

# 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.

# 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

12.

E<sub>b</sub><sup>△</sup>

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



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

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** Eb $\triangle$

5 Eb $\triangle$  Db $\triangle$

9 Fm $^7$  Ab $\triangle$

13 Fm $^7$  Ab $\triangle$

17 **B** E $\emptyset$  Fm $^7$

21 Gb $\triangle$  Gb $\triangle$

# 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 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

9 F△ Am<sup>7</sup> C△

4 Em<sup>7</sup> F△ Am<sup>7</sup>

7 C△ E<sup>7</sup>♯5 E<sup>7</sup>♯5

10 F△ Am<sup>7</sup> D<sup>7</sup>♭9/F♯

13 F△ Em<sup>7</sup> F△ D<sup>7</sup>♭9/F♯

17 G<sup>sus4</sup> F△ D<sup>7</sup> D<sup>7</sup>

The musical score consists of six staves of music for a single instrument. The first staff (measures 1-3) starts with a F major chord (F, A, C) followed by an Am<sup>7</sup> chord (A, C, E, G). The second staff (measures 4-6) starts with an Em<sup>7</sup> chord (E, G, B, D) followed by an Am<sup>7</sup> chord. The third staff (measures 7-9) starts with a C major chord (C, E, G) followed by an E<sup>7</sup>♯5 chord (E, G, B, D♯). The fourth staff (measures 10-12) starts with a F major chord followed by an Am<sup>7</sup> chord, then a D<sup>7</sup>♭9/F♯ chord. The fifth staff (measures 13-15) starts with a F major chord followed by an Em<sup>7</sup> chord, then a F major chord followed by a D<sup>7</sup>♭9/F♯ chord. The sixth staff (measures 16-18) starts with a G<sup>sus4</sup> chord (G, B, D, G) followed by a F major chord (measured 17), then a D<sup>7</sup> chord (D, F, A, C) followed by another D<sup>7</sup> chord. The lyrics are: "F.A.C.E. ! F.A.C.E. ! F.A.C.E. ! F.A.C.E. ! F.A.C.E. ! F.A.C.E. !". The music is in 9/8 time, with various dynamics and articulations.

## Danse de (la fin de) l'abondance

B. Scherrer

14

1 E♭△ D⁷ D♭△ C⁷

3 E♭△ D⁷ D♭△ C⁷

5 E♭△ D⁷ D♭△ C⁷

7 E♭△ D⁷ D♭△ C⁷

9 G♭△ A♭⁶ A° B♭m

11 G♭△ A♭⁶ A° B♭m 5:7

13 G♭△ A♭⁶ A° B♭m

15 1 B⁷ sus2

17 2 B⁷ sus2

# 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>m9</sup> D<sup>m9</sup>

13 E<sup>m9</sup> B<sup>b sus2</sup>

17 **B** A<sup>b 7 sus4</sup> G<sup>b</sup> F<sup>m7 #5</sup> E<sup>△ 6</sup>

21 A<sup>b 7 sus4</sup> G<sup>b</sup> F<sup>m7 #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 m7 #5</sup>

**Solos**

29 E<sup>b △</sup> F<sup># △</sup>

37 E<sup>b △</sup> F<sup># △</sup>

45 F<sup># m7</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>

The musical score consists of ten staves of music. The first six staves are in common time (indicated by '4' at the beginning of each staff) and the last four are in 2/4 time (indicated by '2' at the beginning of each staff). The key signature varies throughout the piece, with sections in C major, A minor, F major, and E minor. Chords are labeled above the staff, such as 'C sus2', 'A b sus2', 'F sus2', 'E b 6 sus2', 'C m9', 'D m9', 'B b sus2', 'A b 7 sus4', 'G b', 'F m7 #5', 'E △ 6', 'E b 7 sus4', 'D b 9', 'B sus2', 'B b m7 #5', 'E b △', 'F # △', 'E b △', 'F # △', 'F # m7', 'E △', 'C sus2', 'A 7 sus2', 'F sus2', and 'D sus2'. Measure numbers are provided at the start of each staff: 4, 5, 9, 13, 17, 21, 25, 29, 37, 45, 53, and 55. The score includes a section labeled 'Solos' where the melody is played on a single staff. The music is written in a standard staff notation with quarter and eighth notes, and includes various rests and dynamic markings.

# 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>

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

14 1. 2.

