

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: Em¹¹, G[△]
- Staff 2: C[△]9, Em¹¹, 1, 2.
- Staff 3: Em¹¹, Am⁷
- Staff 4: Am⁷/F#⁹, Em¹¹
- Staff 5: D⁷, C[△], Am⁹, Am⁷
- Staff 6: E^{sus4}, Em⁷, A⁷, Am⁷
- Staff 7: E^{sus4}, Em⁷, A⁷, Am⁷

Measure Numbers:

- 1, 5, 17, 21, 25, 29, 33

Valse pour Zélie

B. Scherrer

A

1 Cm⁷ F⁷ Cm⁷ F⁷

5 Cm⁷ F⁷ Cm⁷ F⁷

9 B_b[△] E_b[△] B_b[△] E_b[△]

13 B_b[△] E_b[△] E_bm⁷ D⁷

33 B

37 A_b[△] E_b[△] A_b[△] E_b[△]

41 Fm⁷ G⁷ Fm⁷ G⁷

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

Kronembourg-Virus Valse

B. Scherrer

5 9 13 17 21 26

Em⁷ D C[△]

Em⁷ D C[△]

Em⁷ D C[△]

Em D C[△]

Em F#∅ G△ Bm

C[△]

Gm F#∅

30 Fm G⁷

34 Cm C⁷

38 G⁷

⋮

La demoiselle de Montréal (Pour Perrine)

Bruno Scherrer

A Dm⁷ G⁷ C[△]

5 Dm⁷ G⁷ C[△]

9 E⁰ A⁷ Dm⁷ Fm

13 C A_b⁶ B_b⁶ C A_b⁶ B_b⁶

19 C Fm⁷ B_b⁷ E_b[△] A_b[△]

23 D⁰ G⁷ Cm⁷ C⁷

27 Fm⁷ B_b⁷ E_b[△] A_b[△]

31 D⁰ G⁷

35 A' Dm⁷ G⁷ C[△]

39 Dm⁷ G⁷ C[△]

43 E⁰ A⁷ Dm⁷

47 D⁰ D_b⁷ C[△] C[△]

51 D⁰ D_b⁷ C[△]

55

Pont/Intro (facultatif):

Dm⁷

G⁷

E⁰

A⁷

Dm⁷G⁷C[△]A⁷ b5 b6Dm⁷G⁷E^ØA⁷Dm⁷G⁷C[△]C[△]**Solos et 6/6 possibles sur B:**

C

A_b⁶B_b⁶

C

A_b⁶B_b⁶

Marche

B. Scherrer

A

1 C G/C F/C G/C C

7 Am G/A F/A C/A

11 Cm/A_b B_b/A_b A_b[△] B_b/A_b

15 E_b[△]

19 D_b[△]

23 A_b[△]

53 **B** G_b[△]

57 D_b[△]

61 G_b[△]

65 A[△]

69 G[△] G⁷

Samba Calor-é-a

B. Scherrer

1 E♭/C F⁷ E♭/C F⁷

3 E♭/C F⁷ E♭/C F⁷

5 G/E A⁷ G/E A⁷

7 G/E A⁷ A♭△

9 C△ F△ C△ F△

11 C△ F△ 1 A♭△ 9 2 A♭△ 9

B♭/C A♭/C

Gm⁷/C Cm⁷

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

Le meilleur est à venir (pour Pascale)

B. Scherrer

A

1 Fm⁹ A_b⁶ B_b⁷ Fm/E_b

5 Fm⁹ A_b⁶ B_b⁷ D_b△

9 Fm⁹ A_b⁶ B_b⁷ Fm/E_b

13 Fm⁹ A_b⁶ B_b⁷ D_b△

B

17 E_b B_b/D B_bm/D_b C⁷

21 B_bm⁷ A_b⁶ G^{7 sus4} C⁷

25 D_b C⁷## B⁰ C⁷

29 B_bm⁷ A_b⁶ G^{7 sus4} F_#△_{b5}

Rêverie (pour Gaëtan)

B. Scherrer

N.C. G E♭/G G E♭/G

5 G E♭/G G 1 E♭/G 2 E♭/G

10 A♭ Am⁷

14 B♭⁶ B♭⁶

18 E♭ Em⁷

22 F⁶ F⁶

26 G E♭/G G E♭/G

30 G E♭/G G E♭/G

La revanche du triton

B. Scherrer

3
Cm⁹ G_b[△] A_b[△] B_b[△]

5
Cm⁹ G_b[△] A_b[△] E_b[△]

9
Gm Gm[△]/G_b Gm⁷/F Gm⁶/E

13
E_b[△] G_b[△] A_b[△] B_b[△]

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

Coucher de soleil (derrière un volet bloqué)

