

# 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♯△ (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 consists of eight staves of music, numbered 1 to 31 on the left. The chords and markings are as follows:

- 1-4: C<sup>sus2</sup>, C<sup>sus2</sup>, C<sup>sus2</sup>, G<sup>7</sup> b9
- 5-8: C<sup>sus2</sup>, C<sup>sus2</sup>, C<sup>sus2</sup>, C<sup>sus2</sup>
- 9-12: C<sup>sus2</sup>, C<sup>sus2</sup>, C<sup>sus2</sup>, G<sup>7</sup> b9
- 13-16: Am<sup>7</sup>, E<sup>7/A</sup>, C<sup>sus2/G</sup>, D<sup>7/F</sup>#
- 17-20: C<sup>sus2</sup>, C<sup>sus2</sup>, C<sup>sus2</sup>, C<sup>sus2</sup>
- 21-24: Am<sup>7</sup>, E<sup>7/A</sup>, C<sup>sus2/G</sup>, D<sup>7/F</sup>#
- 25-28: F<sup>△</sup>, C<sup>△</sup>, F<sup>△</sup>
- 29-31: C<sup>△</sup>, E<sup>b</sup><sup>6</sup>, E<sup>0</sup>, Gm<sup>7/F</sup>, F<sup>△</sup>

Measure 29 includes a '3' under the first two eighth notes of the first measure. Measure 30 includes a '3' under the first two eighth notes of the first measure. Measure 31 includes a '3' under the first two eighth notes of the first measure.

# Bolerototo

B. Scherrer

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

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

# Bras cassé

B. Scherrer

1 C<sup>△</sup>

6 B<sub>b</sub>

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

14 Gm<sup>7</sup> F<sup>△</sup> B<sub>b</sub><sup>△</sup> B<sup>o</sup>

# << 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

# Chanson froide réchauffée (d'après Cold Song)

H. Purcell (arr. BS)

## Intro

The musical score consists of eight staves of music for a single voice. The key signature is B-flat major (two flats). The time signature is mostly common time (indicated by '8'). The score includes lyrics in French and English, with some words underlined. Chords are indicated above the staff, and specific notes are marked with dots or dashes. The score is divided into sections A, B, C, and D, each with its own melodic line and harmonic progression.

**Intro:** Cm, Fm/C, B<sub>b</sub>/D, E<sub>b</sub>, C<sup>7</sup> <sup>#5</sup>, F/A, G<sup>7</sup>/B, Cm

**Section A:**

- Measure 9: G<sup>sus4</sup>, E<sub>b</sub>/G, D/F<sup>#</sup>, D<sub>b</sub>/F, G<sup>7</sup>/F, C/E, D<sup>o</sup>/F, G<sup>7</sup>
- Measure 17: Cm, A<sub>b</sub>/C, D<sup>o</sup>/C, G<sup>7</sup>/B
- Lyrics: What power are you who from be -
- Measure 21: Cm, C<sup>7</sup>/B<sub>b</sub>, Fm/A<sub>b</sub>, F<sup>♯</sup><sup>o</sup><sup>7</sup>, G, F<sup>♯</sup><sup>o</sup><sup>7</sup>/G
- Lyrics: low has made me rise un - wil-ling-ly and slow from
- Measure 27: Gm, G<sup>7</sup>/F, C<sup>7</sup>/E, G<sup>7</sup>/D, Cm, C+
- Lyrics: beds of e - ver - las - ting snow? Don't you

**Section B:**

- Measure 33: D<sup>o</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>o</sup><sup>7</sup>
- Lyrics: see how stiff I am sti - ff and won - drous
- Measure 37: C<sup>7</sup>, D<sub>b</sub><sup>△</sup>, C<sup>7</sup>, B<sup>o</sup><sup>7</sup>, C, C<sup>7</sup> <sup>#5</sup>
- Lyrics: old far, fa - r un - fit to bear the bit - ter cold?

**Section C:**

- Measure 43: F, B<sub>b</sub>/D, E<sub>b</sub>, C<sup>o</sup><sup>7</sup>
- Lyrics: I can scar - cely move or draw my
- Measure 47: B<sub>b</sub>m, D<sup>o</sup><sup>7</sup>, Cm, G, Cm, D<sup>7</sup>
- Lyrics: breath can scar - cely move or draw my breath Let

**Section D:**

- Measure 53: E<sup>o</sup>, F<sup>o</sup><sup>7</sup>, G<sup>7</sup>/F, C<sup>7</sup>/E, Cm/E<sub>b</sub>, B<sub>b</sub>/D, A<sub>b</sub>/C
- Lyrics: me free - eeze a - gain let me free - eeze a - gain
- Measure 59: B<sup>o</sup><sup>7</sup>, A<sup>o</sup>, G<sup>7</sup>, Cm
- Lyrics: to death let me free - eeze a - gain to death

