

# 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>♯</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

C<sup>7</sup>

B<sub>b</sub><sup>△</sup>

C<sup>7</sup>

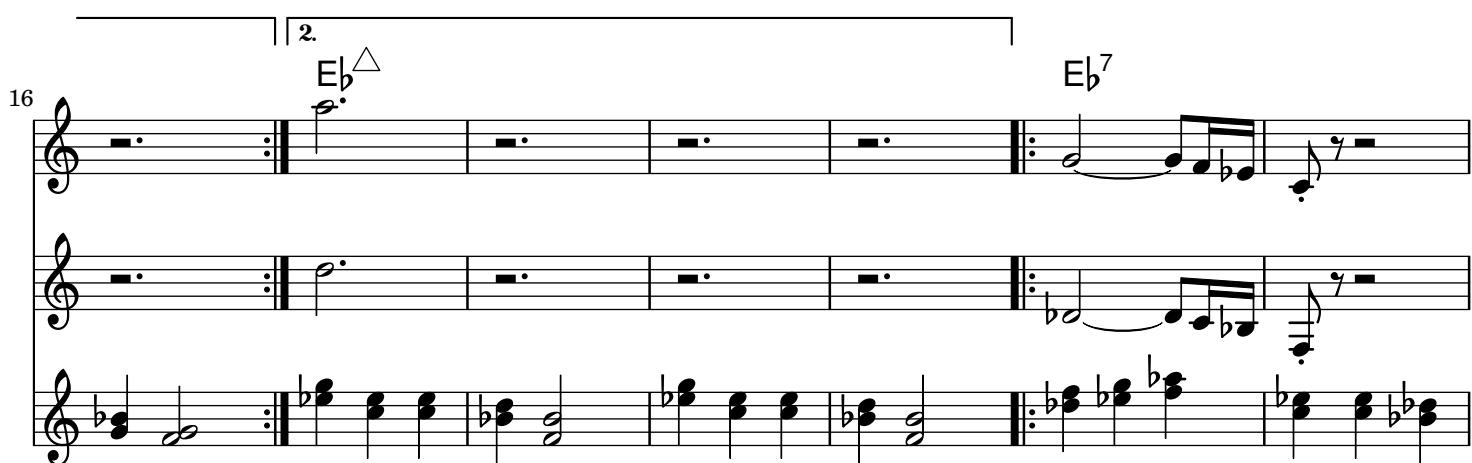


9

F<sup>△</sup>

1.

C<sup>7</sup>



16

1.

E<sub>b</sub><sup>△</sup>

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

2.



23

A<sub>b</sub><sup>△</sup>

29

$G_b \triangle$

$D_b \triangle$

37

$G_b \triangle$

$A \triangle$

$G \triangle$

$G^7$

# 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

**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.

- Staff 1:** Dynamics **p**, Chords **Dm<sup>7</sup>**, **C<sup>△</sup>**.
- Staff 2:** Dynamics **p**, Chords **Dm<sup>7</sup>**, **C<sup>△</sup>**.
- Staff 3:** Dynamics **p**, Chords **E♭**, **B♭<sup>△</sup>**.
- Staff 4:** Dynamics **p**, Chord **A♭<sup>△</sup> 9**.
- Staff 5:** Dynamics **mf**, Chords **E♭m<sup>7</sup>**, **D♭<sup>△</sup>**.
- Staff 6:** Dynamics **p**, Chords **E♭m<sup>7</sup>**, **D♭<sup>△</sup>**.
- Staff 7:** Dynamics **p**, Chords **E<sup>△</sup>**, **B<sup>△</sup>**.
- Staff 8:** Dynamics **p**, Chord **A<sup>△</sup>**.

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

B. Scherrer

Sheet music for 'Dans ta F.A.C.E. !' by B. Scherrer. The music is arranged for voice and piano, featuring six staves of musical notation with lyrics and chords. The lyrics are: 'F A C E !', 'Em7', 'C', '4', 'F', 'Am7', 'C', '7', 'E7#5', '2.', '10', 'F', 'Am7', 'D7b9/F#', '13', 'F', 'Em7', 'D7b9/F#', '17', 'Gsus4', 'F', 'D7', 'D7'. The music includes various dynamics, rests, and performance markings. The piano part is primarily in the right hand, with the left hand providing harmonic support. The vocal line follows the lyrics and chords, with some melodic line and harmonic variation.

