

# Agent 000

B. Scherrer

# 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.

# Bolerototo (pour Arnaud)

B. Scherrer

1

2

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>

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

Performance instructions:

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

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

B. Scherrer

**A**

1 G

5 Eflat $\triangle$

9 Fm $^7$

13 Fm $^7$

17 **B** Eflat $\emptyset$

21 Gflat $\triangle$

B. Scherrer

# 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 9-11, blank staff)
- Staff 4: Em<sup>9</sup> (measures 13-16)
- Staff 5: Gm (measures 17-20)
- Staff 6: Am<sup>9</sup> (measures 22-25)
- Staff 7: Em<sup>9</sup> (measures 26-29)
- Staff 8: Gm (measures 30-33)
- Staff 9: F<sup>△ 9</sup> (measures 34-37)

Measure numbers are indicated on the left side of the staves. The music includes various performance techniques such as grace notes, slurs, and dynamic markings.

# Coucher de soleil (derrière un volet bloqué)

B. Scherrer

Musical score for 'Coucher de soleil' (derrière un volet bloqué) by B. Scherrer. The score consists of eight staves of music, each with a different dynamic and harmonic progression. The staves are numbered 1 through 29. The music is in 3/4 time. The first staff begins with a dynamic **p** and a chord of **Dm<sup>7</sup>**. The second staff begins with a chord of **Dm<sup>7</sup>**. The third staff begins with a chord of **E♭**. The fourth staff begins with a chord of **A♭**. The fifth staff begins with a dynamic **mf** and a chord of **E♭m<sup>7</sup>**. The sixth staff begins with a chord of **E♭m<sup>7</sup>**. The seventh staff begins with a dynamic **p** and a chord of **E**. The eighth staff begins with a dynamic **p** and a chord of **A**. The score includes various musical markings such as **C<sup>△</sup>**, **B♭<sup>△</sup>**, **D♭<sup>△</sup>**, **E<sup>△</sup>**, and **B<sup>△</sup>**.

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

B. Scherrer

9 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>

The musical score consists of six staves of music for a single instrument, likely a guitar or ukulele. The music is in common time (indicated by '9', '4', '7', '10', '13', and '17' at the start of each staff). The first staff (measures 1-3) features a sustained note 'F' with a triangle pick mark, followed by a Am<sup>7</sup> chord. The second staff (measures 4-6) shows a Em<sup>7</sup> chord, then a F note with a triangle pick mark, and an Am<sup>7</sup> chord. The third staff (measures 7-9) includes a C note with a triangle pick mark, an E<sup>7</sup>♯5 chord, and another E<sup>7</sup>♯5 chord. The fourth staff (measures 10-12) has a F note with a triangle pick mark, an Am<sup>7</sup> chord, and a D<sup>7</sup>♭9/F♯ chord. The fifth staff (measures 13-15) features a F note with a triangle pick mark, an Em<sup>7</sup> chord, a F note with a triangle pick mark, and a D<sup>7</sup>♭9/F♯ chord. The sixth staff (measures 16-18) starts with a G<sup>sus4</sup> chord, followed by a F note with a triangle pick mark, a D<sup>7</sup> chord, and another D<sup>7</sup> chord. Measure numbers 1, 2, and 4 are indicated above the staff lines.

# Danse de (la fin de) l'abondance

B. Scherrer

14

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

E♭△ D7 D♭△ C7

G♭△ A♭<sup>6</sup> A° B♭m

1. B<sup>7</sup> sus2

2. B<sup>7</sup> sus2

B<sup>7</sup> sus2

B<sup>7</sup> 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>m6 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 #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>

5 Em<sup>7</sup> D C<sup>△</sup> Em

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

14 1. 2.