# Chasse à l'homme

B. Scherrer

**A**



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

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

**B (Swing)**



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

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

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

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

**Basse**



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

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

# Cinq à sept

B. Scherrer

**A**

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

5 Cm<sup>7</sup> B<sub>b</sub><sup>7</sup>/D E<sub>b</sub><sup>△</sup> E<sup>o7</sup> Fm<sup>7</sup> Gm<sup>7</sup> A<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>7</sup>

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

13 Fm<sup>7</sup> Gm<sup>7</sup> A<sub>b</sub><sup>△</sup> B<sup>o7</sup> Cm<sup>7</sup> B<sub>b</sub><sup>7</sup>/D E<sub>b</sub><sup>△</sup> Fm<sup>7</sup>

**B**

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

21 E<sub>b</sub>m<sup>7</sup> Fm<sup>7</sup> G<sub>b</sub><sup>△</sup> G<sup>o7</sup> A<sub>b</sub>m<sup>7</sup> B<sub>b</sub>m<sup>7</sup> C<sub>b</sub><sup>△</sup> D<sub>b</sub><sup>7</sup>

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

29 A<sub>b</sub>m<sup>7</sup> B<sub>b</sub>m<sup>7</sup> C<sub>b</sub><sup>△</sup> B<sup>o7</sup> Cm<sup>7</sup> B<sub>b</sub><sup>7</sup>/D E<sub>b</sub><sup>△</sup> Fm<sup>7</sup>

# Cool modulations

B. Scherrer

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

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

Measure numbers are indicated on the left side of the staves. The music includes various performance techniques such as 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

# Croisière sur le Styx

B. Scherrer

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

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

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

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

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

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

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

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

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

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

B. Scherrer

9/8

1 F△ Am7 C△ Em7

5 F△ Am7 C△ 1 E7#5 2 E7#5

10 F△ Am7 D7b9/F#△ F△

14 Em7 1 F△ D7b9/F#△ Gsus4 4 F△ D7 D7

# Danse de (la fin de) l'abondance

B. Scherrer

**A**

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

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

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

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

**B**

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

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

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

29 1 B $^7$  sus2

33 2 B $^7$  sus2

# Descente au Klezmeristan

B. Scherrer

## Intro

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

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

**A**

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

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

**B**

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

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

**C**

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

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

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

B. Scherrer

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

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

9 E<sup>m 9</sup> D<sup>m 9</sup>

13 E<sup>m 9</sup> B<sup>b sus2</sup>

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

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

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

**Solos**

29 E<sup>b △</sup> F<sup># △</sup>

37 E<sup>b △</sup> F<sup># △</sup>

45 F<sup># m 7</sup> E<sup>△</sup>

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

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

## **Emotion du petit bonhomme**

B. Scherrer

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

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

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

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

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

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

# Ete 2001

B. Scherrer

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

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

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

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

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

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

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

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

# Joie & bonheur

B. Scherrer

4/4 8/8 C

5 Am Ab C 4 1 2

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

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

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

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

26 C Cm<sup>7</sup>

30 Am Ab C

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

# Kronembourg-Virus Valse

B. Scherrer

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

5 Em<sup>7</sup> D C<sup>△</sup> Em

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

14 1. 2.

18 **B** Gm F<sup>♯</sup>

22 Fm G<sup>7</sup>

26 Cm C<sup>△</sup>

30 G<sup>7</sup>

The musical score consists of two staves of music. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '4'). The key signature changes throughout the piece. 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>).

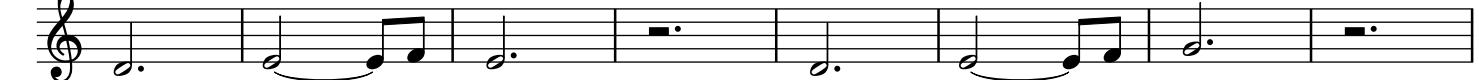
# La demoiselle de Montréal

Bruno Scherrer

The sheet music consists of 14 staves of musical notation for a single instrument, likely a piano or organ. The music is in common time (indicated by '3') and features a treble clef. The lyrics are in French and are placed above the notes in a stylized font. The chords are indicated by Roman numerals and superscripts (e.g., Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, etc.). The music is divided into sections labeled A, B, C, and A'. The sections are as follows:

- Section A:** Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>
- Section B:** Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, E<sup>0</sup>, A<sup>7</sup>, Dm<sup>7</sup>, Fm
- Section C:** 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>
- Section A':** Fm<sup>7</sup>, B<sub>b</sub><sup>7</sup>, E<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>
- Section B:** D<sup>0</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>
- Section C:** D<sup>0</sup>, G<sup>7</sup>, C<sup>△</sup>
- Section A':** Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>
- Section B:** Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, E<sup>0</sup>, A<sup>7</sup>, Dm<sup>7</sup>
- Section C:** D<sup>0</sup>, D<sub>b</sub><sup>7</sup>, C<sup>△</sup>, C<sup>△</sup>
- Section A':** D<sup>0</sup>, D<sub>b</sub><sup>7</sup>, C<sup>△</sup>

The music concludes with a final section starting at staff 51, which consists of a single staff with a treble clef and a key signature of one sharp (F#). The section begins with a D<sup>0</sup> note, followed by a D<sub>b</sub><sup>7</sup> chord, then a C<sup>△</sup> chord, and ends with a final D<sup>0</sup> note.

