

# 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.

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>

# Bolerototo (pour Arnaud)

B. Scherrer

3

9

21

29

37

C<sup>7</sup>

B<sub>b</sub><sup>△</sup>

C<sup>7</sup>

F<sup>△</sup>

C<sup>7</sup>

1. E<sup>7</sup>

2. E<sub>b</sub><sup>△</sup>

E<sub>b</sub><sup>7</sup>

Ab<sup>△</sup>

G<sub>b</sub><sup>△</sup>

D<sub>b</sub><sup>△</sup>

G<sub>b</sub><sup>△</sup>

A<sup>△</sup>

G<sup>△</sup>

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

Performance instructions:

- Measure 6: 3 (likely a performance instruction)
- Measure 8: 1 (likely a performance instruction)
- Measure 9: 2 (likely a performance instruction)
- Measure 16: 3 (likely a performance instruction)

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

B. Scherrer

1 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>9</sup> Fm<sup>7</sup>

21 G<sub>b</sub>△ G<sub>b</sub>△

# Chasse à l'homme

B. Scherrer

**A**

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

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

**B (Swing)**

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

Fm<sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>△</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>△</sup> D<sup>7</sup><sup>5</sup> 2. D<sub>b</sub><sup>△</sup> A<sup>7</sup><sup>5</sup>

**Basse**

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

Dm<sup>7</sup> E+/D F<sup>△/D</sup> A<sub>b</sub><sup>△</sup><sup>5/D</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 slurs, grace notes, 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

# 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 $\flat$  $\triangle$  D $7$  D $\flat$  $\triangle$  C $7$

5 E $\flat$  $\triangle$  D $7$  D $\flat$  $\triangle$  C $7$

9 E $\flat$  $\triangle$  D $7$  D $\flat$  $\triangle$  C $7$

13 E $\flat$  $\triangle$  D $7$  D $\flat$  $\triangle$  C $7$

**B**

17 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

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

B. Scherrer

4 **A** C<sup>sus2</sup> A<sup>b</sup><sub>7</sub> sus2 F<sup>sus2</sup> E<sup>b</sup><sub>6</sub> sus2

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</sup><sub>7</sub> sus2

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

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

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

**Solos**

29 E<sup>b</sup><sup>△</sup> F<sup>#</sup><sup>△</sup>

37 E<sup>b</sup><sup>△</sup> F<sup>#</sup><sup>△</sup>

45 F<sup>#</sup><sub>m</sub><sup>7</sup> E<sup>△</sup>

53 **C** C<sup>sus2</sup> A<sup>b</sup><sub>7</sub> sus2 F<sup>sus2</sup> E<sup>b</sup><sub>6</sub> sus2

55 C<sup>sus2</sup> A<sup>7 sus2</sup> F<sup>sus2</sup> D<sup>sus2</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 8 C  
5 Am A♭ C  
10 Fm B♭<sup>7</sup> E♭<sup>△</sup> A♭<sup>△</sup>  
14 Fm F♯<sup>6</sup><sup>b5</sup> G<sup>7</sup>  
18 Fm B♭<sup>7</sup> E♭<sup>△</sup> A♭<sup>△</sup>  
22 D<sup>7</sup> D<sup>7</sup><sup>#5</sup> G<sup>7</sup>  
26 C C  
30 Am A♭ C  
Basse C Cm<sup>7</sup> Am A♭ C

# Kronembourg-Virus Valse

B. Scherrer

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

10 F<sup>♯</sup>0 G<sup>△</sup> Bm C<sup>△</sup>

14 1 2

18 **B** Gm F<sup>♯</sup>0

22 Fm G<sup>7</sup>

26 Cm C<sup>♯</sup><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>0, moves to G<sup>△</sup>, then Bm, ending in C<sup>△</sup>. Measure 4 (measures 13-16) is a repeat of the first section. Measure 5 (measures 17-20) starts in Gm, moves to F<sup>♯</sup>0. Measure 6 (measures 21-24) starts in Fm, moves to G<sup>7</sup>. Measure 7 (measures 25-28) starts in Cm, moves to C<sup>♯</sup><sup>△</sup>. Measure 8 (measures 29-32) starts in G<sup>7</sup>.

# La demoiselle de Montréal

Bruno Scherrer

The musical score consists of three staves of music, each with a different vocal line and harmonic progression. The staves are numbered 1 through 51 on the left side.