# 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>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>

5 Em<sup>7</sup> D C<sup>△</sup> Em

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

14 1. 2.

18 **B** Gm F<sup>♯</sup>

22 Fm G<sup>7</sup>

26 Cm C<sup>△</sup>

30 G<sup>7</sup>

The musical score consists of two staves of music. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '4'). The key signature changes throughout the piece. The first section (measures 1-14) starts in E minor (Em<sup>7</sup>), moves to D, then C<sup>△</sup>, and then Em. The second section (measures 15-26) starts in G minor (Gm), moves to F<sup>♯</sup>, then G<sup>7</sup>, and then Cm. The third section (measures 27-30) starts in G<sup>7</sup>. Various chords are marked with triangles (△) and circles (○) above the staff. Measure 14 contains a first ending (1.) and a second ending (2.). Measure 18 starts a new section (B). Measure 22 starts another section (G<sup>7</sup>). Measure 26 starts another section (Cm). Measure 30 starts another section (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

1 F G G# Am

5 F G G# Am

9 F F# G G#

13 Am A/C# Dm

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

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

25 F#m B F#m B

29 F<sup>#</sup>m

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

# 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

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 treble clef, the middle for bass clef, and the bottom for bass clef. The music is in 3/4 time. Various chords are marked with superscript symbols: 9, △, 7, and 6. The score includes dynamic markings such as accents and slurs. The key signature changes throughout the piece, indicated by the chord markings.

# Blues du con fini

B. Scherrer

6/8 time signature, G major key signature.

Chords and markings:

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

# Le Marché Turc

Raoul Petite (Têt de Kran, 1995) / Mozart

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

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

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

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

# Le meilleur est à venir (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>△

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>△

**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>## 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>b5</sup>

# << Light inside the body >>

B. Scherrer

3/4

1 C (C)

5 Fm/C (G/C)

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

13 Fm/C (F/C)

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

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

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

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

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

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

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

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

# Liquide

B. Scherrer

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<sub>b</sub> B<sub>b</sub>/A<sub>b</sub> A<sub>b</sub>△ B<sub>b</sub>/A<sub>b</sub>

15 E<sub>b</sub>△

19 D<sub>b</sub>△

23 A<sub>b</sub>△

53 **B** G<sub>b</sub>△

57 D<sub>b</sub>△

61 G<sub>b</sub>△

65 A△

69 G△ G<sup>7</sup>

# Mineur/Majeur

B. Scherrer

1 Cm<sup>7</sup> Bm<sup>7</sup> B<sub>b</sub><sup>6 sus4</sup> A<sub>ø</sub>  
5 A<sub>b</sub><sup>△</sup> F<sub>#</sub><sup>o7</sup> G+ G<sup>7</sup>  
9 A<sub>b</sub><sup>△</sup> C<sup>△ 9</sup> A<sub>b</sub><sup>△</sup> C  
13 D<sub>b</sub><sup>△</sup> D<sup>o7</sup> G<sup>7</sup>  
17 C<sup>△ 9</sup> G<sup>7/B</sup> B<sub>b</sub><sup>sus2</sup>  
20 F/A A<sub>b</sub><sup>6 sus4</sup> A<sub>b</sub>+ G<sup>6</sup> G<sup>7</sup> 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.