18 **B** Gm F#<sup>0</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. Measure 1 (measures 1-4) starts in E minor (Em<sup>7</sup>), moves to D, then C<sup>△</sup>. Measure 2 (measures 5-8) starts in E minor (Em<sup>7</sup>), moves to D, then C<sup>△</sup>, and ends in E minor (Em). Measure 3 (measures 9-12) starts in F# (F#<sup>0</sup>), moves to G<sup>△</sup>, then Bm, and ends in C<sup>△</sup>. Measure 4 (measures 13-16) is a repeat of the first section, ending in C<sup>△</sup>. Measure 5 (measures 17-20) starts in G major (Gm), moves to F# (F#<sup>0</sup>), and ends in G major (Gm). Measure 6 (measures 21-24) starts in F major (Fm), moves to G<sup>7</sup>, and ends in F major (Fm). Measure 7 (measures 25-28) starts in C major (Cm), moves to C#<sup>△</sup>, and ends in C major (Cm). Measure 8 (measures 29-32) starts in G<sup>7</sup>, moves to F# (F#<sup>0</sup>), and ends in G<sup>7</sup>. Measure 9 (measures 33-36) is a repeat of the first section, ending in C<sup>△</sup>. Measure 10 (measures 37-40) starts in G major (Gm), moves to F# (F#<sup>0</sup>), and ends in G major (Gm). Measure 11 (measures 41-44) starts in F major (Fm), moves to G<sup>7</sup>, and ends in F major (Fm). Measure 12 (measures 45-48) starts in C major (Cm), moves to C#<sup>△</sup>, and ends in C major (Cm). Measure 13 (measures 49-52) starts in G<sup>7</sup>, moves to F# (F#<sup>0</sup>), and ends in 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 throughout. 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: C Fm<sup>7</sup> B<sup>7</sup> E<sup>0</sup> A<sup>6</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>  
33-37: D<sup>0</sup> G<sup>7</sup> Cm<sup>7</sup> C<sup>7</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△  
53-57: 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

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 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: <sup>9</sup>, <sup>△</sup>, <sup>7</sup>, and <sup>6</sup>. The chords listed are Cm<sup>9</sup>, G<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>△</sup>, Gm, Gm<sup>△</sup>/G<sub>b</sub>, Gm<sup>7</sup>/F, Gm<sup>6</sup>/E, E<sub>b</sub><sup>△</sup>, G<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, and B<sub>b</sub><sup>△</sup>. The score includes various musical markings such as eighth and sixteenth note patterns, dynamic markings like  $\times$  and  $\circ$ , and performance instructions like  $\text{f}$  (fortissimo) and  $\text{p}$  (pianissimo).

# 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** Fm<sup>9</sup> A♭<sup>6</sup> B♭<sup>7</sup> Fm/E♭

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

9 Fm<sup>9</sup> A♭<sup>6</sup> B♭<sup>7</sup> Fm/E♭

13 Fm<sup>9</sup> A♭<sup>6</sup> B♭<sup>7</sup> D♭<sup>△</sup>

**B** E♭ B♭/D B♭m/D♭ C⁷

17 E♭ B♭/D B♭m/D♭ C⁷

21 B♭m⁷ A♭⁶ G⁷ sus4 C⁷

25 D♭ C⁷♯⁵ B⁰ C⁷

29 B♭m⁷ A♭⁶ G⁷ sus4 F♯△♭⁵

# << Light inside the body >>

B. Scherrer

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

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

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

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

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

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

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

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

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

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

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

45 Gm G<sup>7</sup>

# Liquide

B. Scherrer

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

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

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

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

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

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

2

22

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

24

F $\sharp$  $\emptyset$  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><sup>△</sup> B<sub>b</sub>/A<sub>b</sub>

15 E<sub>b</sub><sup>△</sup>

19 D<sub>b</sub><sup>△</sup>

23 A<sub>b</sub><sup>△</sup>

53 **B** G<sub>b</sub><sup>△</sup>

57 D<sub>b</sub><sup>△</sup>

61 G<sub>b</sub><sup>△</sup>

65 A<sup>△</sup>

69 G<sup>△</sup> G<sup>7</sup>

# Mineur/Majeur

B. Scherrer

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

# 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

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

B. Scherrer

A musical score for a 12-bar blues in E-flat major (key signature of four flats). The score is divided into four staves, each representing a different instrument. The first staff (top) shows a melodic line with eighth and sixteenth notes, starting with an E-flat chord. The second staff shows a bass line with eighth and sixteenth notes. The third staff (measures 4-7) continues the melodic line with eighth and sixteenth notes, featuring an A-flat chord. The fourth staff (measures 8-11) shows a bass line with eighth and sixteenth notes, featuring an A-flat chord. The fifth staff (measures 12-15) shows a melodic line with eighth and sixteenth notes, ending with a B-flat 7th chord. The sixth staff (bottom) shows a bass line with eighth and sixteenth notes, ending with a B-flat 7th chord.