18 **B** Gm F<sup>♯</sup>

22 Fm G<sup>7</sup>

26 Cm C<sup>△</sup>

30 G<sup>7</sup>

The musical score consists of two staves of music. The top staff begins with a key signature of one sharp (F#), a time signature of 2/4, and a treble clef. The first measure (measures 1-4) is labeled 'A' and contains chords Em<sup>7</sup>, D, C<sup>△</sup>, and Em. The second staff begins with a key signature of one sharp (F#), a time signature of 2/4, and a treble clef. Measures 5-8 contain chords Em<sup>7</sup>, D, C<sup>△</sup>, and Em. Measures 9-12 contain chords F<sup>♯</sup>, G<sup>△</sup>, Bm, and C<sup>△</sup>. Measures 13-16 are a repeat section with endings: ending 1 contains a rest, and ending 2 contains a melodic line. The third staff begins with a key signature of one flat (Bb), a time signature of 2/4, and a treble clef. Measures 17-20 contain chords Gm, F<sup>♯</sup>, and G<sup>7</sup>. The fourth staff begins with a key signature of one flat (Bb), a time signature of 2/4, and a treble clef. Measures 21-24 contain chords Fm, G<sup>7</sup>, and C<sup>△</sup>. The fifth staff begins with a key signature of one flat (Bb), a time signature of 2/4, and a treble clef. Measures 25-28 contain chords Cm, C<sup>△</sup>, and G<sup>7</sup>. The sixth staff begins with a key signature of one sharp (F#), a time signature of 2/4, and a treble clef. Measures 29-32 contain chords G<sup>7</sup>.

# La demoiselle de Montréal (Pour Perrine)

Bruno Scherrer

The sheet music consists of a single melodic line on a staff. The key signature is mostly B-flat major (two flats), with some changes indicated by Roman numerals and letter labels (A, B, C, A'). The time signature is 3/4. The music is divided into measures by vertical bar lines. Chords are labeled above the staff, and specific notes are marked with triangle symbols (C△, A△, E△, etc.). Measure numbers are listed on the left side of the staff. The melody includes various note values (eighth, sixteenth, and thirty-second notes) and rests.

Measures 1-5: A Dm<sup>7</sup> G<sup>7</sup> C△  
5-9: Dm<sup>7</sup> G<sup>7</sup> C△  
9-13: E<sup>0</sup> A<sup>7</sup> Dm<sup>7</sup> Fm  
13-17: C A<sup>6</sup> B<sup>6</sup> C A<sup>6</sup> B<sup>6</sup>  
17-21: C B<sup>7</sup> E<sup>0</sup> A<sup>6</sup> B<sup>6</sup>  
21-25: Fm<sup>7</sup> B<sup>7</sup> E<sup>0</sup> A<sup>6</sup> A<sup>△</sup>  
25-29: D<sup>0</sup> G<sup>7</sup> Cm<sup>7</sup> C<sup>7</sup>  
29-33: Fm<sup>7</sup> B<sup>7</sup> E<sup>0</sup> A<sup>6</sup> A<sup>△</sup>  
33-37: D<sup>0</sup> G<sup>7</sup> E<sup>0</sup> A<sup>6</sup> A<sup>△</sup>  
37-41: A' Dm<sup>7</sup> G<sup>7</sup> C△  
41-45: Dm<sup>7</sup> G<sup>7</sup> C△  
45-49: E<sup>0</sup> A<sup>7</sup> Dm<sup>7</sup> C△  
49-53: D<sup>0</sup> D<sup>7</sup> C△

## La laïcité, c'est ça !

B. Scherrer

Sheet music for a guitar solo, featuring 10 staves of musical notation and lyrics. The music is in 4/4 time and includes the following lyrics and chords:

- Staves 1-4: F, G, G<sup>#</sup>, Am
- Staves 5-8: F, G, G<sup>#</sup>, Am
- Staves 9-12: F, F<sup>#</sup>, G, G<sup>#</sup>
- Staff 13: Am, A/C<sup>#</sup>, Dm
- Staff 14: (3 notes), (3 notes)
- Staff 15: Gm/A<sup>#</sup>, Dm/A, E<sup>7</sup>/G<sup>#</sup>, Gm
- Staff 16: (3 notes), (3 notes)
- Staff 17: Gm/A<sup>#</sup>, Dm/A, E<sup>7</sup>/G<sup>#</sup>, A<sup>sus4</sup>, A
- Staff 18: (3 notes), (3 notes)
- Staff 19: F<sup>#</sup>m, B, F<sup>#</sup>m, B
- Staff 20: (3 notes), (3 notes)