B. Scherrer

Sheet music for 'Coucher de soleil' by B. Scherrer. The music is in 3/4 time and consists of eight staves of musical notation for a single instrument. The staves are numbered 1 through 29. Chords are indicated above the staff, and specific notes are marked with a triangle symbol (e.g., C△, Bb△, Ab△, Db△, E△, B△, A△). The music includes various note heads, stems, and rests, with some notes connected by beams and others by vertical stems. The key signature changes throughout the piece, reflecting the chords.

1 Dm⁷ C△

5 Dm⁷ C△

9 E_b[△] B_b[△]

13 A_b[△] 9

17 E_bm⁷ D_b[△]

21 E_bm⁷ D_b[△]

25 E[△] B[△]

29 A[△]

Bolerototo (pour Arnaud)

B. Scherrer

3

C⁷

B_b[△]

C⁷

3

B_b

C⁷

B_b

9

F[△]

C⁷

B_b

16

E_b[△]

E_b⁷

B_b

23

A_b[△]

A_b⁷

B_b

29

$G_b \triangle$

$D_b \triangle$

37

$G_b \triangle$

$A \triangle$

$G \triangle$

G^7

Prog-to-log 2000

B. Scherrer

1 Cm B_b/C

3 A_b/C Cm B_b/C A_b/C Gm/C

5 Eb D_b/E_b

7 A_b/E_b Eb D_b/E_b A_b/E_b B_b/E_b

9 Cm B_b/C

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-note patterns, starting with an E-flat major chord. The second staff shows a harmonic line with eighth-note chords. The third staff shows a rhythmic pattern with eighth and sixteenth notes. The fourth staff (bottom) shows a harmonic line with eighth-note chords. The score is organized into four measures per staff, with a total of 12 measures. The chords are labeled with Roman numerals and inversions: E-flat major (I), F major (IV), G major (V), and F major (IV). The measure numbers are 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. The key signature changes to one flat (B-flat major) for the last two measures.

Samba Lek'

B. Scherrer

The sheet music consists of eight lines of musical notation, each starting with a treble clef and a '4' indicating common time. The music is divided into measures by vertical bar lines. Above the staff, various chords and key changes are marked with arrows and triangles:

- Measure 1: Gm⁷
- Measure 2: Am⁷
- Measure 5: Gm⁷
- Measure 6: Am⁷
- Measure 9: A_b[△]
- Measure 10: F[♯]
- Measure 13: F[△]
- Measure 14: F[△]
- Measure 17: Em⁷
- Measure 18: Dm⁷
- Measure 21: Em⁷
- Measure 22: Dm⁷
- Measure 25: E_b[△]
- Measure 26: D_b
- Measure 29: A_b^{△9}
- Measure 30: A_b^{△9}

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 Cm⁹

5 Gb[△]

10 F♯m⁹

14 C[△]

19 Solos Cm⁹

23 Gb[△]

27 F♯m⁹

31 C[△]

Wuhan connect

B. Scherrer

1 C⁹ C^{#5 9} C^{6 9} C^{#5 9} E⁹ E^{#5 9} E^{6 9} E^{#5 9}

5 C⁹ C^{#5 9} C^{6 9} C^{#5 9} E⁹ E^{#5 9} E^{6 9} E^{#5 9}

13 E⁹ E^{#5 9} E^{6 9} E^{#5 9} A_b⁹ A_b^{#5 9} A_b^{6 9} A_b^{#5 9}

21 A_b⁹ A_b^{#5 9} A_b^{6 9} A_b^{#5 9}

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

B. Scherrer

A

1 G

5 Eflat \triangle

9 Fm 7

13 Ab \triangle

B

17 Eflat \emptyset

21 Gflat \triangle

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 E⁷/G[#] Gm

21 Gm/A[#] Dm/A E⁷/G[#] A^{sus4} A

25 F[#]m B F[#]m B

29 F[#]m

B

G[△]

