>9</sup> chord. The third staff starts with an E<sup>9</sup> chord. The fourth staff starts with an E<sup>9</sup> chord. The fifth staff starts with an A<sub>b</sub><sup>9</sup> chord. The music includes various rests and note patterns, such as eighth and sixteenth notes.

1 C<sup>9</sup> C<sup>#5 9</sup> C<sup>6 9</sup> C<sup>#5 9</sup>

5 C<sup>9</sup> C<sup>#5 9</sup> C<sup>6 9</sup> C<sup>#5 9</sup>

9 E<sup>9</sup> E<sup>#5 9</sup> E<sup>6 9</sup> E<sup>#5 9</sup>

13 E<sup>9</sup> E<sup>#5 9</sup> E<sup>6 9</sup> E<sup>#5 9</sup>

17 A<sub>b</sub><sup>9</sup> A<sub>b</sub><sup>#5 9</sup> A<sub>b</sub><sup>6 9</sup> A<sub>b</sub><sup>#5 9</sup>

21 A<sub>b</sub><sup>9</sup> A<sub>b</sub><sup>#5 9</sup> A<sub>b</sub><sup>6 9</sup> A<sub>b</sub><sup>#5 9</sup>

# Zarbi

B. Scherrer

3/4 time signature. Key signature changes throughout the piece.

Chords and measures:

- Measure 1: Dm<sup>7</sup> (two eighth notes), Fm<sup>7</sup> (two eighth notes), B<sup>△</sup> (one eighth note), G<sub>b</sub><sup>△</sup> (one eighth note)
- Measure 5: B<sub>b</sub>m<sup>7</sup> (two eighth notes), D<sub>b</sub><sup>△</sup> (two eighth notes), E<sup>△</sup> (one eighth note), B<sup>△</sup> (one eighth note)