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

# La laïcité, c'est ça !

B. Scherrer

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

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

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

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

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

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

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

29 F<sup>#</sup>m

B

G<sup>△</sup>

33 E<sub>b</sub>m

D<sub>b</sub>/F

G<sub>b</sub>

A<sub>b</sub>

37 E<sub>b</sub>m

D<sub>b</sub>/F

G<sub>b</sub>

A<sub>b</sub>

41 F

G

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

Am

45 F

G

Am

3

3

# La naine des neiges

B. Scherrer

**A**

6

10 Em D/E Em D/E Em

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

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

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

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

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

# La revanche du triton

B. Scherrer

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

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

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

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

# La révolte

Sébastien Faure (arrangement B. Scherrer)

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

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

## La révolte (S. Faure)

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

(Refrain)

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

### **Refrain:**

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

(Refrain)

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

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

(Refrain)

(Refrain)

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

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

(Refrain)

# Blues du con fini

B. Scherrer

6/8 time signature, G major key signature.

Chords and markings:

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

# Le Marché Turc

Raoul Petite (Têt de Kran, 1995) / Mozart

1. **Measures 1-4:** The first staff starts with  $A_{\flat}m$  (4 measures). The second staff starts with  $Gm$  (4 measures). The key changes to  $A_{\flat}m$  (4 measures). The key changes to  $Cm$  (1 measure).

2. **Measures 5-8:** The first staff starts with  $Gm$  (2 measures). The second staff starts with  $Gm$  (2 measures). The key changes to  $F$  (1 measure). The key changes to  $F$  (1 measure).

3. **Measures 9-12:** The first staff starts with  $D_{\flat}$  (2 measures). The second staff starts with  $B$  (2 measures). The key changes to  $D_{\flat}$  (2 measures). The key changes to  $B$  (1 measure).

4. **Measures 13-16:** The first staff starts with  $B_{\flat}m$  (2 measures). The second staff starts with  $G$  (1 measure). The key changes to  $B_{\flat}m$  (2 measures). The key changes to  $G$  (1 measure). The key changes to  $G$  (1 measure).

# 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>#△b5</sup>

**C (contre-chant)**

35 Fm<sup>9</sup> A<sub>b</sub><sup>6 10</sup> B<sub>b</sub><sup>9</sup> E<sub>b</sub><sup>7</sup>

39 Fm<sup>9</sup> A<sub>b</sub><sup>6 10</sup> B<sub>b</sub><sup>9</sup> D<sub>b</sub><sup>△</sup>

# << Light inside the body >>

B. Scherrer

3/4

1 C (C)

5 Fm/C (G/C)

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

13 Fm/C (F/C)

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

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

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

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

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

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

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

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

# Liquide

B. Scherrer

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

3 Am F<sup>△</sup> Am F<sup>△</sup>

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

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

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

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

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

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

# Marche

B. Scherrer

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

7 Am G/A F/A C/A

11 Cm/Ab Bb/Ab Ab $\triangle$  Bb/Ab

15 Eb $\triangle$

19 Db $\triangle$

23 Ab $\triangle$

53 **B** Gb $\triangle$

57 Db $\triangle$

61 Gb $\triangle$

65 A $\triangle$

69 G $\triangle$  G<sup>7</sup>

## **Mardi, prison de la santé**

B. Scherrer

*swing*

1 A Cm<sup>13</sup> G<sup>7</sup>♯<sup>5</sup> Cm<sup>13</sup> F<sup>7</sup>

5 Cm<sup>13</sup> G<sup>7</sup>♯<sup>5</sup> N.C. N.C.<sup>3</sup>

9 B D<sup>ø</sup> G<sup>7</sup> Cm<sup>13</sup>

13 D<sup>ø</sup> D<sub>b</sub><sup>7</sup> D<sub>b</sub><sup>△</sup>

17 A Cm<sup>13</sup> G<sup>7</sup>♯<sup>5</sup> Cm<sup>13</sup> F<sup>7</sup>

21 Cm<sup>13</sup> G<sup>7</sup>♯<sup>5</sup> N.C. N.C.<sup>3</sup>

# Mineur/Majeur

B. Scherrer

1 Cm<sup>7</sup>

5 Ab<sup>△</sup> Bm<sup>7</sup> B<sub>b</sub><sup>6 sus4</sup> A<sup>Ø</sup>

9 Ab<sup>△</sup> C<sup>△ 9</sup> Ab<sup>△</sup> C

13 Db<sup>△</sup> D<sup>07</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 Ab<sup>6 sus4</sup> Ab+ G<sup>6</sup> G<sup>7</sup> C