33 E_bm

D_b/F

G_b

A_b

37 E_bm

D_b/F

G_b

A_b

41 F

G

A_b^o

Am

45 F

G

Am

3

3

<< Light inside the body >>

B. Scherrer

3/4

1 C (C)

5 Fm/C (G/C)

9 C (B_b/C)

13 Fm/C (F/C)

17 Eb (G⁷)

21 B_bm⁶/Eb (D_b/Eb)

25 Eb (A_b/Eb)

29 B_bm⁶/Eb (F/Eb)

33 Cm/G (A_b)

37 G/B (F⁷/A)

41 Eb (C⁷/E)

45 Gm (F⁷)

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: A⁷, A⁷, B_b[△], B_b[△], Am, E/B, C, D⁷, Gm⁷, D⁷, Gm⁷, D⁷, Dm⁷, E_b[△], C^{#07}, A⁷, B_b[△], Gm⁷, A⁷, Gm⁷, Am⁷, A_b[△], F[#][△], E[△], A_b[△]. The score includes various dynamic markings such as accents, slurs, and grace notes.

Rendez-vous à la Cascade de la Pisse

B. Scherrer

1. **A** E_b[△] Fm⁷ Gm⁷ F#m⁷

5 Fm⁷ | 1. B_b⁷ | 2. B_b⁷

11 G⁷ Cm⁷

15 F⁷ B_b⁷

19 **A'** E_b[△] Fm⁷ Gm⁷ F#m⁷

23 Fm⁷ | 1. B_b⁷ | 2. B_b⁷

29 G⁷ Cm⁷

33 F⁷ B_b⁷

37 **B** A_b[△] Gm⁷

41 Fm⁷ E_b[△] E^ø

45 A_b[△] Gm⁷ F#m⁷

49 Fm⁷ B_b⁷

2



Rencontre du 3ème type (pour Bertrand)

B. Scherrer

1 F△ Gm⁷ Am⁷ Bb△
G^{7/B} C⁷ C#⁰ Dm⁷
5
9 E^b△ Bb△ Csus4 C⁷
13 Cm⁷ G/B Bbm⁷ F/A
17 Ab⁶ Cm/G F#⁰⁷ G⁷
1 Cm/G D⁰ D^{b7} C⁷
21
24 F△ Gm⁷ Am⁷ Bb△
G^{7/B} C⁷ C#⁰ Dm⁷
28
32 E^b△ Bb△ Csus4 C⁷

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

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

Joie & bonheur

B. Scherrer

4 8 C
5 Am A♭ C
10 Fm B♭⁷ E♭[△] A♭[△]
14 Fm F♯⁶^{b5} G⁷
18 Fm B♭⁷ E♭[△] A♭[△]
22 D⁷ D⁷^{#5} G⁷
26 C C
30 Am A♭ C
Basse C Cm⁷ Am A♭ C

Blues

B. Scherrer

12/8 time signature. Key signature changes every two measures. Chords indicated above the staff.

1: C7

3: F#7

5: C7

7: G7

9: F7

11: C7

Blues du con fini

B. Scherrer

6/8 time signature, G major key signature.

Chords and markings:

- Measures 1-4: C[△], Em⁷, A[△], A⁷
- Measure 5: Dm⁷, G⁷, C[△], C⁷
- Measure 9: F[△], F#⁰⁷, C/G, E⁷/Ab
- Measure 13: Am⁷, D⁷/F#⁰⁷, Dm⁹, G+
- Measure 17: C[△], Em⁷, A[△], A⁷
- Measure 21: Dm⁷, A⁷/C#⁰⁷, F^{△9}, Fm
- Measure 25: C, E+/Ab, Am, D⁷/F#⁰⁷
- Measure 29: Dm⁹, G+, C^{△9}

Bras cassé

B. Scherrer

4/4 time signature throughout.

Chords and markings:

- Measure 1: C major chord (C△)
- Measure 2: F major chord (F△)
- Measure 3: A-flat major chord (A♭△)
- Measure 6: B-flat major chord (B♭)
- Measure 7: C major chord (C△)
- Measure 8: 3 (likely a performance instruction)
- Measure 9: 3 (likely a performance instruction)
- Measure 10: 1 (likely a performance instruction)
- Measure 11: 2 (likely a performance instruction)
- Measure 12: F minor 7th chord (Fm⁷)
- Measure 13: B-flat major chord (B♭⁷)
- Measure 14: E-flat major chord (E♭△)
- Measure 15: D major chord (D⁷)
- Measure 16: G minor 7th chord (Gm⁷)
- Measure 17: F sharp major chord (F♯△)
- Measure 18: B-flat major chord (B♭△)
- Measure 19: 1 (likely a performance instruction)
- Measure 20: 2 (likely a performance instruction)
- Measure 21: B major chord (B⁰)

Performance instructions:

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

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: Am⁹ (measures 1-4)
- Staff 2: F^{△ 9} (measures 5-8)
- Staff 3: (Measures 9-11, blank staff)
- Staff 4: Em⁹ (measures 13-16)
- Staff 5: Gm (measures 17-20)
- Staff 6: Am⁹ (measures 22-25)
- Staff 7: Em⁹ (measures 26-29)
- Staff 8: Gm (measures 30-33)
- Staff 9: F^{△ 9} (measures 34-37)

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

Danse de (la fin de) l'abondance

B. Scherrer

14

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

E♭△ D7 D♭△ C7

G♭△ A♭⁶ A° B♭m

1. B⁷ sus2 B⁷ sus2

2. B⁷ sus2 B⁷ sus2

1. B⁷ sus2 B⁷ sus2

2. B⁷ sus2 B⁷ sus2

Ete 2001

B. Scherrer

Staff A: 3/4 time, Cm⁹, Fm⁷, A♭△, F♯⁰⁷

Staff B: 2/4 time, G⁷, A♭△, Fm⁷, G⁷

Staff C: 3/4 time, C△, F△, Am⁷, G⁷, F♯⁰, F△, Em⁷, F△, D⁰⁷, Em⁷, F△, D⁰⁷

Staff D: 3/4 time, E♭△, A♭△, A♭m⁷, D♭⁷, E♭⁷, G⁷, F, Am, E/A♭, C△, F△, Am⁷, G⁷

Staff C (Continuation): 3/4 time, E♭⁷, G⁷, F, Am, E/A♭

Staff D (Continuation): 3/4 time, C△, F△, Am⁷, G⁷

Staff A (Continuation): 11/8 time, A♭△, Fm⁷, G⁷, A♭△, Fm⁷, G⁷

Staff B (Continuation): 3/4 time, A♭△, Fm⁷, G⁷, Cm⁹

Dans ta F.A.C.E. !

B. Scherrer

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

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

B. Scherrer

4 **A** C^{sus2} A^{b sus2} F^{sus2} E^{b 6 sus2}

5 C^{sus2} A^{7 sus2} F^{sus2} D^{sus2}

9 Em⁹ Dm⁹

13 Em⁹ B^{b sus2}

17 **B** A^{b 7 sus4} G^b Fm^{7 #5} E^{△ 6}

21 A^{b 7 sus4} G^b Fm^{7 #5} E^{△ 6}

25 E^{b 7 sus4} D^{b 9} B^{sus2} B^{b m 7 #5}

Solos

29 E^{b △} F^{# △}

37 E^{b △} F^{# △}

45 F^{# m 7} E[△]

53 **C** C^{sus2} A^{b sus2} F^{sus2} E^{b 6 sus2}

55 C^{sus2} A^{7 sus2} F^{sus2} D^{sus2}

Liquide

B. Scherrer

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

3 F \sharp 0 B Dm E 7

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

8 Em 9 Gm 9 Eb \triangle Ab \triangle

13 Em 9 Gm 9 Eb \triangle Ab \triangle

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

2

22

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

24

F#∅ B Dm E 7

26

Am F \triangle Am F \triangle

Mineur/Majeur

B. Scherrer

1 Cm⁷ Bm⁷ B_b^{6 sus4} A_ø
5 A_b[△] F_#^{o7} G+ G⁷
9 A_b[△] C^{△ 9} A_b[△] C
13 D_b[△] D^{o7} G⁷
17 C^{△ 9} G^{7/B} B_b^{sus2}
20 F/A A_b^{6 sus4} A_b+ G⁶ G⁷ C

La naine des neiges

B. Scherrer

A

1 2 3 4 5 6 7 8 9 10 11 12 13

Em D/E Em D/E Em

B

14 15 16 17 18 19

Em⁷ C[△] D⁷ G[△]

20 21 22 23

Em⁷ C[△] D⁷ G[△]

24 25 26 27

C[△] F#° G[△] G[△]

28 29 30 31 32 33 34 35

C[△] F#° B⁷

36 37 38 39 40 41 42 43

C[△] F#° D^{6 sus4} D+ D

Pour Manu

B. Scherrer

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

- Measure 1: C△, Em⁷, F△
- Measure 5: C△, Em⁷, F△
- Measure 9: Am⁷, C, D⁷, D⁷
- Measure 13: Am⁷, B^o, C, D⁷
- Measure 17: D△, F#m⁷, G△
- Measure 21: D△, F#m⁷, G△
- Measure 25: Bm⁷, D, E⁷, E⁷
- Measure 29: Bm⁷, C#^o, D, E⁷
- Measure 33: C△, Em⁷, F△
- Measure 37: C△, Em⁷, F△
- Measure 41: Am⁷, C, D⁷, D⁷
- Measure 45: Am⁷, B^o, C, D⁷
- Measure 49: E, Bm⁷

