

# Agent 000

B. Scherrer

A musical score for a single melodic line, likely for a ukulele or similar instrument. The score consists of four staves of music, each starting with a treble clef and a key signature of one flat (F#). The time signature is 5/4 throughout.

The chords indicated by triangles are:

- Staff 1: Cm<sup>9</sup> (measures 1-2), D<sub>b</sub> (measure 3), Cm<sup>9</sup> (measure 4).
- Staff 2: Fm<sup>7</sup> (measures 5-6), F<sup>#</sup> (measure 7), G<sup>7 b9</sup> (measure 8), A<sub>b</sub> (measure 9).
- Staff 3: E<sub>b</sub> (measures 10-11), D<sub>b</sub> (measure 12), Cm<sup>9</sup> (measure 13).

Measure numbers are provided at the beginning of each staff: 1, 5, 9, and 13.

# 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 common time (indicated by '4'). The music is divided into measures by vertical bar lines. Chords and specific notes are labeled above the staff or indicated by symbols like triangles and circles.

Measure 1: E<sup>m</sup><sup>11</sup>. The first measure starts with a quarter note followed by eighth-note pairs.

Measure 5: C<sup>△</sup><sup>9</sup>. The second measure features eighth-note pairs.

Measure 17: E<sup>m</sup><sup>11</sup>, Am<sup>7</sup>. The third measure includes a melodic line with eighth-note pairs and a harmonic progression.

Measure 21: Am<sup>7/F#</sup>, E<sup>m</sup><sup>11</sup>. The fourth measure shows a transition with Am<sup>7/F#</sup> followed by E<sup>m</sup><sup>11</sup>.

Measure 25: D<sup>7</sup>, C<sup>△</sup>, Am<sup>9</sup>, Am<sup>7</sup>. The fifth measure includes a melodic line with eighth-note pairs and a harmonic progression.

Measure 29: E<sup>sus4</sup>, Em<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>. The sixth measure shows a harmonic progression: E<sup>sus4</sup>, Em<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>.

Measure 33: E<sup>sus4</sup>, Em<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>. The seventh measure continues the harmonic progression from the previous measure.

# Blues

B. Scherrer

A musical score for 'Blues' by B. Scherrer. The score consists of three staves of music in 12/8 time, treble clef, and a key signature of one sharp (F#). The first staff begins with a C7 chord. The second staff begins with an F7 chord. The third staff begins with a G7 chord. The music features various blues-style chords and rhythmic patterns, including eighth and sixteenth notes.

# Boléro malgré lui

B. Scherrer

The sheet music consists of eight staves of music, each starting with a treble clef. The music is in 3/4 time throughout. The first staff begins with a C<sup>sus2</sup> chord. Subsequent chords are indicated at measure 5 (C<sup>sus2</sup>), 9 (C<sup>sus2</sup>), 13 (Am<sup>7</sup>, E<sup>7/A♭</sup>, C<sup>sus2/G</sup>, D<sup>7/F♯</sup>), 17 (Am<sup>7</sup>, E<sup>7/A♭</sup>, C<sup>sus2/G</sup>, D<sup>7/F♯</sup>), 21 (F<sup>△</sup>, C<sup>△</sup>, F<sup>△</sup>), and 31 (C<sup>△</sup>, E<sup>b6</sup>, E<sup>o</sup>, Gm<sup>7/F</sup>, F<sup>△</sup>). Measure 25 includes a 3/8 time signature bracket under the first three measures. Measures 31 and 32 include a 3/8 time signature bracket under the first three measures. The music features various note heads, stems, and rests, with some notes having horizontal dashes or dots indicating specific performance techniques.

# Bolerototo

B. Scherrer

The sheet music consists of two staves of musical notation. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melody line with eighth and sixteenth note patterns. Chords labeled above the notes include C<sup>7</sup>, B<sub>b</sub><sup>△</sup>, and C<sup>7</sup>. The bottom staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature. It also features a melody line with eighth and sixteenth note patterns. Chords labeled above the notes include F<sup>△</sup>, C<sup>7</sup>, E<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>7</sup>, A<sub>b</sub><sup>△</sup>, G<sub>b</sub><sup>△</sup>, D<sub>b</sub><sup>△</sup>, G<sup>△</sup>, and G<sup>7</sup>. The music is divided into measures by vertical bar lines, and measure numbers (9, 21, 29, 37) are indicated on the left side of each staff.

# Bras cassé

B. Scherrer

4/4 time signature throughout.

Chords indicated with triangle symbols:

- M1: C
- M2: F
- M3: A<sub>b</sub>
- M6: B<sub>b</sub>
- M7: C
- M10: B<sub>b</sub>
- M11: E<sub>b</sub>
- M12: D
- M14: Gm<sup>7</sup>
- M15: F#
- M16: B<sub>b</sub>
- M17: E<sub>b</sub>
- M18: D
- M19: B<sup>o</sup>

Measure numbers: 1, 2, 6, 10, 14, 15, 16, 17, 18, 19.

Measure 14 includes a '3' under a sixteenth-note group.

Measures 1 and 2 are indicated by brackets above the music.

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

B. Scherrer

A E $\flat$  $\triangle$

D $\flat$  $\triangle$

Fm $^7$

A $\flat$  $\triangle$

Fm $^7$

A $\flat$  $\triangle$

B E $\emptyset$

Fm $^7$

G $\flat$  $\triangle$

G $\flat$  $\triangle$

# Chanson froide réchauffée (d'après Cold Song)

H. Purcell (arr. BS)

**Intro**

Cm Fm/C B $\flat$ /D E $\flat$  C $7\,\sharp^5$  F/A G $7/B$  Cm

9 G $^{sus4}$  E $\flat/G$  D/F $\sharp$  D $\flat/F$  G $7/F$  C/E D $\flat/F$  G $7$

17 **A** Cm A $\flat/C$  D $\flat/C$  G $7/B$

What power are you who from be -

21 Cm C $7/B\flat$  Fm/A $\flat$  F $\sharp^{o7}$  G F $\sharp^{o7}/G$

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

27 Gm G $7/F$  C $7/E$  G $7/D$  Cm C+

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

**B**

D $\flat$  C $7$  F $7$  B $^{o7}$

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

37 C $7$  D $\flat^\triangle$  C $7$  B $^{o7}$  C C $7\,\sharp^5$

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

**C**

F B $\flat/D$  E $\flat$  C $7\,\sharp^5$

I can scar - cely move or draw my

47 B $\flat/m$  D $^{o7}$  Cm G Cm D $7$

breath can scar - cely move or draw my breath Let

**D**

E $\flat$  F $^{o7}$  G $7/F$  C $7/E$  Cm/E $\flat$  B $\flat/D$  A $\flat/C$

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

59 B $^{o7}$  A $\flat$  G $7$  Cm

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> Ab<sup>Δ\#5/D</sup>

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

Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>Δ</sup>

Em<sup>7</sup> A<sup>7</sup> Ebm<sup>7</sup> Ab<sup>7</sup>

**B (Swing)**

Ebm<sup>7</sup> Ab<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

Ebm<sup>7</sup> Ab<sup>7</sup> 1. Db<sup>Δ</sup> D<sup>7\#5</sup> 2. Db<sup>Δ</sup> A<sup>7\#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> Ab<sup>Δ\#5/D</sup>

# Cinq à sept

B. Scherrer  
Fm<sup>7</sup>

**Staff A:**

- Measures 1-4: 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>
- Measures 5-8: 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>
- Measures 9-12: 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>
- Measure 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>

**Staff B:**

- Measures 14-17: 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>
- Measures 18-21: 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>
- Measures 22-25: 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>
- Measures 26-29: 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

The sheet music consists of eight staves of musical notation, numbered 1 through 34. The notation is primarily for a single melodic line on a treble clef staff.

- Staff 1:** Starts with **Am<sup>9</sup>**. The melody consists of eighth-note pairs and sixteenth-note patterns. Measure 10 is a blank staff. Measures 13-16 show a transition to **Em<sup>9</sup>**.
- Staff 17:** Starts with **Gm**. The melody includes a sequence of eighth-note pairs followed by a measure of eighth-note pairs with a fermata. Measures 22-25 show a transition back to **Am<sup>9</sup>**.
- Staff 26:** Starts with **Em<sup>9</sup>**. The melody features eighth-note pairs and sixteenth-note patterns. Measures 30-33 show a transition to **Gm**.
- Staff 34:** Starts with **F<sup>△ 9</sup>**. The melody consists of eighth-note pairs and sixteenth-note patterns.