# Moerci Doerien

B. Scherrer

## Theme

1 Cm<sup>7</sup> Cm<sup>6/9/Eb</sup> Cm<sup>7</sup> Cm<sup>6/9/Eb</sup> Cm<sup>7</sup> Cm<sup>6/9/Eb</sup> Cm<sup>7</sup> Cm<sup>6/9/Eb</sup> Cm<sup>7</sup> Cm<sup>6/9/Eb</sup> Cm<sup>7</sup> Cm<sup>6/9/Eb</sup> Cm<sup>7</sup>

5 Cm<sup>7</sup> Cm<sup>6/9/Eb</sup> Cm<sup>7</sup> Cm<sup>6/9/Eb</sup> Cm<sup>7</sup> Cm<sup>6/9/Eb</sup> Cm<sup>7</sup> Cm<sup>6/9/Eb</sup> Cm<sup>7</sup> Cm<sup>6/9/Eb</sup> Cm<sup>7</sup> Cm<sup>6/9/Eb</sup> Cm<sup>7</sup>

9 Ebm<sup>7</sup> Ebm<sup>6/9/F#</sup> Ebm<sup>7</sup> Ebm<sup>6/9/F#</sup> Ebm<sup>7</sup> Ebm<sup>6/9/F#</sup> Ebm<sup>7</sup> Ebm<sup>6/9/F#</sup> Ebm<sup>7</sup> Ebm<sup>6/9/F#</sup> Ebm<sup>7</sup> Ebm<sup>6/9/F#</sup> Ebm<sup>7</sup>

13 Cm<sup>7</sup> Cm<sup>6/9/Eb</sup> Cm<sup>7</sup> Cm<sup>6/9/Eb</sup> Cm<sup>7</sup> Cm<sup>6/9/Eb</sup> Cm<sup>7</sup> Cm<sup>6/9/Eb</sup> Cm<sup>7</sup> Cm<sup>6/9/Eb</sup> Cm<sup>7</sup> Cm<sup>6/9/Eb</sup> Cm<sup>7</sup>

17 A+ Ab+ G+ Gb+ Cm<sup>7</sup> Cm<sup>6/9/Eb</sup> Cm<sup>7</sup> Cm<sup>6/9/Eb</sup>

## Pont/Solos

21 Cm<sup>7</sup>

25 Ebm<sup>7</sup>

29 F#m<sup>7</sup>

33 Am<sup>7</sup>

# Nouveau Morceau

B. Scherrer

4/4 time, treble clef. The score consists of eight lines of musical notation, each with a measure number (4, 5, 9, 13, 17, 21, 25) and a corresponding chord 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<sup>♭</sup><sup>△</sup> E<sup>♭</sup><sup>△</sup> A<sup>º</sup> D<sup>7</sup>

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

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

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

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

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

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

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

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

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

Trad. stade de foot manif / Arr. B Scherrer

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

# Opération Nikea (pour Pascal)

B. Scherrer

**A**

1 Cm Cm<sup>△</sup> Cm<sup>7</sup> Cm<sup>6</sup> Cm<sup>6</sup> Cm Fm<sup>7</sup> G<sup>7</sup>

5 Cm Cm<sup>△</sup> Cm<sup>7</sup> Cm<sup>6</sup> Cm<sup>6</sup> Cm Fm<sup>7</sup> G<sup>7</sup>

9 A<sup>△</sup> A<sup>ø</sup> B<sup>△</sup> G<sup>7/B</sup> Cm B<sup>ø/D</sup> E<sup>△</sup> E<sup>ø</sup>

13 Fm<sup>7</sup> F<sup>ø7</sup> G<sup>7</sup> Fm<sup>7</sup> G<sup>7</sup> A<sup>△</sup> G<sup>7/B</sup> Cm Cm<sup>△</sup> Cm<sup>7</sup> Cm<sup>6</sup>

**B**

19 B<sub>b</sub>m B<sub>b</sub>m<sup>△</sup>/A B<sub>b</sub>m<sup>7</sup>/A<sub>b</sub> B<sub>b</sub>m<sup>6</sup>/G G<sub>b</sub><sup>△</sup> F<sup>7</sup> E<sub>b</sub>m<sup>7</sup> F<sup>7</sup>