29 F<sup>#</sup>m

B

G<sup>△</sup>

33 E<sub>b</sub>m

D<sub>b</sub>/F

G<sub>b</sub>

A<sub>b</sub>

37 E<sub>b</sub>m

D<sub>b</sub>/F

G<sub>b</sub>

A<sub>b</sub>

41 F

G

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

Am

45 F

G

Am

3

3

# La naine des neiges

B. Scherrer

**A**

6

10 Em D/E Em D/E Em

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

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

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

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

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

# La revanche du triton

B. Scherrer

3 Cm<sup>9</sup> G<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>△</sup>

5 Cm<sup>9</sup> G<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup>

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

13 E<sub>b</sub><sup>△</sup> G<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>△</sup>

The musical score consists of three staves of music. The top staff is for the treble clef (G-clef) voice, the middle staff for the bass clef (F-clef) voice, and the bottom staff for the bass clef (F-clef) voice. The music is in 3/4 time. The score includes various chords and dynamic markings. Chords labeled include Cm<sup>9</sup>, G<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>△</sup>, Gm, Gm<sup>△</sup>/G<sub>b</sub>, Gm<sup>7</sup>/F, Gm<sup>6</sup>/E, E<sub>b</sub><sup>△</sup>, G<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, and B<sub>b</sub><sup>△</sup>. The score is numbered 1, 5, 9, and 13 from top to bottom.

# Blues du con fini

B. Scherrer

6/8 time signature, G major key signature.

Chords and markings:

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

# Le Marché Turc

Raoul Petite (Têt de Kran, 1995) / Mozart

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

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

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

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

5. **Measures 17-18:** The first staff starts in  $G$  with a 4/4 time signature. The second staff starts in  $G$  with a 4/4 time signature. The key changes to  $B_{\flat}m$  at measure 18. The third staff starts in  $B_{\flat}m$  with a 4/4 time signature. The key changes to  $G$  at measure 18. The fourth staff starts in  $G$  with a 4/4 time signature. The key changes to  $G$  at measure 18.

# Le meilleur est à venir (pour Pascale)

B. Scherrer

**A**

1 Fm<sup>9</sup> A<sub>b</sub><sup>6</sup> B<sub>b</sub><sup>7</sup> Fm/E<sub>b</sub>

5 Fm<sup>9</sup> A<sub>b</sub><sup>6</sup> B<sub>b</sub><sup>7</sup> D<sub>b</sub><sup>△</sup>

9 Fm<sup>9</sup> A<sub>b</sub><sup>6</sup> B<sub>b</sub><sup>7</sup> Fm/E<sub>b</sub>

13 Fm<sup>9</sup> A<sub>b</sub><sup>6</sup> B<sub>b</sub><sup>7</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</sup> G<sup>7 sus4</sup> C<sup>7</sup>

25 D<sub>b</sub> C<sup>7</sup>♯<sup>5</sup> B<sup>0</sup> C<sup>7</sup>

29 B<sub>b</sub>m<sup>7</sup> A<sub>b</sub><sup>6</sup> G<sup>7 sus4</sup> F<sup>♯</sup>△♭<sup>5</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

Am F $\triangle$  Am F $\triangle$  Am F $\triangle$  Am F $\triangle$

3 F $\sharp$  $^0$  B Dm E $^7$

5 Am F $\triangle$  1 Am F $\triangle$  2 Am F $\triangle$

8 Em $^9$  Gm $^9$  Eb $\triangle$  Ab $\triangle$

13 Em $^9$  Gm $^9$  Eb $\triangle$  Ab $\triangle$

18 B $\flat$  C D Eb F G 3 A $\flat$  3 B $\flat$  3 G/B

2

22

Am F $\triangle$  Am F $\triangle$  Am F $\triangle$  Am F $\triangle$

24

F#∅ B Dm E $^7$

26

Am F $\triangle$  Am F $\triangle$

# 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 or harmonic label. The chords are: A<sup>7</sup>, A<sup>7</sup>, B<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>△</sup>, Am, E/B, C, D<sup>7</sup>, Gm<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, D<sup>7</sup>, A<sup>7</sup>, Dm<sup>7</sup>, E<sub>b</sub><sup>△</sup>, C<sup>#</sup>o<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>.