- Staff 1 (Top):** Features lyrics in French. Chords include Dm<sup>7</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>, Fm, and a section labeled '4'.
- Staff 2 (Middle):** Features lyrics in French. Chords include 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>7</sup>, and a section labeled '2'.
- Staff 3 (Bottom):** Features lyrics in French. Chords include Dm<sup>7</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>, and a section labeled '4'.

Measure numbers are indicated on the left side of each staff: 1, 5, 9, 13, 19, 23, 27, 31, 35, 39, 43, 47, and 51.

# 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 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>

# 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  $A_{\flat}m$  with a 2/4 time signature. The key changes to  $Cm$  at the end of measure 4.

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

3. **Measures 9-12:** The first staff starts in  $D_{\flat}b$  with a 2/4 time signature. The second staff starts in  $B$  with a 2/4 time signature. The key changes to  $D_{\flat}b$  at the end of measure 12.

4. **Measures 13-16:** The first staff starts in  $B_{\flat}m$  with a 2/4 time signature. The second staff starts in  $G$  with a 2/4 time signature. The key changes to  $G$  at the end of measure 16.

# 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 C G/C B<sub>b</sub>/C F/C

5 Fm/C C D/C G<sup>7</sup>/C G<sup>7</sup>

9 C G/C B<sub>b</sub>/C F/C

13 Fm/C C D/C G<sup>7</sup>

17 E<sub>b</sub> D<sub>b</sub>/E<sub>b</sub> A<sub>b</sub>/E<sub>b</sub> B<sup>b5</sup>/E<sub>b</sub>

21 B<sub>b</sub>m<sup>6</sup>/E<sub>b</sub> F/E<sub>b</sub> A<sub>b</sub>/E<sub>b</sub> B<sup>b7</sup>/E<sub>b</sub>

25 E<sub>b</sub> D<sub>b</sub>/E<sub>b</sub> A<sub>b</sub>/E<sub>b</sub> B<sup>b5</sup>/E<sub>b</sub>

29 B<sub>b</sub>m<sup>6</sup>/E<sub>b</sub> F/E<sub>b</sub> A<sub>b</sub>/E<sub>b</sub>

33 Cm/G A<sub>b</sub> F<sup>7</sup>/A B<sub>b</sub>

37 G/B Cm A<sup>7</sup>/C<sub>b</sub> Dm

41 E<sub>b</sub> C<sup>7</sup>/E F<sup>7</sup> F<sup>407</sup>

45 Gm G<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

Dynamics and performance instructions are present in the original score but are not explicitly detailed in the text description.

# Marche

B. Scherrer

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

7 Am G/A F/A C/A

11 Cm/A♭ B♭/A♭ A♭△ B♭/A♭

15 E♭△

19 D♭△

23 A♭△

53 **B** G♭△

57 D♭△

61 G♭△

65 A△

69 G△ 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

# 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 name. 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>, Dm<sup>7</sup>, E<sub>b</sub><sup>△</sup>, C<sup>#07</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<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup> A<sup>ø</sup> D<sup>7</sup>

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

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

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

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

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

37 **1** A<sup>ø</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<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>△</sup>, A<sup>ø</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<sub>b</sub><sup>△</sup>, and E<sub>b</sub><sup>△</sup>. This is followed by a return to the A<sup>ø</sup> and D<sup>7</sup> chords from the first section. The section concludes with a Gm<sup>△</sup>, Gm<sup>7</sup>, and Gm<sup>△</sup>. Measure 37 begins with a 3/4 time signature, indicated by a '1' above the staff. Measure 45 begins with a 7/4 time signature, indicated by a '2' above the staff.

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

Trad. stade de foot manif / Arr. B Scherrer

4/4 time signature, treble clef.

Chords: N.C., C<sup>△</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>△</sup>, Fm<sup>7/A<sub>b</sub></sup>, C/G, F<sup>Ø</sup>, F<sup>△</sup>, Em<sup>7</sup>, Dm<sup>7</sup>, D<sub>b</sub><sup>7</sup>.