23 B<sub>b</sub>m B<sub>b</sub>m<sup>△</sup>/A B<sub>b</sub>m<sup>7</sup>/A<sub>b</sub> B<sub>b</sub>m<sup>6</sup>/G G<sub>b</sub><sup>△</sup> F<sup>7</sup> E<sub>b</sub>m<sup>7</sup>

**C**

27 D<sub>b</sub><sup>△</sup> G<sup>7 sus4</sup>

31 B<sub>b</sub>/D E<sub>b</sub>m<sup>7</sup>

35 E<sup>ø7</sup> F<sup>7</sup>

39 G<sub>b</sub><sup>△</sup> G<sup>7</sup>

**A'**

43 Cm Cm<sup>△</sup> Cm<sup>7</sup> Cm<sup>6</sup> Cm<sup>6</sup> Cm Fm<sup>7</sup> G<sup>7</sup>

47 Cm Cm<sup>△</sup> Cm<sup>7</sup> Cm<sup>6</sup> Cm<sup>6</sup> Cm Fm<sup>7</sup> G<sup>7</sup>

51  $A\flat^{\triangle}$   $A^{\circ}$   $B\flat^{\triangle}$   $G^7/B$   $Cm$   $B\flat/D$   $E\flat^{\triangle}$   $E^{\circ}$   
Fm<sup>7</sup> G<sup>7</sup>  $A\flat^{\triangle}$   $G^7/B$   $Cm$

55

# 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 treble clef and a key signature of B-flat major. The first staff starts with a C-sus4 chord. The second staff starts with a C-sus4 chord. The third staff starts with a Gm7 chord. The fourth staff starts with a C-sus4 chord. The fifth staff starts with an A-flat chord. The sixth staff starts with a Cm7 chord. The music features various chords including C-sus4, D-flat, E-flat 6, Fm7, Gm7, A-flat, B-flat, B-flat 6, B-flat 7, and G7 b9. The 7/8 section begins at measure 25, indicated by a "7/8" box. The music concludes with a final section in 3/4 time at measure 46.

4/4

1 C<sup>sus4</sup> D<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>6</sup> D<sub>b</sub><sup>△</sup>

5 C<sup>sus4</sup> D<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>6</sup> Fm<sup>7</sup>

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

13 C<sup>sus4</sup> D<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>6</sup> D<sub>b</sub><sup>△</sup>

17 A<sub>b</sub><sup>△</sup> A<sup>○</sup> B<sub>b</sub><sup>6</sup> B<sup>○7</sup>

21 Cm<sup>7</sup> D<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup> G<sup>7</sup> b<sub>9</sub>

**7/8**

25 C<sup>sus4</sup> D<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>6</sup> D<sub>b</sub><sup>△</sup>

29 C<sup>sus4</sup> D<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>6</sup> Fm<sup>7</sup>

33 Gm<sup>7</sup> A<sub>b</sub><sup>△</sup> B<sub>b</sub> B<sup>○7</sup>

37 C<sup>sus4</sup> D<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>6</sup> D<sub>b</sub><sup>△</sup>

41 A<sub>b</sub><sup>△</sup> A<sup>○</sup> B<sub>b</sub><sup>6</sup> B<sup>○7</sup>

45 Cm<sup>7</sup> D<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup> G<sup>7</sup> b<sub>9</sub>

**3/4**

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

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

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

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

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

# Planète Ça tourne

B. Scherrer

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

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

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

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

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

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

# Ponyonoke dans le château sur la falaise

B. Scherrer

**A** A $\flat$ <sup>△</sup> B $\flat$ <sup>6</sup> A $\flat$ <sup>△</sup> B $\flat$ <sup>6</sup>

5 A $\flat$ <sup>△</sup> B $\flat$ <sup>6</sup> E $\flat$ <sup>△</sup>

9 E $\flat$ m<sup>7</sup> G $\flat$ <sup>△</sup> A $\flat$ <sup>7 sus4</sup> B $\flat$ m<sup>7</sup>

13 B $\flat$ <sup>△</sup>

17 C F $\sharp$ m<sup>7</sup> G $\sharp$ m<sup>7</sup> F $\sharp$ m<sup>7</sup> G $\sharp$ m<sup>7</sup>

21 D $\triangle$

A A B A A B C C

# Pour Juliette (partie II)

B. Scherrer

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

# Pour Manu

B. Scherrer

Sheet music for the piece "Pour Manu" by B. Scherrer, featuring 12 staves of musical notation. The music is primarily in 3/4 time, with occasional changes to 2/4 and 4/4. The chords used include C, Em<sup>7</sup>, F, Am<sup>7</sup>, C, D<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, B<sup>0</sup>, C, D<sup>7</sup>, D, F#m<sup>7</sup>, G, D, F#m<sup>7</sup>, G, Bm<sup>7</sup>, D, E<sup>7</sup>, E<sup>7</sup>, Bm<sup>7</sup>, C<sup>0</sup>, D, E<sup>7</sup>, C, Em<sup>7</sup>, F, C, Em<sup>7</sup>, F, Am<sup>7</sup>, C, D<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, B<sup>0</sup>, C, D<sup>7</sup>, and E. The music is marked with various dynamics and performance instructions, including slurs and grace notes. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#).