# 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

# Perdre son temps

Bruno Scherrer

$\text{♩} = 240$

**A1**  
Csus4      D $\flat$ Δ      E $\flat$ 6      D $\flat$ Δ

Csus4      D $\flat$ Δ      E $\flat$ 6      Fm9

Gm7      A $\flat$ Δ      B $\flat$       B $\emptyset$

Csus4      D $\flat$ Δ      E $\flat$ 6      D $\flat$ Δ

**B1**  
A $\flat$ Δ      A $\emptyset$       B $\flat$ 6      B $\emptyset$

Cm7      D $\flat$ Δ      A $\flat$ Δ      G7

**A2**  
Csus4      D $\flat$ Δ      E $\flat$ 6      D $\flat$ Δ

Csus4      D $\flat$ Δ      E $\flat$ 6      Fm9

Gm7      A $\flat$ Δ      B $\flat$       B $\emptyset$

Csus4      D $\flat$ Δ      E $\flat$ 6      D $\flat$ Δ

**B2**  
A $\flat$ Δ      A $\emptyset$       B $\flat$ 6      B $\emptyset$

Cm7      D $\flat$ Δ      A $\flat$ Δ      G7



# Pour Juliette (partie II)

B. Scherrer

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

# Pour Manu

B. Scherrer

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



# 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

# 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) starts in Cm⁹ and is labeled 'Solos'. 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△.

1 Cm<sup>9</sup>

5 Gb<sup>△</sup>

10 F♯m<sup>9</sup>

14 C<sup>△</sup>

19 Solos Cm<sup>9</sup>

23 Gb<sup>△</sup>

27 F♯m<sup>9</sup>

31 C<sup>△</sup>

# Rencontre du 3ème type (pour Bertrand)

B. Scherrer

1 F△ Gm<sup>7</sup> Am<sup>7</sup> Bb△  
5 G<sup>7</sup>/B C<sup>7</sup> C#<sup>0</sup> Dm<sup>7</sup>  
9 E<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>△</sup> C<sup>sus4</sup> C<sup>7</sup>  
13 Cm<sup>7</sup> G/B Bbm<sup>7</sup> F/A  
17 Ab<sup>6</sup> Cm/G F#<sup>07</sup> G<sup>7</sup>  
21 Cm/G D<sup>0</sup> D<sub>b</sub><sup>7</sup> C<sup>7</sup>  
24 F△ Gm<sup>7</sup> Am<sup>7</sup> Bb△  
28 G<sup>7</sup>/B C<sup>7</sup> C#<sup>0</sup> Dm<sup>7</sup>  
32 E<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>△</sup> C<sup>sus4</sup> C<sup>7</sup>

# Rendez-vous à la Cascade de la Pisse

B. Scherrer

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

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

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

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

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

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

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

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

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

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

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

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

2



# Risas de Bolivia

Trad. Bolivie, Arr. B. Scherrer

**A**

3 -

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

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

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

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

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

**Solos**

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

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

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

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

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

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

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

# Rêverie (pour Gaëtan)

B. Scherrer

N.C. G E $\flat$ /G G E $\flat$ /G

5 G E $\flat$ /G G 1 E $\flat$ /G 2 E $\flat$ /G

10 A $\flat$  Am $7$

14 B $\flat$ <sup>6</sup> B $\flat$ <sup>6</sup>

18 E $\flat$  Em $7$

22 F $6$  F $6$

26 G E $\flat$ /G G E $\flat$ /G

30 G E $\flat$ /G G E $\flat$ /G

# 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

1 E♭/C F<sup>7</sup> E♭/C F<sup>7</sup>

3 E♭/C F<sup>7</sup> E♭/C F<sup>7</sup>

5 G/E A<sup>7</sup> G/E A<sup>7</sup>

7 G/E A<sup>7</sup> A♭△

9 C△ F△ C△ F△

11 C△ F△ 1 A♭△ 9 2 A♭△ 9

B♭/C A♭/C

Gm<sup>7</sup>/C Cm<sup>7</sup>

Measure numbers 1 through 11 are indicated above the staves, corresponding to the chords and measures of the music.