53 E
57 E. B B A
61 E.

Satirieke

B. Scherrer

A

1 Gm⁹ Fm⁹ Gm⁹ Fm⁹

5 Gm⁹ Fm⁹ Gm⁹ Fm⁹

9 Gm⁹ Fm⁹ Gm⁹ Fm⁹

13 **B** E \flat [△] F[△] Gm⁷ B \flat [△] B \flat ⁶ B \flat

17 Gm Gm/G \flat Gm/F E \flat [△]

21 **A'** Gm⁹ Fm⁹ Gm⁹ Fm⁹

25 Gm⁹ Fm⁹ Gm⁹ Fm⁹

29 Gm⁹ Fm⁹ Gm⁹ Fm⁹

33 **C** E[△] B

37 E[△] C \sharp ⁷ F \sharp ⁷

The musical score consists of three staves of music. The first staff (treble clef) starts with a section labeled 'A' in a box, followed by four measures of Gm⁹, Fm⁹, Gm⁹, and Fm⁹. The second staff (treble clef) starts with a measure of Gm⁹, followed by measures of Fm⁹, Gm⁹, and Fm⁹. The third staff (treble clef) starts with a measure of Gm⁹, followed by measures of Fm⁹, Gm⁹, and Fm⁹. The fourth staff (bass clef) starts with a section labeled 'B' in a box, followed by measures of E \flat [△], F[△], Gm⁷, B \flat [△], B \flat ⁶, and B \flat . The fifth staff (treble clef) starts with measures of Gm, Gm/G \flat , Gm/F, and E \flat [△]. The sixth staff (treble clef) starts with a section labeled 'A'' in a box, followed by four measures of Gm⁹, Fm⁹, Gm⁹, and Fm⁹. The seventh staff (treble clef) starts with a measure of Gm⁹, followed by measures of Fm⁹, Gm⁹, and Fm⁹. The eighth staff (treble clef) starts with a measure of Gm⁹, followed by measures of Fm⁹, Gm⁹, and Fm⁹. The ninth staff (treble clef) starts with a section labeled 'C' in a box, followed by measures of E[△], B, C \sharp ⁷, and F \sharp ⁷. The tenth staff (treble clef) starts with measures of E[△], C \sharp ⁷, F \sharp ⁷, and a final section ending with a double bar line.

Without mi

B. Scherrer

1 Cm⁷ F⁷
5 Fm⁷ G⁷ Cm⁹
9 E⁷ A⁷
13 D⁷ G⁷
17 Cm⁷ F⁷
21 Fm⁷ G⁷ Cm⁹

Zarbi

B. Scherrer

3/4 time signature, treble clef.

Chords and lyrics:

- 1st measure: Dm⁷ (lyrics: Zarbi)
- 2nd measure: Fm⁷ (lyrics: Zarbi)
- 3rd measure: B[△] (lyrics: Zarbi)
- 4th measure: G_b[△] (lyrics: Zarbi)
- 5th measure: B_bm⁷ (lyrics: Zarbi)
- 6th measure: D_b[△] (lyrics: Zarbi)
- 7th measure: E[△] (lyrics: Zarbi)
- 8th measure: B[△] (lyrics: Zarbi)

Saint Thomas 5/4

Sonny Rollins

5/8

4/4

7

10

C⁶

C

Em⁷

A⁷

Dm⁷

G⁷

C⁶

C⁷/E

F⁶

F♯⁰

G⁷

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[△], Dm⁷, Em⁷, E^Ø, A⁷, Dm⁷, A⁷, Dm⁷, G⁷, F[△], Fm^{7/A_b}, C/G, F^Ø, F[△], Em⁷, Dm⁷, D_b⁷.

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

Le Marché Turc

Raoul Petite (Têt de Kran, 1995) / Mozart

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

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

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

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

5. **Measures 17-20:** The first staff starts in G with a 4/4 time signature. The second staff starts in G with a 4/4 time signature. The key changes to $B_{\flat}m$ at measure 20. The third staff starts in $B_{\flat}m$ with a 4/4 time signature. The key changes to G at measure 20. The fourth staff starts in G with a 4/4 time signature. The key changes to G at measure 20.