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

Sheet music for 'Provisoire' by B. Scherrer, featuring 12 staves of musical notation. The music is in 3/4 time throughout. The chords and key signatures change frequently, indicated by labels in the top left of each staff.

- Staff 1: **A** Dm<sup>9</sup> (3/4 time, treble clef). Chords: Dm<sup>9</sup>, Em<sup>9</sup>.
- Staff 5: Dm<sup>9</sup> (5/4 time, treble clef). Chords: Dm<sup>9</sup>, Em<sup>9</sup>.
- Staff 9: **B** B<sub>b</sub><sup>△</sup> (7/8 time, treble clef). Chord: Dm<sup>9</sup>.
- Staff 13: B<sub>b</sub><sup>△</sup> (7/8 time, treble clef). Chord: E<sub>b</sub><sup>△</sup>.
- Staff 17: **B'** A<sub>b</sub><sup>△</sup> (7/8 time, treble clef). Chord: A<sup>ø</sup>.
- Staff 20: A<sup>7</sup> #5 (7/8 time, treble clef). Chord: A<sup>7</sup> #5.
- Staff 23: F (7/8 time, treble clef). Chord: F.
- Staff 28: **C** D<sup>△</sup> (7/8 time, treble clef). Chord: Em<sup>9</sup>.
- Staff 32: G<sup>△</sup> (7/8 time, treble clef). Chord: B<sub>b</sub><sup>△</sup>.
- Staff 36: Bm<sup>9</sup> (7/8 time, treble clef). Chord: D<sup>7</sup>/C.
- Staff 40: E<sup>7</sup> (7/8 time, treble clef). Chord: G<sup>△</sup>.

# 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>

# Remous

B. Scherrer

1 **A** Gm<sup>7</sup> A<sup>ø</sup>

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

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

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

9 **B** Gm<sup>7</sup> A<sup>ø</sup>

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

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

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

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

The score consists of two staves of music. The top staff begins with a 7/4 time signature, a key signature of one flat, and a box labeled 'A' above the first measure. The first measure contains a Gm<sup>7</sup> chord. The second measure begins with an A<sup>ø</sup> chord. The third measure begins with a B<sub>b</sub><sup>△</sup> chord. The fourth measure begins with a Cm<sup>7</sup> chord. The fifth measure begins with a D<sup>7</sup>♯<sup>5</sup> chord. The sixth measure begins with an E<sub>b</sub><sup>△</sup> chord. The seventh measure begins with an E<sup>ø</sup> chord. The eighth measure begins with an F<sup>7</sup> chord. The ninth measure begins with a box labeled 'B' above the first measure, followed by a Gm<sup>7</sup> chord. The tenth measure begins with an A<sup>ø</sup> chord. The eleventh measure begins with a B<sub>b</sub><sup>△</sup> chord. The twelfth measure begins with a Cm<sup>7</sup> chord. The thirteenth measure begins with a D<sup>7</sup>♯<sup>5</sup> chord. The fourteenth measure begins with an E<sub>b</sub><sup>△</sup> chord. The fifteenth measure begins with an E<sup>ø</sup> chord. The sixteenth measure begins with an F<sup>7</sup> chord. The seventeenth measure begins with a D<sup>7</sup>♯<sup>5</sup>/F<sup>♯</sup> chord. The score concludes with a box labeled 'Fin' above the first measure of the final Gm<sup>7</sup> chord.