Measure numbers are placed at the beginning of each staff, and measure lines are marked with "3" under each measure. The notation includes various note heads (circles, triangles, squares), rests, and dynamic markings.

# Coucher de soleil (derrière un volet bloqué)

B. Scherrer



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

5 Dm<sup>7</sup> C<sup>△</sup>

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

13 A<sub>b</sub><sup>△</sup> 9

**B**

17 E<sub>b</sub>m<sup>7</sup> D<sub>b</sub><sup>△</sup>

mf

21 E<sub>b</sub>m<sup>7</sup> D<sub>b</sub><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**

1 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>b</sup><sup>△</sup>

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

21 **B** B<sup>b</sup><sup>△</sup> G<sup>△</sup> B<sup>b</sup><sup>△</sup> G<sup>△</sup>

25 E<sup>b</sup><sup>△</sup> B<sup>b</sup><sup>△</sup> A<sup>b</sup><sup>△</sup>

**C**

29 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<sup>b</sup><sup>△</sup>

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

B. Scherrer

Musical score for 'Dans ta F.A.C.E.' featuring six staves of music with lyrics and chords. The score is in common time (indicated by '9' in the first measure) and includes lyrics in French. Chords are indicated above the staff, and specific notes are marked with triangle symbols (F, C, Em, Am, E7#5, D7b9/F#, Gsus4, D7).

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>b9/F#

13. F  
Em<sup>7</sup>  
F  
D<sup>7</sup>b9/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 $\flat$  $\triangle$  D $\sharp$  D $\flat$  $\triangle$  C $\sharp$

5 E $\flat$  $\triangle$  D $\sharp$  D $\flat$  $\triangle$  C $\sharp$

9 E $\flat$  $\triangle$  D $\sharp$  D $\flat$  $\triangle$  C $\sharp$

13 E $\flat$  $\triangle$  D $\sharp$  D $\flat$  $\triangle$  C $\sharp$

**B**

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

G $\flat$  $\triangle$  A $\flat$  $^6$  A $^\circ$  B $\flat$ m

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

25 G $\flat$  $\triangle$  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 key signature of one flat (F#). The time signature varies between common time (4/4) and 5/4.

- Staff 1 (Measures 1-4):** Chords Gm/D and D. The melody features eighth-note patterns.
- Staff 2 (Measures 1-4):** Rests throughout.
- Staff 3 (Measures 5-8):** Chords D<sup>7</sup> b9, Gm/D, and D<sup>7</sup>. The melody continues with eighth-note patterns.
- Staff 4 (Measures 5-8):** Rests throughout.
- Staff 5 (Measures 9-12):** Chords F#m/C# and C#. The melody consists of eighth-note patterns.
- Staff 6 (Measures 9-12):** Rests throughout.
- Staff 7 (Measures 13-16):** Chords C#<sup>7</sup> b9, F#m/C#, and C#<sup>7</sup>. The melody features eighth-note patterns.
- Staff 8 (Measures 13-16):** Rests throughout.
- Staff 9 (Measures 17-20):** Chords Fm/C and C. The melody consists of eighth-note patterns.
- Staff 10 (Measures 17-20):** Rests throughout.
- Staff 11 (Measures 21-24):** Chords C<sup>7</sup> b9, Fm/C, and C<sup>7</sup>. The melody features eighth-note patterns.
- Staff 12 (Measures 21-24):** Rests throughout.

**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

The musical score consists of two staves of music. The top staff begins with a section labeled 'A' containing chords C<sup>sus2</sup>, A<sup>b sus2</sup>, F<sup>sus2</sup>, and E<sup>b 6 sus2</sup>. This is followed by a section labeled 'B' containing chords Em<sup>9</sup>, A<sup>b 7 sus4</sup>, G<sup>b</sup>, Fm<sup>7 #5</sup>, and E<sup>△ 6</sup>. The bottom staff begins with a section labeled 'C' containing chords C<sup>sus2</sup>, A<sup>b sus2</sup>, F<sup>sus2</sup>, and E<sup>b 6 sus2</sup>. Both staves feature various rhythmic patterns and rests. The score includes several sections labeled with chords such as C<sup>sus2</sup>, A<sup>b 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>, 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>, E<sup>△</sup>, F<sup># m 7</sup>, and E<sup>b △</sup>.

**Chords and Sections:**

- Staff 1 (Top):**
  - Measures 1-4: A (C<sup>sus2</sup>, A<sup>b sus2</sup>, F<sup>sus2</sup>, E<sup>b 6 sus2</sup>)
  - Measures 5-8: B (Em<sup>9</sup>, A<sup>b 7 sus4</sup>, G<sup>b</sup>, Fm<sup>7 #5</sup>, E<sup>△ 6</sup>)
  - Measures 9-12: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 13-16: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 17-20: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 21-24: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 25-28: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 29-32: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 33-36: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 37-40: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 41-44: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 45-48: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 49-52: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 53-56: C (C<sup>sus2</sup>, A<sup>b sus2</sup>, F<sup>sus2</sup>, E<sup>b 6 sus2</sup>)
  - Measures 57-60: C (C<sup>sus2</sup>, A<sup>b sus2</sup>, F<sup>sus2</sup>, D<sup>sus2</sup>)
- Staff 2 (Bottom):**
  - Measures 1-4: A (C<sup>sus2</sup>, A<sup>b sus2</sup>, F<sup>sus2</sup>, E<sup>b 6 sus2</sup>)
  - Measures 5-8: B (Em<sup>9</sup>, A<sup>b 7 sus4</sup>, G<sup>b</sup>, Fm<sup>7 #5</sup>, E<sup>△ 6</sup>)
  - Measures 9-12: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 13-16: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 17-20: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 21-24: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 25-28: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 29-32: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 33-36: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 37-40: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 41-44: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 45-48: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 49-52: Solos (E<sup>b △</sup>, F<sup># △</sup>)
  - Measures 53-56: C (C<sup>sus2</sup>, A<sup>b sus2</sup>, F<sup>sus2</sup>, E<sup>b 6 sus2</sup>)
  - Measures 57-60: C (C<sup>sus2</sup>, A<sup>b sus2</sup>, F<sup>sus2</sup>, D<sup>sus2</sup>)

# Emotion du petit bonhomme

B. Scherrer

A 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>0</sup> Am<sup>9</sup> Abm<sup>#5</sup>  
13 D<sup>7</sup> D<sup>7</sup> #<sup>5</sup> F#<sup>7</sup> C<sup>7</sup> #<sup>5</sup>  
17 B F<sup>△</sup> G<sup>9</sup> Abm<sup>#5</sup> Am<sup>9</sup>  
21 Bb<sup>△</sup> E<sup>7</sup> #<sup>5</sup>

# Ete 2001

B. Scherrer

The musical score consists of four staves (A, B, C, D) with the following details:

- Staff A:** Starts in 3/4, key signature 1 flat. Chords: Cm⁹, Fm⁷, Ab△, F#⁹⁰⁷. Measures 1-4.
- Staff B:** Starts in 2/4, key signature 1 flat. Chords: G⁷, Ab△, Fm⁷, G⁷. Measures 5-8.
- Staff C:** Starts in 3/4, key signature 1 flat. Chords: C△, F△, Em⁷, F△, D⁹⁰⁷, Em⁷, F△, D⁹⁰⁷. Measures 9-12.
- Staff D:** Starts in 3/4, key signature 1 flat. Chords: Eb△, Ab△, Abm⁷, Db⁷, Eb⁷, G⁷, F, Am, E/Ab. Measures 13-19.
- Staff A:** Continues in 3/4, key signature 1 flat. Chords: C△, F△, Am⁷, G⁷. Measures 20-23.
- Staff D:** Continues in 3/4, key signature 1 flat. Chords: Ab△, Fm⁷, G⁷, Ab△, Fm⁷, G⁷. Measures 24-27.
- Staff A:** Continues in 3/4, key signature 1 flat. Chords: Ab△, Fm⁷, G⁷, Cm⁹. Measures 28-31.