# 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.



# 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

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

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

10 A $\flat$  Am $7$

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

18 E $\flat$  Em $7$

22 F $6$  F $6$

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

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

## Saint Thomas 5/4

## Sonny Rollins

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# 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, 3, 5, 7, 9, 11.

Key signatures: E♭/C, F<sup>7</sup>, G/E, A<sup>7</sup>, C△, F△, B♭/C, A♭/C, Gm<sup>7</sup>/C, Cm<sup>7</sup>.

Chord symbols: E♭/C, F<sup>7</sup>, E♭/C, F<sup>7</sup>, G/E, A<sup>7</sup>, G/E, A<sup>7</sup>, G/E, A<sup>7</sup>, A♭△, C△, F△, C△, F△, C△, F△, 1 A♭△ 9, 2 A♭△ 9, B♭/C, A♭/C, Gm<sup>7</sup>/C, Cm<sup>7</sup>.

# 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 arrows:

- 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>1</sup><sup>△</sup>
- Measure 10: F<sup>#</sup>
- 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>1</sup><sup>△</sup>
- Measure 26: D<sup>1</sup>
- Measure 29: A<sup>1</sup><sup>△</sup><sup>9</sup>
- Measure 30: A<sup>1</sup><sup>△</sup><sup>9</sup>

# 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 1-16) starts with a section labeled 'A' in a box, featuring a 3/4 time signature, a treble clef, and a key signature of one flat. It includes chords Gm<sup>9</sup>, Fm<sup>9</sup>, Gm<sup>9</sup>, and Fm<sup>9</sup>. The second staff (measures 17-20) continues with the same chords and key signature. The third staff (measures 21-37) starts with a section labeled 'A'' in a box, featuring a 3/4 time signature, a treble clef, and a key signature of one flat. It includes chords Gm<sup>9</sup>, Fm<sup>9</sup>, Gm<sup>9</sup>, and Fm<sup>9</sup>. The score then transitions to section 'B' (measures 21-24), which includes chords E♭△, F△, Gm<sup>7</sup>, and B♭△, B♭<sup>6</sup>, B♭. The final section 'C' (measures 33-37) is in a key signature of four sharps and includes chords E△, C♯<sup>7</sup>, and F♯<sup>7</sup>. The score concludes with a final section in a key signature of four sharps, featuring a 4/4 time signature and a treble clef.

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

37 A<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup> D<sub>b</sub> G<sup>7</sup>

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

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>  
13 D<sup>7</sup> G<sup>7</sup>  
17 Cm<sup>7</sup> F<sup>7</sup>  
21 Fm<sup>7</sup> G<sup>7</sup> Cm<sup>9</sup>

# Wuhan connect

B. Scherrer

3/4 time signature. The score consists of five staves of music, each with a treble clef. The chords are indicated above the notes. The music is divided into measures by vertical bar lines. Measures are numbered on the left side of the staves.

Measures 1-4: C<sup>9</sup>, C<sup>#5 9</sup>, C<sup>6 9</sup>, C<sup>#5 9</sup>

Measures 5-8: C<sup>9</sup>, C<sup>#5 9</sup>, C<sup>6 9</sup>, C<sup>#5 9</sup>

Measures 9-12: E<sup>9</sup>, E<sup>#5 9</sup>, E<sup>6 9</sup>, E<sup>#5 9</sup>

Measures 13-16: E<sup>9</sup>, E<sup>#5 9</sup>, E<sup>6 9</sup>, E<sup>#5 9</sup>

Measures 17-20: A<sub>b</sub><sup>9</sup>, A<sub>b</sub><sup>#5 9</sup>, A<sub>b</sub><sup>6 9</sup>, A<sub>b</sub><sup>#5 9</sup>

Measures 21-24: A<sub>b</sub><sup>9</sup>, A<sub>b</sub><sup>#5 9</sup>, A<sub>b</sub><sup>6 9</sup>, A<sub>b</sub><sup>#5 9</sup>

# Zarbi

B. Scherrer

3/4 time signature, treble clef.

Chords and lyrics:

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