# Rencontre du 3ème type (pour Bertrand)

B. Scherrer

1 A (FΔ) Gm7 Am7 BbΔ

5 G7/B C7 C#Δ7 Dm7

9 EΔ BbΔ Csus4 C7

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

17 1 AΔ6 Cm/G F#Δ7 G7

21 2 AΔ6 Cm/G DΔ DΔ7 C7

25 A' (FΔ) Gm7 Am7 BbΔ

29 G7/B C7 C#Δ7 Dm7

33 EΔ BbΔ Csus4 C7

# Rendez-vous à la Cascade de la Pisso

B. Scherrer

3

5

11

15

19

23

29

33

37

41

45

49

53

57

**A**  $E_b^\Delta$   $F_m^7$   $G_m^7$   $F_{\sharp}m^7$

$F_m^7$   $B_{\flat}^7$   $B_{\flat}^7$

$G^7$   $C_m^7$

$F^7$   $B_{\flat}^7$

**A'**  $E_b^\Delta$   $F_m^7$   $G_m^7$   $F_{\sharp}m^7$

$F_m^7$   $B_{\flat}^7$   $B_{\flat}^7$

$G^7$   $C_m^7$

$F^7$   $B_{\flat}^7$

**B**  $A_b^\Delta$   $G_m^7$

$F_m^7$   $E_b^\Delta$   $E^{\flat}$

$A_b^\Delta$   $G_m^7$   $F_{\sharp}m^7$

$F_m^7$   $B_{\flat}^7$

$E_b^\Delta$   $F_m^7$   $E_b^\Delta$   $F_m^7$

$G_m^7$   $F_{\sharp}m^7$   $F_m^7$   $B_{\flat}^7$

This musical score consists of two staves of music. The top staff begins with a section labeled 'A' in a box, featuring chords  $E_b^\Delta$ ,  $F_m^7$ ,  $G_m^7$ , and  $F_{\sharp}m^7$ . It then moves to  $F_m^7$ ,  $B_{\flat}^7$  (with a 3-1-3-3-3 bass pattern), and  $B_{\flat}^7$  again. The bottom staff begins with  $G^7$  and  $C_m^7$ . The section 'A'' follows, repeating the chords  $E_b^\Delta$ ,  $F_m^7$ ,  $G_m^7$ , and  $F_{\sharp}m^7$ , followed by  $F_m^7$ ,  $B_{\flat}^7$ , and  $B_{\flat}^7$ . Both staves then transition to section 'B', which includes chords  $A_b^\Delta$ ,  $G_m^7$ ,  $F_m^7$ ,  $E_b^\Delta$ ,  $E^{\flat}$ ,  $A_b^\Delta$ ,  $G_m^7$ ,  $F_{\sharp}m^7$ ,  $F_m^7$ ,  $B_{\flat}^7$ ,  $E_b^\Delta$ ,  $F_m^7$ ,  $E_b^\Delta$ ,  $F_m^7$ ,  $G_m^7$ ,  $F_{\sharp}m^7$ ,  $F_m^7$ , and  $B_{\flat}^7$ . The score is in 3/4 time throughout, with various dynamic markings and performance techniques indicated.

# 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

4/4 time signature, treble clef.

Chords marked above the staff:

- Measures 1-4: G<sup>7</sup>, E<sub>b</sub><sup>△</sup>, G<sup>7</sup>, E<sub>b</sub><sup>△</sup>
- Measures 5-8: G<sup>7</sup>, E<sub>b</sub><sup>△</sup>, G<sup>7</sup>, E<sub>b</sub><sup>△</sup>
- Measures 9-12: A<sub>b</sub><sup>△</sup>, Am<sup>7</sup>, E<sub>b</sub><sup>△</sup>
- Measures 13-16: B<sub>b</sub><sup>6</sup>, B<sub>b</sub><sup>6</sup>
- Measures 17-20: E<sub>b</sub><sup>△</sup>, Em<sup>7</sup>, E<sub>b</sub><sup>△</sup>
- Measures 21-24: F<sup>6</sup>, F<sup>6</sup>
- Measures 25-28: G<sup>7</sup>, E<sub>b</sub><sup>△</sup>, G<sup>7</sup>, E<sub>b</sub><sup>△</sup>
- Measures 29-32: G<sup>7</sup>, E<sub>b</sub><sup>△</sup>, G<sup>7</sup>, E<sub>b</sub><sup>△</sup>

Measure numbers on the left:

- 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

French lyrics:

- Measures 1-4: "Le vent souffle doucement, les feuilles dansent, le soleil brille, la nature est belle."
- Measures 5-8: "Le vent souffle doucement, les feuilles dansent, le soleil brille, la nature est belle."
- Measures 9-12: "Le vent souffle doucement, les feuilles dansent, le soleil brille, la nature est belle."
- Measures 13-16: "Le vent souffle doucement, les feuilles dansent, le soleil brille, la nature est belle."
- Measures 17-20: "Le vent souffle doucement, les feuilles dansent, le soleil brille, la nature est belle."
- Measures 21-24: "Le vent souffle doucement, les feuilles dansent, le soleil brille, la nature est belle."
- Measures 25-28: "Le vent souffle doucement, les feuilles dansent, le soleil brille, la nature est belle."
- Measures 29-32: "Le vent souffle doucement, les feuilles dansent, le soleil brille, la nature est belle."