Time signatures and key signatures change frequently throughout the piece, indicated by measure numbers and staff labels.

# Joie & bonheur

B. Scherrer

# Kronembourg-Virus Valse

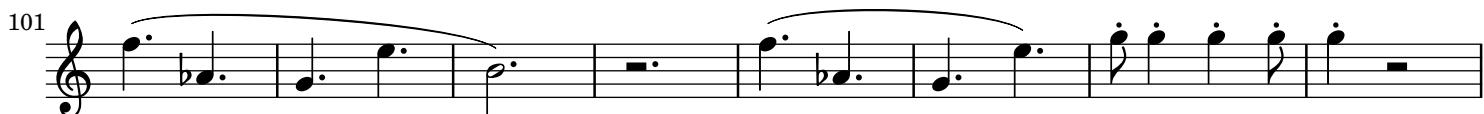
B. Scherrer

The musical score consists of two staves of music. The top staff begins with a key signature of one sharp (F#) and a time signature of 2/4. Measure 1 starts with a forte dynamic and includes chords A (Em7), D, and C<sup>△</sup>. Measures 2-4 continue with Em7, D, C<sup>△</sup>, and Em. Measures 5-7 show F#<sup>○</sup>, G<sup>△</sup>, Bm, and C<sup>△</sup>. Measures 8-13 are mostly rests, with measure 13 containing a melodic line labeled '1' and '2'. The bottom staff begins at measure 18 with a key signature of one flat (B) and a time signature of 2/4. It features chords Gm, F#<sup>○</sup>, Fm, G<sup>7</sup>, Cm, C<sup>△</sup>, and G<sup>7</sup>.

# La demoiselle de Montréal

Bruno Scherrer

The sheet music consists of 14 staves of musical notation for a voice or instrument. The music is in common time (indicated by '3') and features various chords and lyrics in French. The chords are indicated above the staff, such as Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, E<sup>ø</sup>, A<sup>7</sup>, Dm<sup>7</sup>, Fm, 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>, Fm<sup>7</sup>, B<sub>b</sub><sup>7</sup>, E<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, D<sup>ø</sup>, G<sup>7</sup>, Cm<sup>7</sup>, C<sup>7</sup>, Fm<sup>7</sup>, B<sub>b</sub><sup>7</sup>, E<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, D<sup>ø</sup>, G<sup>7</sup>, C<sup>△</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, E<sup>ø</sup>, A<sup>7</sup>, Dm<sup>7</sup>, D<sup>ø</sup>, D<sub>b</sub><sup>7</sup>, C<sup>△</sup>, C<sup>△</sup>, D<sup>ø</sup>, D<sub>b</sub><sup>7</sup>, C<sup>△</sup>, C<sup>△</sup>. The lyrics include 'La demoiselle de Montréal', 'Qui court dans la ville', 'Qui court dans la ville'. The music is divided into sections labeled A, B, C, and A'.

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

# La laïcité, c'est ça !

B. Scherrer

Musical score for "La laïcité, c'est ça !" by B. Scherrer. The score consists of two staves of music, each with a treble clef and four measures. The lyrics are written above the notes.

The score includes the following chords and lyrics:

- Measures 1-4: F, G, G<sup>#</sup>, Am
- Measures 5-8: F, G, G<sup>#</sup>, Am
- Measures 9-12: F, F<sup>#</sup>, G, G<sup>#</sup>
- Measures 13-16: Am, A/C<sup>#</sup>, Dm (with a 3 measure repeat sign below the staff)
- Measures 17-20: Gm/A<sup>#</sup>, Dm/A, E<sup>7</sup>/G<sup>#</sup>, Gm (with a 3 measure repeat sign below the staff)
- Measures 21-24: Gm/A<sup>#</sup>, Dm/A, E<sup>7</sup>/G<sup>#</sup>, A<sup>sus4</sup>, A
- Measures 25-28: 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 measures under the first staff

3 measures under the second staff

# 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> G♭△ A♭△ B♭△

5 Cm<sup>9</sup> G♭△ A♭△ E♭△

9 Gm Gm<sup>△</sup>/G♭ Gm<sup>7</sup>/F Gm<sup>6</sup>/E

13 E♭△ G♭△ A♭△ B♭△

# La révolte

Sébastien Faure (arrangement B. Scherrer)

Musical score for "La révolte" by Sébastien Faure, arranged by B. Scherrer. The score consists of two staves of music, each in 4/4 time and featuring a key signature of one flat (F#). The first staff begins with a Fm⁹ chord, followed by G°, A♭⁶, B♭m⁷, and C⁷. The second staff begins with D♭△, E♭⁶, C⁷/E, and Fm⁶⁹. Subsequent chords include E♭⁷, C⁷⁹/E, C⁷/E, Fm⁷, D♭△, C⁷, D♭△, C+, F△, F♯⁹, Gm⁷, C⁷, Gm⁷, B♭△, C⁷, F△, F♯⁹, Gm⁷, C⁷/B♭, B♭, E⁷, F△, C⁷, and F△.

## 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

(Refrain)

Ouvrier ou bien paysan  
 Travailleur de la terre ou de l'usine  
 Nous sommes dès nos jeunes ans  
 Réduits aux labours 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

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)

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)

# Blues du con fini

B. Scherrer

The musical score consists of eight staves of music in G major, 6/8 time. The chords and markings are as follows:

- Staff 1: C<sup>△</sup>, Em<sup>7</sup>, A<sup>△</sup>, A<sup>7</sup>
- Staff 2: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, C<sup>7</sup>
- Staff 3: F<sup>△</sup>, F#<sup>07</sup>, C/G, E<sup>7/A\flat</sup>
- Staff 4: Am<sup>7</sup>, D<sup>7/F\sharp</sup>, Dm<sup>9</sup>, G+
- Staff 5: C<sup>△</sup>, Em<sup>7</sup>, A<sup>△</sup>, A<sup>7</sup>
- Staff 6: Dm<sup>7</sup>, A<sup>7/C\sharp</sup>, F<sup>△9</sup>, Fm
- Staff 7: C, E+/A\flat, Am, D<sup>7/F\sharp</sup>
- Staff 8: Dm<sup>9</sup>, G+, C<sup>△9</sup>

# Le Marché Turc

Raoul Petite (Têt de Kran, 1995) / Mozart

Musical score for "Le Marché Turc" featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes frequently, indicated by labels above the staff. The top staff starts in A♭m, moves to A♭m, then A♭m, then Cm. The bottom staff starts in Gm, moves to Gm, then Gm, then F (measures 11-12), then F (measures 13-14). The top staff then continues with D♭, B, D♭, and B. The bottom staff then continues with B♭m, G, B♭m, then G (measures 15-16), then G.

Chord labels from top staff:

- A♭m
- A♭m
- A♭m
- Cm

Measure numbers and clefs:

- 5 Gm
- 10 D♭
- 14 B

Chord labels from bottom staff:

- Gm
- Gm
- Gm
- F
- F
- D♭
- B
- B♭m
- G
- B♭m
- G
- G

# **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>  
2 - A<sub>b</sub><sup>6 10</sup> B<sub>b</sub><sup>9</sup> D<sub>b</sub><sup>△</sup>  
3 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>  
4 - A<sub>b</sub><sup>6 10</sup> B<sub>b</sub><sup>9</sup> D<sub>b</sub><sup>△</sup>  
5 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>  
6 - A<sub>b</sub><sup>6 10</sup> B<sub>b</sub><sup>9</sup> D<sub>b</sub><sup>△</sup>  
7 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>  
8 - 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>  
10 - A<sub>b</sub><sup>6 10</sup> B<sub>b</sub><sup>9</sup> D<sub>b</sub><sup>△</sup>  
11 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>  
12 - A<sub>b</sub><sup>6 10</sup> B<sub>b</sub><sup>9</sup> D<sub>b</sub><sup>△</sup>  
13 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>  
14 - A<sub>b</sub><sup>6 10</sup> B<sub>b</sub><sup>9</sup> D<sub>b</sub><sup>△</sup>  
15 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>  
16 - A<sub>b</sub><sup>6 10</sup> B<sub>b</sub><sup>9</sup> D<sub>b</sub><sup>△</sup>  
17 **B**  
18 E<sub>b</sub> B<sub>b</sub>/D B<sub>b</sub>m/D<sub>b</sub> C<sup>7</sup>  
19 - 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>  
20 D<sub>b</sub> C<sup>7/5</sup> B<sup>°</sup> 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>  
22 D<sub>b</sub> C<sup>7/5</sup> B<sup>°</sup> C<sup>7</sup>  
23 B<sub>b</sub>m<sup>7</sup> A<sub>b</sub><sup>6 10</sup> C<sup>7/G</sup> F<sub>#</sub><sup>△ b5</sup>  
24 F<sub>#</sub><sup>△ b5</sup> B<sub>b</sub>m<sup>7</sup> A<sub>b</sub><sup>6 10</sup> C<sup>7/G</sup>  
25 C (contre-chant)  
26 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>  
27 - A<sub>b</sub><sup>6 10</sup> B<sub>b</sub><sup>9</sup> D<sub>b</sub><sup>△</sup>  
28 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>  
29 - A<sub>b</sub><sup>6 10</sup> B<sub>b</sub><sup>9</sup> D<sub>b</sub><sup>△</sup>  
30 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>  
31 - A<sub>b</sub><sup>6 10</sup> B<sub>b</sub><sup>9</sup> D<sub>b</sub><sup>△</sup>  
32 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>  
33 - A<sub>b</sub><sup>6 10</sup> B<sub>b</sub><sup>9</sup> D<sub>b</sub><sup>△</sup>  
34 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>  
35 - A<sub>b</sub><sup>6 10</sup> B<sub>b</sub><sup>9</sup> D<sub>b</sub><sup>△</sup>  
36 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>  
37 - A<sub>b</sub><sup>6 10</sup> B<sub>b</sub><sup>9</sup> D<sub>b</sub><sup>△</sup>  
38 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 - 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

The sheet music consists of 12 staves of musical notation, likely for a solo instrument like guitar. The music is in 3/4 time and uses a treble clef. Chords are indicated above each staff, and measure numbers are provided on the left side.

**Chord Labels:**

- 1: C
- 5: G/C
- 9: B♭/C
- 13: F/C
- 17: Fm/C
- 21: C
- 25: D/C
- 29: G<sup>7</sup>/C
- 33: G<sup>7</sup>
- 37: C
- 41: C
- 45: C
- 49: G/C
- 53: B♭/C
- 57: F/C
- 61: E♭
- 65: D♭/E♭
- 69: A♭/E♭
- 73: B♭<sup>5</sup>/E♭
- 77: B♭m<sup>6</sup>/E♭
- 81: F/E♭
- 85: A♭/E♭
- 89: B♭<sup>7</sup>/E♭
- 93: E♭
- 97: D♭/E♭
- 101: A♭/E♭
- 105: B♭<sup>5</sup>/E♭
- 109: B♭m<sup>6</sup>/E♭
- 113: F/E♭
- 117: A♭/E♭
- 121: Cm/G
- 125: A♭
- 129: F<sup>7</sup>/A
- 133: B♭
- 137: G/B
- 141: Cm
- 145: A<sup>7</sup>/C♭
- 149: Dm
- 153: E♭
- 157: C<sup>7</sup>/E
- 161: F<sup>7</sup>
- 165: F♯<sup>7</sup>
- 169: Gm
- 173: G<sup>7</sup>
- 177: Gm

# Liquide

B. Scherrer

**A**

Am F<sup>△</sup> Am F<sup>△</sup>

Am F<sup>△</sup> Am F<sup>△</sup>

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

Am F<sup>△</sup> Am F<sup>△</sup> Am F<sup>△</sup>

**B**

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

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

Bb C D

Measure 1: Treble staff starts with a dotted half note (Am), followed by a sixteenth-note pattern (F<sup>△</sup>). Bass staff starts with a quarter note (F#), followed by a sixteenth-note pattern (B). Measure 2: Treble staff starts with a dotted half note (Am), followed by a sixteenth-note pattern (F<sup>△</sup>). Bass staff starts with a quarter note (F#), followed by a sixteenth-note pattern (B). Measure 3: Treble staff starts with a dotted half note (F#), followed by a sixteenth-note pattern (B). Bass staff starts with a quarter note (D), followed by a sixteenth-note pattern (Dm). Measure 4: Treble staff starts with a dotted half note (E), followed by a sixteenth-note pattern (E<sup>7</sup>). Bass staff starts with a quarter note (A), followed by a sixteenth-note pattern (Ab). Measure 5: Treble staff starts with a dotted half note (Am), followed by a sixteenth-note pattern (F<sup>△</sup>). Bass staff starts with a quarter note (F#), followed by a sixteenth-note pattern (B). Measure 6: Treble staff starts with a dotted half note (Am), followed by a sixteenth-note pattern (F<sup>△</sup>). Bass staff starts with a quarter note (D), followed by a sixteenth-note pattern (Dm). Measure 7: Treble staff starts with a dotted half note (Am), followed by a sixteenth-note pattern (F<sup>△</sup>). Bass staff starts with a quarter note (A), followed by a sixteenth-note pattern (Ab). Measure 8: Treble staff starts with a dotted half note (Am), followed by a sixteenth-note pattern (F<sup>△</sup>). Bass staff starts with a quarter note (F#), followed by a sixteenth-note pattern (B). Measure 9: Treble staff starts with a dotted half note (Am), followed by a sixteenth-note pattern (F<sup>△</sup>). Bass staff starts with a quarter note (D), followed by a sixteenth-note pattern (Dm). Measure 10: Treble staff starts with a dotted half note (Am), followed by a sixteenth-note pattern (F<sup>△</sup>). Bass staff starts with a quarter note (A), followed by a sixteenth-note pattern (Ab). Measure 11: Treble staff starts with a dotted half note (Em<sup>9</sup>), followed by a sixteenth-note pattern (Gm<sup>9</sup>). Bass staff starts with a quarter note (F#), followed by a sixteenth-note pattern (B). Measure 12: Treble staff starts with a dotted half note (Eb<sup>△</sup>), followed by a sixteenth-note pattern (Ab<sup>△</sup>). Bass staff starts with a quarter note (D), followed by a sixteenth-note pattern (Ab). Measure 13: Treble staff starts with a dotted half note (Em<sup>9</sup>), followed by a sixteenth-note pattern (Gm<sup>9</sup>). Bass staff starts with a quarter note (F#), followed by a sixteenth-note pattern (B). Measure 14: Treble staff starts with a dotted half note (Eb<sup>△</sup>), followed by a sixteenth-note pattern (Ab<sup>△</sup>). Bass staff starts with a quarter note (D), followed by a sixteenth-note pattern (Ab). Measure 15: Treble staff starts with a dotted half note (Bb), followed by a sixteenth-note pattern (C). Bass staff starts with a quarter note (F#), followed by a sixteenth-note pattern (B). Measure 16: Treble staff starts with a dotted half note (D), followed by a sixteenth-note pattern (D). Bass staff starts with a quarter note (D), followed by a sixteenth-note pattern (D).

# Marche

B. Scherrer

The sheet music consists of two staves. The top staff begins with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, accompanied by a harmonic line below it. Measure numbers 1 through 15 are present above the staff. The bottom staff begins at measure 17 with a key signature of one flat (Bflat). Measures 17 through 22 show a continuation of the melodic line. Measures 23 through 52 show a transition to a new section, indicated by a large bracket labeled 'B' and a key signature of one flat (Gflat). Measures 53 through 60 continue this section. Measures 61 through 68 show another transition, indicated by a large bracket labeled 'G' and a key signature of one sharp (Gsharp). Measures 69 through 76 conclude the piece.