# Samba Lek'

B. Scherrer

The sheet music consists of eight lines of musical notation, each starting with a measure number (1, 5, 9, 13, 17, 21, 25, 29) and ending with a double bar line. The music is in 4/4 time. The staff uses a treble clef. Chords and key signatures are indicated above the staff at various points:

- Measure 1: Gm<sup>7</sup>
- Measure 5: Gm<sup>7</sup>
- Measure 9: A♭<sup>△</sup>
- Measure 13: F<sup>△</sup>
- Measure 17: Em<sup>7</sup>
- Measure 21: Em<sup>7</sup>
- Measure 25: E♭<sup>△</sup>
- Measure 29: A♭<sup>△9</sup>
- Measure 30: A♭<sup>△9</sup>

Key signatures include G major (no sharps or flats), A major (no sharps or flats), A minor (no sharps or flats), E major (no sharps or flats), E minor (no sharps or flats), E major (no sharps or flats), and A major (no sharps or flats). The music features various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings.

# Samba ni chaussettes

B. Scherrer

**A** G F△ G F△

5 G F△ G F△

9 E♭ D♭△ E♭ D♭△

13 B A△ B A△

17 G F△ G F△

21 **B** E♭△ B♭m A♭△⁹ A♭ A♭m△ A♭m⁷

25 Gm⁷ Gm⁶ C⁰ C⁰⁷ Fm⁷ B♭+

29 E♭△ B♭m A♭△⁹ A♭ A♭m△ A♭m⁷

33 Cm⁷ F⁷ A♭△ A♭m⁷

# Satirieke

B. Scherrer

**A** 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♭△ F△ Gm<sup>7</sup> B♭△ B♭<sup>6</sup> B♭

17 Gm Gm/G♭ Gm/F E♭△

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△ B E△ C♯<sup>7</sup> F♯<sup>7</sup>

37 E△ C♯<sup>7</sup> F♯<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 chords: Gm<sup>9</sup>, Fm<sup>9</sup>, Gm<sup>9</sup>, and Fm<sup>9</sup>. The second staff (treble clef) begins with Gm<sup>9</sup>, followed by Fm<sup>9</sup>, Gm<sup>9</sup>, and Fm<sup>9</sup>. The third staff (treble clef) begins with Gm<sup>9</sup>, followed by Fm<sup>9</sup>, Gm<sup>9</sup>, and Fm<sup>9</sup>. At measure 13, the section 'B' begins, indicated by a box and a triangle over the notes. The chords are E♭△, F△, Gm<sup>7</sup>, B♭△, B♭<sup>6</sup>, and B♭. At measure 17, the section 'A'' begins, indicated by a box and a triangle over the notes. The chords are Gm, Gm/G♭, Gm/F, and E♭△. The section 'A'' repeats at measure 21. The section 'B' repeats at measure 25. The section 'C' begins at measure 33, indicated by a box and a triangle over the notes. The chords are E△, B, E△, C♯<sup>7</sup>, and F♯<sup>7</sup>. The section 'C' repeats at measure 37. The music is in 3/4 time throughout, except for a 2/4 measure in section 'B' at measure 17. The key signature changes from B♭ major (two flats) to E major (no sharps or flats) in section 'C'.

# 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> D<sub>b</sub> G<sup>7</sup>

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

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

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

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

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

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

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

# Without mi

B. Scherrer

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

1 C⁹ C⁹⁵⁹ C⁶⁹ C⁹⁵⁹

5 C⁹ C⁹⁵⁹ C⁶⁹ C⁹⁵⁹

9 E⁹ E⁹⁵⁹ E⁶⁹ E⁹⁵⁹

13 E⁹ E⁹⁵⁹ E⁶⁹ E⁹⁵⁹

17 A♭⁹ A♭⁹⁵⁹ A♭⁶⁹ A♭⁹⁵⁹

21 A♭⁹ A♭⁹⁵⁹ A♭⁶⁹ A♭⁹⁵⁹

# 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)