Lyrics:

On est là,  
on est là,  
même si  
Macron ne veut pas, nous on est là,  
pour l'honneur des travailleurs et pour  
un monde meilleur, même si Ma-cron n'veut pas, nous on est là

# 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>

5 A<sup>△</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

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 concludes 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>

## **Pour Juliette (partie II)**

B. Scherrer

A musical score for a 12-bar blues in E-flat major (key signature of four flats). The score is divided into four staves, each representing a different instrument. The first staff (top) shows a melodic line with eighth and sixteenth notes, starting with an E-flat chord. The second staff shows a harmonic line with eighth and sixteenth notes. The third staff (measures 4-7) shows a melodic line with eighth and sixteenth notes, starting with an E-flat chord. The fourth staff (measures 7-10) shows a harmonic line with eighth and sixteenth notes, starting with an A-flat chord. The score includes measure numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and chord symbols (E-flat, Fm<sup>7</sup>, Gm<sup>7</sup>, Fm<sup>7</sup>, A-flat, Gm<sup>7</sup>, Fm<sup>7</sup>, C<sup>9/E</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, A-flat, B-flat<sup>7</sup>) above the staves. Measure 11 is a continuation of the harmonic line from measure 10. Measure 12 is a continuation of the melodic line from measure 10.

# 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. The chords and lyrics are as follows:

- 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<sup>o</sup>, 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#<sup>o</sup>, 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<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 2: **Dm<sup>9</sup>** (Em<sup>9</sup>)
- Staff 3: **Dm<sup>9</sup>** (Em<sup>9</sup>)
- Staff 4: **B** (B<sub>b</sub><sup>△</sup>) (Dm<sup>9</sup>)
- Staff 5: **B<sub>b</sub><sup>△</sup>** (E<sub>b</sub><sup>△</sup>)
- Staff 6: **A** (Dm<sup>9</sup>) (Em<sup>9</sup>)
- Staff 7: **Dm<sup>9</sup>** (Em<sup>9</sup>)
- Staff 8: **B** (B<sub>b</sub><sup>△</sup>) (Dm<sup>9</sup>)
- Staff 9: **B<sub>b</sub><sup>△</sup>** (E<sub>b</sub><sup>△</sup>)
- Staff 10: **B'** (A<sub>b</sub><sup>△</sup>) (A<sup>o</sup>)
- Staff 11: **A<sup>7</sup> #5**
- Staff 12: **C** (D<sup>△</sup>) (Em<sup>9</sup>) (G<sup>△</sup>) (B<sub>b</sub><sup>△</sup>)
- Staff 13: **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 staves. Measure numbers are present on the left side of the staves.

# 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 music features various time signatures (4/4, 7/4, 11/4, 13/4) and includes rests and dynamic markings.

# Rencontre du 3ème type (pour Bertrand)

B. Scherrer

1 A (F△) Gm7 Am7 Bb△

5 G7/B C7 C#o7 Dm7

9 Eb△ Bb△ Csus4 C7

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

17 1 A♭6 Cm/G F#o7 G7

21 2 A♭6 Cm/G Dº D♭7 C7

25 A' (F△) Gm7 Am7 Bb△

29 G7/B C7 C#o7 Dm7

33 Eb△ Bb△ Csus4 C7

# Rendez-vous à la Cascade de la Pisso

B. Scherrer

**A**  $E_b \triangle$   $Fm^7$   $Gm^7$   $F\sharp m^7$

5  $Fm^7$  | 1.  $B_b^7$  | 2.  $B_b^7$

11  $G^7$   $Cm^7$

15  $F^7$   $B_b^7$

19 **A'**  $E_b \triangle$   $Fm^7$   $Gm^7$   $F\sharp m^7$

23  $Fm^7$  | 1.  $B_b^7$  | 2.  $B_b^7$

29  $G^7$   $Cm^7$

33  $F^7$   $B_b^7$

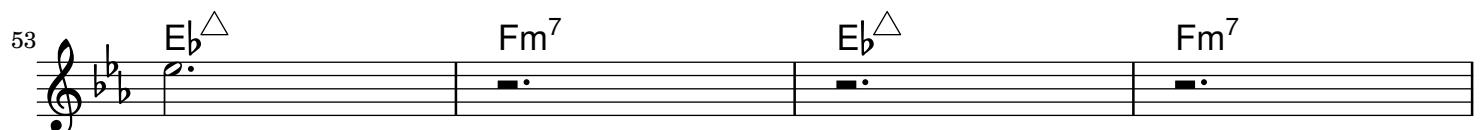
37 **B**  $A_b \triangle$   $Gm^7$

41  $Fm^7$  |  $E_b \triangle$  |  $E^0$

45  $A_b \triangle$   $Gm^7$   $F\sharp m^7$

49  $Fm^7$  |  $B_b^7$  |

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 a solo instrument, likely a flute, featuring six staves of music with various chords and measures. The music is in 4/4 time and includes the following chords and measures:

- Measure 1: G<sup>7</sup>, E<sub>b</sub><sup>△</sup>, G<sup>7</sup>, E<sub>b</sub><sup>△</sup>
- Measure 5: G<sup>7</sup>, E<sub>b</sub><sup>△</sup>, G<sup>7</sup>, E<sub>b</sub><sup>△</sup>
- Measure 10: A<sub>b</sub><sup>△</sup>, Am<sup>7</sup>
- Measure 14: B<sub>b</sub><sup>6</sup>, B<sub>b</sub><sup>6</sup>
- Measure 18: E<sub>b</sub><sup>△</sup>, Em<sup>7</sup>
- Measure 22: F<sup>6</sup>, F<sup>6</sup>
- Measure 26: G<sup>7</sup>, E<sub>b</sub><sup>△</sup>, G<sup>7</sup>, E<sub>b</sub><sup>△</sup>
- Measure 30: G<sup>7</sup>, E<sub>b</sub><sup>△</sup>, G<sup>7</sup>, E<sub>b</sub><sup>△</sup>

# 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 shown below the staff. The score includes the following chords and bass lines:

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

## Samba Lek'

B. Scherrer

Sheet music for a jazz piece, likely for a piano or keyboard. The music is arranged in 10 staves, each representing a different voice or part of the ensemble. 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>, Dm<sup>7</sup>**
- Measures 21-24: **Em<sup>7</sup>, Dm<sup>7</sup>**
- Measures 25-28: **Eb<sup>△</sup>, Db<sup>△</sup>**
- Measures 29-32: **Ab<sup>△ 9</sup>**

The music is in 4/4 time and includes various note heads and stems, typical of jazz notation. The staves are separated by vertical bar lines, and the measure numbers are indicated on the left side of each staff.

# Samba ni chaussettes

B. Scherrer

**A**

1 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>

# Satirieke

B. Scherrer

**A**

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

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>

13 **B** 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>

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>

33 **C** E<sup>△</sup> B E<sup>△</sup> C $\sharp$ <sup>7</sup> F $\sharp$ <sup>7</sup>

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

The musical score consists of three staves of music. The first staff (treble clef) starts with a section labeled 'A' in a box, followed by four measures of Gm<sup>9</sup>, Fm<sup>9</sup>, Gm<sup>9</sup>, and Fm<sup>9</sup>. The second staff (treble clef) starts with a section labeled 'B' in a box, followed by measures of E $\flat$ <sup>△</sup>, F<sup>△</sup>, Gm<sup>7</sup>, B $\flat$ <sup>△</sup>, B $\flat$ <sup>6</sup>, and B $\flat$ . The third staff (treble clef) starts with a section labeled 'C' in a box, followed by measures of Gm, Gm/G $\flat$ , Gm/F, and E $\flat$ <sup>△</sup>. The music then repeats the first staff's section 'A' (Gm<sup>9</sup>, Fm<sup>9</sup>, Gm<sup>9</sup>, Fm<sup>9</sup>), followed by the second staff's section 'B' (E $\flat$ <sup>△</sup>, F<sup>△</sup>, Gm<sup>7</sup>, B $\flat$ <sup>△</sup>, B $\flat$ <sup>6</sup>, B $\flat$ ), and then the third staff's section 'C' (E<sup>△</sup>, B, C $\sharp$ <sup>7</sup>, F $\sharp$ <sup>7</sup>). The music concludes with a final section of E<sup>△</sup>, C $\sharp$ <sup>7</sup>, and F $\sharp$ <sup>7</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

37 A<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</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

1 Cm<sup>7</sup> F<sup>7</sup>  
5 Fm<sup>7</sup> G<sup>7</sup> Cm<sup>9</sup>  
9 E<sup>7</sup> A<sup>7</sup>  
13 D<sup>7</sup> G<sup>7</sup>  
17 Cm<sup>7</sup> F<sup>7</sup>  
21 Fm<sup>7</sup> G<sup>7</sup> Cm<sup>9</sup>

# 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, treble clef.

Chords and lyrics:

- 1st measure: Dm<sup>7</sup> (lyrics: Zarbi)
- 2nd measure: Fm<sup>7</sup> (lyrics: Zarbi)
- 3rd measure: B<sup>△</sup> (lyrics: Zarbi)
- 4th measure: G<sub>b</sub><sup>△</sup> (lyrics: Zarbi)
- 5th measure: B<sub>b</sub>m<sup>7</sup> (lyrics: Zarbi)
- 6th measure: D<sub>b</sub><sup>△</sup> (lyrics: Zarbi)
- 7th measure: E<sup>△</sup> (lyrics: Zarbi)
- 8th measure: B<sup>△</sup> (lyrics: Zarbi)