**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

A musical score for 'Mineur/Majeur' by B. Scherrer, consisting of six staves of music. The score is in 4/4 time and uses a treble clef. The key signature changes throughout the piece, indicated by the number of flats and sharps. The chords and measures are as follows:

- Measure 1: Cm<sup>7</sup>, Bm<sup>7</sup>, B<sub>b</sub><sup>6 sus4</sup>, AØ
- Measure 5: Ab△, F#<sup>o7</sup>, G+, G<sup>7</sup>
- Measure 9: Ab△, C△<sup>9</sup>, Ab△, C
- Measure 13: Db△, D<sup>o7</sup>, G<sup>7</sup>
- Measure 17: C△<sup>9</sup>, G<sup>7/B</sup>, B<sub>b</sub><sup>sus2</sup>
- Measure 20: F/A, Ab<sup>6 sus4</sup>, Ab+, G<sup>6</sup>, G<sup>7</sup>, C

# Moerci Doerien

B. Scherrer

## Theme

The musical score for the 'Theme' section consists of six staves of music. The first five staves are in common time (indicated by a '4') and the last staff is in 3/4 time (indicated by a '3'). The key signature changes throughout the section, indicated by various sharps and flats. Chords listed above the staves include Cm<sup>7</sup>, Cm<sup>6,9</sup>/Eb, Cm<sup>7</sup>, Cm<sup>6,9</sup>/Eb, Cm<sup>7</sup>, Cm<sup>6,9</sup>/Eb, Cm<sup>7</sup>, Cm<sup>6,9</sup>/Eb, Cm<sup>7</sup>, Ebm<sup>7</sup>, Ebm<sup>6,9</sup>/F#, Ebm<sup>7</sup>, Ebm<sup>6,9</sup>/F#, Ebm<sup>7</sup>, Ebm<sup>6,9</sup>/F#, Ebm<sup>7</sup>, Ebm<sup>6,9</sup>/F#, Ebm<sup>7</sup>, Cm<sup>7</sup>, Cm<sup>6,9</sup>/Eb, Cm<sup>7</sup>, Cm<sup>6,9</sup>/Eb, Cm<sup>7</sup>, Cm<sup>6,9</sup>/Eb, Cm<sup>7</sup>, A+, Ab+, G+, Gb+, Cm<sup>7</sup>, Cm<sup>6,9</sup>/Eb, Cm<sup>7</sup>, Cm<sup>6,9</sup>/Eb. Measure numbers 1, 5, 9, 13, and 17 are marked on the left side of the staves.

## Pont/Solos

The musical score for the 'Pont/Solos' section consists of four staves of music. The first three staves are in common time (indicated by a '4') and the last staff is in 3/4 time (indicated by a '3'). The key signature changes throughout the section, indicated by various sharps and flats. Chords listed above the staves include Cm<sup>7</sup>, Ebm<sup>7</sup>, F#m<sup>7</sup>, Am<sup>7</sup>. Measure numbers 21, 25, 29, and 33 are marked on the left side of the staves.

# Nouveau Morceau

B. Scherrer

A musical score for a single melodic line, likely a soprano or alto part. The music is in common time (indicated by '4'). The key signature changes throughout the piece, indicated by various sharps and flats. The score consists of eight staves of music, numbered 1 through 25. The first two staves begin with an A<sup>7</sup> chord. The third staff starts with an Am chord, followed by E/B, C, and D<sup>7</sup>. The fourth staff begins with Gm<sup>7</sup>, followed by D<sup>7</sup>, Gm<sup>7</sup>, and a section ending with a D<sup>7</sup> chord. The fifth staff begins with a Dm<sup>7</sup> chord, followed by Eb<sup>△</sup>, C#<sup>o7</sup>, and B<sub>b</sub><sup>△</sup>. The sixth staff begins with a Gm<sup>7</sup> chord, followed by an A<sup>7</sup> chord. The seventh staff begins with a Gm<sup>7</sup> chord, followed by Am<sup>7</sup>, Ab<sup>△</sup>, F<sup>△</sup>, E<sup>△</sup>, and Ab<sup>△</sup>. The eighth staff concludes the piece.

# Oblivion

A. Piazzola, arr. B. Scherrer

The sheet music consists of two staves, A1 and A2, in common time (indicated by '4'). The key signature is one flat (B-flat). The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and lyrics are written below the notes.

**Staff A1:**

- Measures 1-4: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>△</sup>
- Measures 5-8: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>6</sup>
- Measures 9-12: Cm<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>△</sup>, A<sup>ø</sup>, D<sup>7</sup>
- Measures 13-16: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>6</sup>
- Measures 17-20: D<sup>ø</sup>, G<sup>7</sup>, Cm<sup>7</sup>
- Measures 21-24: A<sup>ø</sup>, D<sup>7</sup>, Gm, Gm/F
- Measures 25-28: A<sup>7/E</sup>, D<sup>7</sup>, Gm
- Measure 29: B section begins with Cm<sup>7</sup>.

**Staff A2:**

- Measures 37-40: 1 A<sup>ø</sup>, D<sup>7</sup>, Gm, Gm<sup>△</sup>, G<sup>7</sup>
- Measures 45-48: 2 A<sup>7</sup>, D<sup>7</sup>, Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>△</sup>

**Chords and Lyrics:**

- Measures 1-4: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>△</sup>
- Measures 5-8: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>6</sup>
- Measures 9-12: Cm<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>△</sup>, A<sup>ø</sup>, D<sup>7</sup>
- Measures 13-16: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>6</sup>
- Measures 17-20: D<sup>ø</sup>, G<sup>7</sup>, Cm<sup>7</sup>
- Measures 21-24: A<sup>ø</sup>, D<sup>7</sup>, Gm, Gm/F
- Measures 25-28: A<sup>7/E</sup>, D<sup>7</sup>, Gm
- Measure 29: B section begins with Cm<sup>7</sup>.
- Measures 37-40: 1 A<sup>ø</sup>, D<sup>7</sup>, Gm, Gm<sup>△</sup>, G<sup>7</sup>
- Measures 45-48: 2 A<sup>7</sup>, D<sup>7</sup>, Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>△</sup>

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

Trad. stade de foot manif / Arr. B Scherrer

Musical score for the song "On est là". The score consists of four staves of music in common time (indicated by a '4'). The first staff starts with a 'N.C.' (No Chord) followed by a 'C<sup>Δ</sup>' chord. The lyrics "On est là," are written below the notes. The second staff begins with a 'Dm<sup>7</sup>' chord, followed by an 'Em<sup>7</sup>', 'E⁰', and 'A<sup>7</sup>' chord progression. The lyrics "on est là," and "même si" are written below the notes. The third staff starts with a 'Dm<sup>7</sup>' chord, followed by an 'A<sup>7</sup>', 'Dm<sup>7</sup>', and 'G<sup>7</sup>' chord progression. The lyrics "Ma - cron ne veut pas, nous on est là," and "pour l'hon -" are written below the notes. The fourth staff starts with an 'F<sup>Δ</sup>' chord, followed by an 'Fm<sup>7/A♭</sup>', 'C/G', and 'F♯⁰' chord progression. The lyrics "neur des travail - leurs et pour un monde meil - leur, même si" are written below the notes. The fifth staff starts with an 'F<sup>Δ</sup>' chord, followed by an 'Em<sup>7</sup>', 'Dm<sup>7</sup>', and 'D♭⁷' chord progression. The lyrics "Ma - cron n'veut pas, nous on est là" are written below the notes. Measure numbers 1, 5, 9, and 13 are indicated at the beginning of each staff respectively.

# 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>

A **A** 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

The sheet music consists of ten staves of musical notation for a single instrument. The key signature is three flats. The time signature starts at 4/4 and changes to 7/8 at measure 25. Measures 1-24 are in 4/4, and measures 25-48 are in 7/8. The music features various chords and rhythmic patterns. Chords labeled include 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>, A<sup>○</sup>, B<sub>b</sub><sup>6</sup>, B<sup>○7</sup>, A<sub>b</sub><sup>△</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>, 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>.

**3/4**

A musical score for a bass guitar part in 3/4 time. The score consists of six staves of music, each starting with a treble clef and four vertical stems. The key signature is one flat (B-flat). Chords and rests are indicated above the notes. Measure 49 starts with a C<sup>sus4</sup> chord. Measure 53 starts with a C<sup>sus4</sup> chord. Measure 57 starts with a Gm<sup>7</sup> chord. Measure 61 starts with a C<sup>sus4</sup> chord. Measure 65 starts with an A<sub>b</sub><sup>△</sup> chord. Measure 69 starts with a Cm<sup>7</sup> chord.