# 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       $\text{D}_{\flat}\Delta$        $\text{E}_{\flat}6$        $\text{D}_{\flat}\Delta$

Csus4       $\text{D}_{\flat}\Delta$        $\text{E}_{\flat}6$        $\text{Fm9}$

Gm7       $\text{A}_{\flat}\Delta$        $\text{B}_{\flat}$        $\text{B}\emptyset$

Csus4       $\text{D}_{\flat}\Delta$        $\text{E}_{\flat}6$        $\text{D}_{\flat}\Delta$

**B1**

$\text{A}_{\flat}\Delta$        $\text{A}\emptyset$        $\text{B}_{\flat}6$        $\text{B}\emptyset$

Cm7       $\text{D}_{\flat}\Delta$        $\text{A}_{\flat}\Delta$        $\text{G7}$

**A2**

Csus4       $\text{D}_{\flat}\Delta$        $\text{E}_{\flat}6$        $\text{D}_{\flat}\Delta$

Csus4       $\text{D}_{\flat}\Delta$        $\text{E}_{\flat}6$        $\text{Fm9}$

Gm7       $\text{A}_{\flat}\Delta$        $\text{B}_{\flat}$        $\text{B}\emptyset$

Csus4       $\text{D}_{\flat}\Delta$        $\text{E}_{\flat}6$        $\text{D}_{\flat}\Delta$

**B2**

$\text{A}_{\flat}\Delta$        $\text{A}\emptyset$        $\text{B}_{\flat}6$        $\text{B}\emptyset$

Cm7       $\text{D}_{\flat}\Delta$        $\text{A}_{\flat}\Delta$        $\text{G7}$



# 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, and lyrics are written below the staff. Measure 1: E♭△, Fm⁷, Gm⁷, Fm⁷. Measure 2: (lyrics), Fm⁷, Gm⁷, Fm⁷. Measure 3: E♭△, Fm⁷, Gm⁷, Fm⁷. Measure 4: (lyrics), Fm⁷, Gm⁷, Fm⁷. Measure 5: A♭△, Gm⁷, Fm⁷, C⁹/E. Measure 6: (lyrics), Gm⁷, Fm⁷, A♭△. Measure 7: Fm⁷, Gm⁷, A♭△, B♭⁷. Measure 8: (lyrics), Gm⁷, Fm⁷, A♭△, B♭⁷.

## **Pour Manu**

B. Scherrer

Sheet music for a 12-bar blues in C major. The music is in 3/4 time and consists of 12 measures. The chords are: C (x3), Em<sup>7</sup> (x3), F (x3), C (x3), Em<sup>7</sup> (x3), F (x3), Am<sup>7</sup> (x2), C (x2), D<sup>7</sup> (x2), D<sup>7</sup> (x2), B<sup>0</sup> (x2), C (x2), D<sup>7</sup> (x2), D<sup>7</sup> (x2), D (x4), F#m<sup>7</sup> (x2), G (x2), D (x4), F#m<sup>7</sup> (x2), G (x2), Bm<sup>7</sup> (x2), D (x2), E<sup>7</sup> (x2), E<sup>7</sup> (x2), Bm<sup>7</sup> (x2), C#° (x2), D (x2), E<sup>7</sup> (x2), C (x2), Em<sup>7</sup> (x2), F (x2), C (x2), Em<sup>7</sup> (x2), F (x2), Am<sup>7</sup> (x2), C (x2), D<sup>7</sup> (x2), D<sup>7</sup> (x2), Am<sup>7</sup> (x2), B<sup>0</sup> (x2), C (x2), D<sup>7</sup> (x2), D<sup>7</sup> (x2), E (x2), Bm<sup>7</sup> (x2). The music is marked with '3' over the 4th measure and '2' over the 5th measure.

53 E  
57 E. B 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

# 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

1. **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>

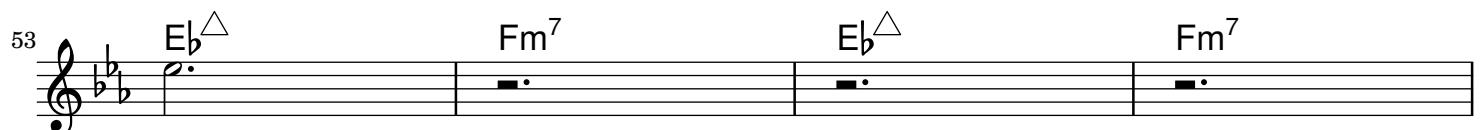
37 **B** A<sub>b</sub><sup>△</sup> Gm<sup>7</sup>