# Saint Thomas 5/8

Sonny Rollins, Arr. BS

5 C<sup>6</sup> C<sup>6</sup> C<sup>6</sup> C<sup>6</sup>  
9 C<sup>6</sup> C<sup>6</sup> Em<sup>7</sup> A<sup>7</sup>  
13 Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> C<sup>7/E</sup> F<sup>6</sup> F<sup>#7</sup> G<sup>7</sup>

# Samba Calor-é-a

B. Scherrer

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

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

# Samba Lek'

B. Scherrer

The music is arranged in 8 staves, each consisting of 4 measures. The key signature changes frequently, indicated by the treble clef and the letter 'B' with a circle (B $\circ$ ) or a triangle (B $^\triangle$ ). The chords are: Gm $^7$ , Am $^7$ , Gm $^7$ , Am $^7$ , Ab $^\triangle$ , Gb $^\triangle$ , F $^\triangle 9$ , F $^\triangle 9$ , Em $^7$ , Dm $^7$ , Em $^7$ , Dm $^7$ , Eb $^\triangle$ , Db $^\triangle$ , Ab $^\triangle 9$ , and Ab $^\triangle 9$ .

**Section A:**

- Measures 1-4: Gm $^7$  (4 measures)
- Measures 5-8: Gm $^7$  (4 measures)
- Measures 9-12: Ab $^\triangle$  (4 measures)
- Measures 13-16: F $^\triangle 9$  (4 measures)
- Measures 17-20: Em $^7$  (4 measures)
- Measures 21-24: Em $^7$  (4 measures)
- Measures 25-28: Eb $^\triangle$  (4 measures)
- Measures 29-32: Ab $^\triangle 9$  (4 measures)

**Section B:**

- Measures 1-4: Gm $^7$  (4 measures)
- Measures 5-8: Am $^7$  (4 measures)
- Measures 9-12: Gb $^\triangle$  (4 measures)
- Measures 13-16: F $^\triangle 9$  (4 measures)
- Measures 17-20: Dm $^7$  (4 measures)
- Measures 21-24: Dm $^7$  (4 measures)
- Measures 25-28: Db $^\triangle$  (4 measures)
- Measures 29-32: Ab $^\triangle 9$  (4 measures)

**Lyrics:**

1. Samba Lek' Samba Lek'  
2. Samba Lek' Samba Lek'  
3. Samba Lek' Samba Lek'  
4. Samba Lek' Samba Lek'  
5. Samba Lek' Samba Lek'  
6. Samba Lek' Samba Lek'  
7. Samba Lek' Samba Lek'  
8. Samba Lek' Samba Lek'

# Samba ni chaussettes

B. Scherrer

**A** G F△ G F△

5 G F△ G F△

9 E♭ D♭△ E♭ D♭△

13 B A△ B A△

17 G F△ G F△

21 **B** E♭△ B♭m A♭△⁹ A♭ A♭m△ A♭m⁷

25 Gm⁷ Gm⁶ C⁰ C⁰⁷ Fm⁷ B♭+

29 E♭△ B♭m A♭△⁹ A♭ A♭m△ A♭m⁷

33 Cm⁷ F⁷ A♭△ A♭m⁷

## Samedi matin

B. Scherrer

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

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

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

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

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

21

**B (Solo 1)**

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

**C (Solo 2)**

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

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

# Satirikiki

B. Scherrer

3

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

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

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

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

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 $\triangle$  B

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

*mf*

*f*

*mf*

# Sur un air de jazz

B. Scherrer

9/8 time signature.

Chords and symbols:

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

Measure numbers: 1, 5, 9, 13.

# Le compte à rebours final

Europe (arr. BS)

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

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

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

**Section C:** Features chords B<sub>b</sub>m<sup>7</sup>, E<sub>b</sub><sup>7</sup>, A<sub>b</sub><sup>△</sup>, and D<sub>b</sub><sup>△</sup>.

Measure numbers: 1, 9, 17, 25, 33, 41, 49, 57, 65, 73.

# 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

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

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

# Wuhan connect

B. Scherrer

3/4 time signature. The score consists of five staves of music. The chords are indicated above each staff. The first staff starts with Cm<sup>9</sup>, followed by Cm<sup>#5 9</sup>, Cm<sup>6 9</sup>, and Cm<sup>#5 9</sup>. The second staff starts with Cm<sup>9</sup>, followed by Cm<sup>#5 9</sup>, Cm<sup>6 9</sup>, and Cm<sup>#5 9</sup>. The third staff starts with Em<sup>9</sup>, followed by Em<sup>#5 9</sup>, Em<sup>6 9</sup>, and Em<sup>#5 9</sup>. The fourth staff starts with Em<sup>9</sup>, followed by Em<sup>#5 9</sup>, Em<sup>6 9</sup>, and Em<sup>#5 9</sup>. The fifth staff starts with Ab<sup>9</sup>, followed by Ab<sup>#5 9</sup>, Ab<sup>6 9</sup>, and Ab<sup>#5 9</sup>. The music includes various rests and note heads.

# Zarbi

B. Scherrer

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

Chords and measures:

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