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> Fm<sup>7</sup>  
57 Gm<sup>7</sup> A<sub>b</sub><sup>△</sup> B<sub>b</sub> B<sup>○7</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>○</sup> B<sub>b</sub><sup>6</sup> B<sup>○7</sup>  
69 Cm<sup>7</sup> D<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup> G<sup>7</sup> b<sub>9</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

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 common time (4/4), 9/8, and 6/8.

The score includes the following chords:

- Measure 1: Eb△
- Measure 2: Fm<sup>7</sup>
- Measure 3: Gm<sup>7</sup>
- Measure 4: Fm<sup>7</sup>
- Measure 5: Eb△
- Measure 6: Fm<sup>7</sup>
- Measure 7: Gm<sup>7</sup>
- Measure 8: Fm<sup>7</sup>
- Measure 9: C<sup>9/E</sup>
- Measure 10: Fm<sup>7</sup>
- Measure 11: Gm<sup>7</sup>
- Measure 12: Ab△
- Measure 13: Bb<sup>7</sup>

The score is divided into measures numbered 1 through 13. Measure 1 starts with a single note followed by a sixteenth-note pattern. Measures 2-3 show eighth-note patterns. Measures 4-5 return to the initial pattern. Measures 6-7 introduce a new chord. Measures 8-9 continue the pattern. Measures 10-11 introduce another new chord. Measures 12-13 conclude the section.

# Pour Manu

B. Scherrer

The sheet music consists of 12 staves of musical notation for a single instrument, likely a guitar or ukulele. The music is in common time (indicated by '3') throughout. The key signature changes frequently, indicated by various sharps and flats. Chords are labeled above the staff at the beginning of each measure. The lyrics are written below the chords. Measure numbers are provided on the left side of the staves.

Chords and lyrics:

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

Measure numbers: 1, 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45, 49.

2

53 E

57 E. B A

61 E

A musical score for a single melodic line, likely for a woodwind instrument. The score consists of three staves. Staff 1 (measures 53-54) starts with a sustained note E, followed by a sixteenth-note pattern (B, C, D, E) with a fermata, and then a sustained note F. Staff 2 (measures 55-56) starts with a sustained note G, followed by a sixteenth-note pattern (A, B, C, D) with a fermata, and then a sustained note E. Staff 3 (measures 57-58) starts with a sustained note E, followed by a sixteenth-note pattern (F, G, A, B) with a fermata, and then a sustained note C. Staff 4 (measures 59-60) starts with a sustained note D, followed by a sixteenth-note pattern (E, F, G, A) with a fermata, and then a sustained note B. Staff 5 (measures 61-62) starts with a sustained note C, followed by a sixteenth-note pattern (D, E, F, G) with a fermata, and then a sustained note A.

# Prog-to-log 2000

B. Scherrer

The sheet music consists of six staves of musical notation, each with a different time signature and key signature. The first staff starts in Cm (Common Time) and transitions to B<sub>b</sub>/C (B-flat/C). The second staff begins with a blank line. The third staff starts in A<sub>b</sub>/C (A-flat/C) and includes a measure in 12/8. The fourth staff begins with a blank line. The fifth staff starts in E<sub>b</sub> (E-flat) and includes a measure in 12/8. The sixth staff begins with a blank line. The seventh staff starts in A<sub>b</sub>/E<sub>b</sub> (A-flat/E-flat) and includes a measure in 12/8. The eighth staff begins with a blank line. The ninth staff starts in Cm (Common Time) and includes a measure in B<sub>b</sub>/C (B-flat/C).

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

2 - - - -

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

4 - - - -

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

6 - - - -

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

8 - - - -

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

10 - - - -

11 A♭/C Gm/C

11 A♭/C Gm/C

# Provisoire

B. Scherrer

The sheet music consists of two staves. The top staff uses a treble clef and 3/4 time signature, starting with section A in Dm⁹. The bottom staff uses a bass clef and 7/8 time signature, starting with section B in B♭△. The music includes various chords such as Em⁹, Dm⁹, E♭△, and A♭△, along with dynamic markings like crescendos and decrescendos. The piece concludes with section C in D△, Em⁹, G△, and B♭△, followed by a final section in Bm⁹, D⁷/C, E⁷, and G△.

1 A Dm<sup>9</sup> Em<sup>9</sup>

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

9 B B♭△ Dm<sup>9</sup>

13 B♭△ E♭△

17 A Dm<sup>9</sup> Em<sup>9</sup>

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

25 B B♭△ Dm<sup>9</sup>

29 B♭△ E♭△

33 B' A♭△ A<sup>o</sup>

37 A<sup>7</sup>♯<sup>5</sup>

41

44 C D△ Em<sup>9</sup> G△ B♭△

52 Bm<sup>9</sup> D⁷/C E⁷ G△

# Quettehou Montchaton ? Saint-Vaast ?

B. Scherrer

## Thème

The musical score consists of six staves of music. Staff 1 (measures 1-4) starts in Cm<sup>9</sup> with a treble clef, 4/4 time, and a key signature of one flat. Staff 2 (measures 5-8) starts in Gb△ with a treble clef, 4/4 time, and a key signature of one flat. Staff 3 (measures 9-12) starts in F#m<sup>9</sup> with a treble clef, 4/4 time, and a key signature of one sharp. Staff 4 (measures 13-16) starts in C△ with a treble clef, 4/4 time, and a key signature of one sharp. Staff 5 (measures 17-20) starts in Cm<sup>9</sup> with a treble clef, 4/4 time, and a key signature of one flat. Staff 6 (measures 21-24) starts in Gb△ with a treble clef, 4/4 time, and a key signature of one flat. Staff 7 (measures 25-28) starts in F#m<sup>9</sup> with a treble clef, 4/4 time, and a key signature of one sharp. Staff 8 (measures 29-32) starts in C△ with a treble clef, 4/4 time, and a key signature of one sharp.

# Remous

B. Scherrer

**A** Gm<sup>7</sup> A<sup>⁰</sup>  
3 B♭<sup>△</sup> Cm<sup>7</sup>  
5 D⁷♯⁵ E♭<sup>△</sup>  
7 E<sup>⁰</sup> F⁷ D⁷♯⁵/F♯  
9 **B** Gm<sup>7</sup> A<sup>⁰</sup>  
11 B♭<sup>△</sup> Cm<sup>7</sup>  
13 D⁷♯⁵ E♭<sup>△</sup>  
15 E<sup>⁰</sup> F⁷ D⁷♯⁵/F♯  
17 **Fin** Gm<sup>7</sup>

# Rencontre du 3ème type (pour Bertrand)

B. Scherrer

1 A F $\Delta$  Gm $^7$  Am $^7$  Bb $\Delta$   
5 G $^7$ /B C $^7$  C $\sharp$  $^o7$  Dm $^7$   
9 E $\flat$  $\Delta$  Bb $\Delta$  C $^{\text{sus}4}$  C $^7$   
13 B Cm $^7$  G/B Bbm $^7$  F/A  
17 1 A $\flat$  $^6$  Cm/G F $\sharp$  $^o7$  G $^7$   
21 2 A $\flat$  $^6$  Cm/G D $^\circ$  D $\flat$  $^7$  C $^7$   
25 A' F $\Delta$  Gm $^7$  Am $^7$  Bb $\Delta$   
29 G $^7$ /B C $^7$  C $\sharp$  $^o7$  Dm $^7$   
33 E $\flat$  $\Delta$  Bb $\Delta$  C $^{\text{sus}4}$  C $^7$

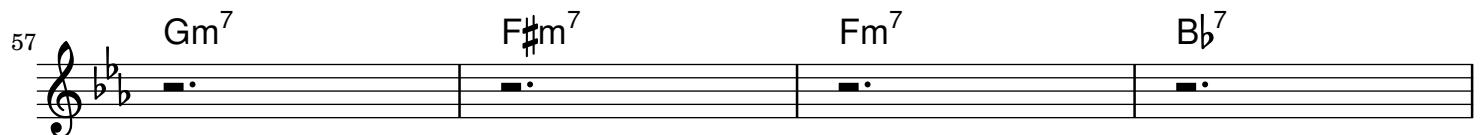
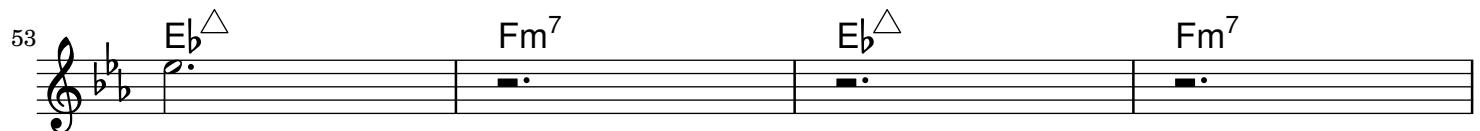
# Rendez-vous à la Cascade de la Pisso