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

Sheet music for a piano piece in 4/4 time, divided into eight staves. The music is harmonic, with each staff showing a different key signature and harmonic progression. The staves are:

- 1. G major (N.C. to G)
- 2. G major (E♭/G to G)
- 3. G major (E♭/G to G)
- 4. G major (E♭/G to G)
- 5. G major (E♭/G to G)
- 6. G major (E♭/G to G)
- 7. A♭ major (A♭ to Am<sup>7</sup>)
- 8. A♭ major (Am<sup>7</sup> to B♭)
- 9. B♭ major (B♭ to B♭)
- 10. B♭ major (B♭ to B♭)
- 11. B♭ major (B♭ to B♭)
- 12. B♭ major (B♭ to B♭)
- 13. E♭ major (E♭ to Em<sup>7</sup>)
- 14. E♭ major (Em<sup>7</sup> to E♭)
- 15. E♭ major (E♭ to E♭)
- 16. E♭ major (E♭ to E♭)
- 17. F major (F to F)
- 18. F major (F to F)
- 19. F major (F to F)
- 20. G major (G to E♭/G)
- 21. G major (E♭/G to G)
- 22. G major (E♭/G to G)
- 23. G major (E♭/G to G)
- 24. G major (E♭/G to G)
- 25. G major (E♭/G to G)
- 26. G major (E♭/G to G)
- 27. G major (E♭/G to G)
- 28. G major (E♭/G to G)
- 29. G major (E♭/G to G)
- 30. G major (E♭/G to 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

A musical score for a single melodic line, likely for a wind instrument. The score is in 4/4 time and consists of eight lines of music, each starting with a clef (G, A, A, G, E, E, A, A) and a key signature. The music is divided into measures by vertical bar lines. Above the notes, various chords and key changes are indicated with labels and symbols:

- Measure 1: Gm<sup>7</sup>
- Measure 2: Am<sup>7</sup>
- Measure 5: Gm<sup>7</sup>
- Measure 6: Am<sup>7</sup>
- Measure 9: A♭<sup>△</sup>
- Measure 10: F♯
- Measure 13: F<sup>△</sup>
- Measure 14: F<sup>△</sup>
- Measure 17: Em<sup>7</sup>
- Measure 18: Dm<sup>7</sup>
- Measure 21: Em<sup>7</sup>
- Measure 22: Dm<sup>7</sup>
- Measure 25: E♭<sup>△</sup>
- Measure 26: D♭
- Measure 29: A♭<sup>△9</sup>
- Measure 30: A♭<sup>△9</sup>

The music features a variety of note heads (solid, open, and cross-hatched), stems, and rests. Measure 17 includes a grace note. Measures 29 and 30 end with a double bar line and repeat dots, indicating a repeat of the section.

# 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

The musical score consists of three staves of music. The first staff (measures 1-4) starts with a section labeled **A** in a 3/4 time signature. The second staff (measures 5-12) continues section **A**. The third staff (measures 13-19) begins section **B**, which includes chords  $E\flat\triangle$ ,  $F\triangle$ ,  $Gm^7$ , and  $B\flat\triangle$ ,  $B\flat^6$ ,  $B\flat$ . The fourth staff (measures 20-24) concludes section **B** and starts section **A'**. The fifth staff (measures 25-29) continues section **A'**. The sixth staff (measures 30-36) begins section **C**, marked with  $E\triangle$ ,  $B$ ,  $C\sharp^7$ , and  $F\sharp^7$ . The seventh staff (measures 37-43) concludes section **C**. The score uses a treble clef and includes various rests and dynamic markings.

**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**  $E\flat\triangle$   $F\triangle$   $Gm^7$   $B\flat\triangle$   $B\flat^6$   $B\flat$

17 Gm Gm/G $\flat$  Gm/F  $E\flat\triangle$

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**  $E\triangle$   $B$   $C\sharp^7$   $F\sharp^7$

37  $E\triangle$   $C\sharp^7$   $F\sharp^7$

# 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

# 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)