B. Scherrer

The sheet music consists of ten staves of musical notation. Staff 1 (measures 1-10) starts with a melodic line in E-flat major (F# minor) with chords E-flat△, Fm<sup>7</sup>, Gm<sup>7</sup>, F#m<sup>7</sup>, Fm<sup>7</sup>, B-flat<sup>7</sup>, B-flat<sup>7</sup>. Staff 2 (measures 11-19) continues in the same key signature with chords G<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, B-flat<sup>7</sup>. Staff 3 (measures 20-28) returns to the first section with chords E-flat△, Fm<sup>7</sup>, Gm<sup>7</sup>, F#m<sup>7</sup>, Fm<sup>7</sup>, B-flat<sup>7</sup>, B-flat<sup>7</sup>. Staff 4 (measures 29-37) continues in the same key signature with chords G<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, B-flat<sup>7</sup>. Staff 5 (measures 38-46) introduces section B with chords A-flat△, Gm<sup>7</sup>, Fm<sup>7</sup>, E-flat△, E<sup>ø</sup>, A-flat△, Gm<sup>7</sup>, F#m<sup>7</sup>. Staff 6 (measures 47-55) continues in section B with chords Fm<sup>7</sup>, B-flat<sup>7</sup>. The lyrics are as follows:

1. Rendez-vous à la cascade de la Pisso  
2. Je t'attends sous l'arbre solitaire  
3. J'attends que tu viennes me faire une surprise  
4. Tu viens et je t'offre un verre  
5. Tu viens et je t'offre un verre  
6. Tu viens et je t'offre un verre  
7. Tu viens et je t'offre un verre  
8. Tu viens et je t'offre un verre  
9. Tu viens et je t'offre un verre  
10. Tu viens et je t'offre un verre  
11. Tu viens et je t'offre un verre  
12. Tu viens et je t'offre un verre  
13. Tu viens et je t'offre un verre  
14. Tu viens et je t'offre un verre  
15. Tu viens et je t'offre un verre  
16. Tu viens et je t'offre un verre  
17. Tu viens et je t'offre un verre  
18. Tu viens et je t'offre un verre  
19. Tu viens et je t'offre un verre  
20. Tu viens et je t'offre un verre  
21. Tu viens et je t'offre un verre  
22. Tu viens et je t'offre un verre  
23. Tu viens et je t'offre un verre  
24. Tu viens et je t'offre un verre  
25. Tu viens et je t'offre un verre  
26. Tu viens et je t'offre un verre  
27. Tu viens et je t'offre un verre  
28. Tu viens et je t'offre un verre  
29. Tu viens et je t'offre un verre  
30. Tu viens et je t'offre un verre  
31. Tu viens et je t'offre un verre  
32. Tu viens et je t'offre un verre  
33. Tu viens et je t'offre un verre  
34. Tu viens et je t'offre un verre  
35. Tu viens et je t'offre un verre  
36. Tu viens et je t'offre un verre  
37. Tu viens et je t'offre un verre  
38. Tu viens et je t'offre un verre  
39. Tu viens et je t'offre un verre  
40. Tu viens et je t'offre un verre  
41. Tu viens et je t'offre un verre  
42. Tu viens et je t'offre un verre  
43. Tu viens et je t'offre un verre  
44. Tu viens et je t'offre un verre  
45. Tu viens et je t'offre un verre  
46. Tu viens et je t'offre un verre  
47. Tu viens et je t'offre un verre  
48. Tu viens et je t'offre un verre  
49. Tu viens et je t'offre un verre  
50. Tu viens et je t'offre un verre  
51. Tu viens et je t'offre un verre  
52. Tu viens et je t'offre un verre  
53. Tu viens et je t'offre un verre  
54. Tu viens et je t'offre un verre  
55. Tu viens et je t'offre un verre

2



# Risas de Bolivia

Trad. Bolivie, Arr. B. Scherrer

**A**

3 -

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

4/4 time, treble clef.

Chords indicated:

- M1: G<sup>7</sup>
- M2: Eb<sup>△</sup>
- M3: G<sup>7</sup> (with a 3 measure repeat sign)
- M4: G<sup>7</sup>
- M5: Eb<sup>△</sup>
- M6: A♭<sup>△</sup>
- M7: Am<sup>7</sup>
- M8: B♭<sup>6</sup>
- M9: B♭<sup>6</sup>
- M10: E♭<sup>△</sup>
- M11: Em<sup>7</sup>
- M12: F<sup>6</sup>
- M13: F<sup>6</sup>
- M14: G<sup>7</sup>
- M15: Eb<sup>△</sup>
- M16: G<sup>7</sup>
- M17: Eb<sup>△</sup>
- M18: G<sup>7</sup>
- M19: Eb<sup>△</sup>
- M20: G<sup>7</sup>
- M21: Eb<sup>△</sup>
- M22: G<sup>7</sup>
- M23: Eb<sup>△</sup>
- M24: G<sup>7</sup>
- M25: Eb<sup>△</sup>
- M26: G<sup>7</sup>
- M27: Eb<sup>△</sup>
- M28: G<sup>7</sup>
- M29: Eb<sup>△</sup>
- M30: G<sup>7</sup>

# Saint Thomas 5/8

Sonny Rollins, Arr. BS

Musical score for "Saint Thomas 5/8" by Sonny Rollins, Arr. BS. The score consists of four staves of music, each with a treble clef and a bass clef. The time signature is 5/8 throughout.

The score includes the following chords:

- Measure 1: C<sup>6</sup>
- Measure 2: C<sup>6</sup>
- Measure 3: C<sup>6</sup>
- Measure 4: C<sup>6</sup>
- Measure 5: C<sup>6</sup>
- Measure 6: C<sup>6</sup>
- Measure 7: C<sup>6</sup>
- Measure 8: C<sup>6</sup>
- Measure 9: C<sup>6</sup>
- Measure 10: Em<sup>7</sup>
- Measure 11: A<sup>7</sup>
- Measure 12: Dm<sup>7</sup>
- Measure 13: G<sup>7</sup>
- Measure 14: C<sup>6</sup>
- Measure 15: C<sup>7/E</sup>
- Measure 16: F<sup>6</sup>
- Measure 17: F#<sup>10</sup>
- Measure 18: G<sup>7</sup>

Rests are indicated by vertical dashes in the first four measures of each staff. Measure 9 features a bass clef change. Measures 15 through 18 show harmonic progression with changing chord symbols above the staff.

# Samba Calor-é-a

B. Scherrer

The musical score consists of two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time (indicated by '4'). Chords are labeled above the staff, and bass lines are indicated by dots below the staff.

**Top Staff (Treble Clef):**

- Measures 1-2: Cm<sup>7</sup>, F<sup>7</sup>
- Measures 3-4: Cm<sup>7</sup>, F<sup>7</sup>
- Measures 5-6: Em<sup>7</sup>, A<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>
- Measures 7-8: Em<sup>7</sup>, A<sup>7</sup>, Ab<sup>△</sup>
- Measures 9-10: C<sup>△</sup>, F<sup>△</sup>, C<sup>△</sup>, F<sup>△</sup>
- Measures 11-12: C<sup>△</sup>, F<sup>△</sup>, 1 Ab<sup>△</sup> 9, 2 Ab<sup>△</sup> 9
- Measures 13-14: B<sub>b</sub>/C, Ab/C

**Bottom Staff (Bass Clef):**

- Measures 1-2: Dotted half note, Dotted half note
- Measures 3-4: Dotted half note, Dotted half note
- Measures 5-6: Dotted half note, Dotted half note
- Measures 7-8: Dotted half note, Dotted half note
- Measures 9-10: Dotted half note, Dotted half note
- Measures 11-12: Dotted half note, Dotted half note
- Measures 13-14: Dotted half note, Dotted half note

# Samba Lek'

B. Scherrer

The sheet music consists of ten staves of musical notation for a single instrument, likely a guitar or ukulele. The music is in common time (indicated by '4'). The first staff begins with a section labeled 'A' in a box, starting with a Gm<sup>7</sup> chord. The second staff continues with a Gm<sup>7</sup> chord. The third staff begins with an A♭△ chord. The fourth staff begins with an F△<sup>9</sup> chord. The fifth staff begins with a B box containing an Em<sup>7</sup> chord. The sixth staff begins with an Em<sup>7</sup> chord. The seventh staff begins with an E♭△ chord. The eighth staff begins with an A♭△<sup>9</sup> chord. The ninth staff begins with an A♭△<sup>9</sup> chord. The tenth staff concludes the piece.

1 Gm<sup>7</sup>

5 Gm<sup>7</sup>

9 A♭△

13 F△<sup>9</sup>

17 B

Em<sup>7</sup>

Dm<sup>7</sup>

21 Em<sup>7</sup>

Dm<sup>7</sup>

25 E♭△

A♭△<sup>9</sup>

A♭△<sup>9</sup>

# Samba ni chaussettes

B. Scherrer

The musical score for "Samba ni chaussettes" by B. Scherrer is presented in eight staves. The first staff (measures 1-4) starts with a section labeled [A] featuring notes G, F<sup>△</sup>, G, and F<sup>△</sup>. The second staff (measures 5-8) continues with G, F<sup>△</sup>, G, and F<sup>△</sup>. The third staff (measures 9-12) features E<sub>b</sub>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub>, and D<sub>b</sub><sup>△</sup>. The fourth staff (measures 13-16) shows B, A<sup>△</sup>, B, and A<sup>△</sup>. The fifth staff (measures 17-20) includes G, F<sup>△</sup>, G, and F<sup>△</sup>. The sixth staff (measures 21-24) begins with [B] followed by E<sub>b</sub><sup>△</sup>, B<sub>b</sub>m, A<sub>b</sub><sup>△9</sup>, A<sub>b</sub> (with a bracket indicating a three-note group), A<sub>b</sub>m<sup>△</sup>, and A<sub>b</sub>m<sup>7</sup>. The seventh staff (measures 25-28) contains Gm<sup>7</sup>, Gm<sup>6</sup>, C<sup>0</sup>, C<sup>07</sup>, Fm<sup>7</sup>, and B<sub>b</sub>+. The eighth staff (measures 29-32) concludes with E<sub>b</sub><sup>△</sup>, B<sub>b</sub>m, A<sub>b</sub><sup>△9</sup>, A<sub>b</sub> (with a bracket indicating a three-note group), A<sub>b</sub>m<sup>△</sup>, and A<sub>b</sub>m<sup>7</sup>. The score ends with a final staff (measures 33-36) showing Cm<sup>7</sup>, F<sup>7</sup>, A<sub>b</sub><sup>△</sup>, and A<sub>b</sub>m<sup>7</sup>.

## Samedi matin

B. Scherrer

**A**

1 Fm<sup>7</sup> | 2 G<sub>b</sub><sup>△</sup> | 3 Fm<sup>7</sup> | 4 G<sub>b</sub><sup>△</sup>

5 Fm<sup>7</sup> | 6 G<sub>b</sub><sup>△</sup> | 7 Fm<sup>7</sup> | 8 G<sub>b</sub><sup>△</sup>

9 Fm<sup>7</sup> | 10 G<sub>b</sub><sup>△</sup> | 11 Fm<sup>7</sup> | 12 G<sub>b</sub><sup>△</sup>

13 Fm<sup>7</sup> | 14 G<sub>b</sub><sup>△</sup> | 15 Fm<sup>7</sup> | 16 G<sub>b</sub><sup>△</sup>

17 D<sub>b</sub>/E<sub>b</sub> | 18 D<sub>b</sub> | 19 A<sub>b</sub>/C | 20 B | 21 B<sub>b</sub>m | 22 F/A | 23 A<sub>b</sub>m

24 Fm<sup>7</sup> | 25 G<sub>b</sub><sup>△</sup> | 26 Fm<sup>7</sup> | 27 G<sub>b</sub><sup>△</sup>

**B (Solo 1)**

28 Gm<sup>7</sup> | 29 A<sub>b</sub><sup>△</sup> | 30 Am<sup>7</sup> | 31 B<sub>b</sub><sup>△</sup>

**C (Solo 2)**

32 E<sub>b</sub><sup>△</sup> | 33 Em<sup>7</sup> | 34 F<sup>△</sup> | 35 F<sup>△</sup><sup>o7</sup>

# Satirikiki

B. Scherrer

**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> *E*  
*f*

33 **C** E<sup>△</sup> B  
*f*

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

# Sur un air de jazz

B. Scherrer

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> Eb<sup>△</sup> A<sup>7</sup> D<sup>7</sup> #<sup>5</sup>  
13 Eb<sup>△</sup> Ab<sup>△</sup> Dm<sup>7</sup> Eb<sup>△</sup>

# 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 divided into sections A, B, and C.

**Section A:** Starts at measure 1 with a Cm<sup>9</sup> chord. The melody consists of eighth-note patterns. Measures 9 and 17 continue the pattern. Measure 17 includes chords A♭△, B♭7, E♭, B♭/D, Cm, and B♭.

**Section B:** Starts at measure 33 with a Cm<sup>9</sup> chord. The melody features eighth-note pairs. Measures 33 through 57 show a repeating pattern of chords: Cm<sup>9</sup>, A♭△, Fm<sup>7</sup>, B♭, B°; Cm, B♭/D, E♭, A♭△; and Cm, B♭/D, E♭, A♭△.

**Section C:** Starts at measure 65 with a Fm<sup>7</sup> chord. The melody consists of eighth-note pairs. Measures 65 through 73 show a repeating pattern of chords: Fm<sup>7</sup>, E♭7, A♭△, D♭△; B♭m<sup>7</sup>, E♭7, A♭△.

# 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>

**B**

33 A<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>

2

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

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

53 Am $^7$  G F# $\circ$  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

1 Cm<sup>7</sup>

5 Fm<sup>7</sup>

9 E<sup>7</sup>

13 D<sup>7</sup>

17 Cm<sup>7</sup>

21 Fm<sup>7</sup>

F<sup>7</sup>

G<sup>7</sup>

A<sup>7</sup>

G<sup>7</sup>

Cm<sup>9</sup>

# Wuhan connect

B. Scherrer

A musical score consisting of five staves of music. The music is in 3/4 time and uses a treble clef. The chords are indicated above each staff. The first staff starts with C<sup>9</sup>, followed by C<sup>#5 9</sup>, C<sup>6 9</sup>, and C<sup>#5 9</sup>. The second staff starts with C<sup>9</sup>, followed by C<sup>#5 9</sup>, C<sup>6 9</sup>, and C<sup>#5 9</sup>. The third staff starts with E<sup>9</sup>, followed by E<sup>#5 9</sup>, E<sup>6 9</sup>, and E<sup>#5 9</sup>. The fourth staff starts with E<sup>9</sup>, followed by E<sup>#5 9</sup>, E<sup>6 9</sup>, and E<sup>#5 9</sup>. The fifth staff starts with A<sub>b</sub><sup>9</sup>, followed by A<sub>b</sub><sup>#5 9</sup>, A<sub>b</sub><sup>6 9</sup>, and A<sub>b</sub><sup>#5 9</sup>. The score includes several rests and eighth-note patterns.

# Zarbi

B. Scherrer

The musical score consists of two staves of music. The top staff is in treble clef and 3/4 time, starting with a Dm<sup>7</sup> chord. It features a series of eighth-note chords: Dm<sup>7</sup>, Fm<sup>7</sup>, B<sup>△</sup>, Gb<sup>△</sup>. The bottom staff is also in treble clef and 3/4 time, continuing the sequence with Bbm<sup>7</sup>, Db<sup>△</sup>, E<sup>△</sup>, and B<sup>△</sup>. The bass line is indicated by a continuous series of bass notes: B, A, G, F, E, D, C, B.