

# Agent 000

B. Scherrer

A musical score for a single melodic line, likely for a ukulele or similar instrument. The score consists of four staves of music, each starting with a treble clef and a key signature of one flat (F#). The time signature is 5/4 throughout.

The chords indicated by triangles are:

- Staff 1: Cm<sup>9</sup> (measures 1-2), D<sub>b</sub> (measure 3), Cm<sup>9</sup> (measure 4).
- Staff 2: Fm<sup>7</sup> (measures 5-6), F<sup>#</sup> (measure 7), G<sup>7 b9</sup> (measure 8), A<sub>b</sub> (measure 9).
- Staff 3: E<sub>b</sub> (measures 10-11), D<sub>b</sub> (measure 12), Cm<sup>9</sup> (measure 13).

Measure numbers are provided at the beginning of each staff: 1, 5, 9, and 13.

# 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 common time (indicated by '4'). The music is divided into measures by vertical bar lines. Chords and specific notes are labeled above the staff or indicated by symbols like triangles and circles.

Measure 1: E<sup>m</sup><sup>11</sup>. The first measure starts with a quarter note followed by eighth-note pairs.

Measure 5: C<sup>△</sup><sup>9</sup>. The second measure features eighth-note pairs.

Measure 17: E<sup>m</sup><sup>11</sup>, Am<sup>7</sup>. The third measure includes a melodic line with eighth-note pairs and a harmonic progression.

Measure 21: Am<sup>7/F#</sup>, E<sup>m</sup><sup>11</sup>. The fourth measure shows a transition with Am<sup>7/F#</sup> followed by E<sup>m</sup><sup>11</sup>.

Measure 25: D<sup>7</sup>, C<sup>△</sup>, Am<sup>9</sup>, Am<sup>7</sup>. The fifth measure includes a melodic line with eighth-note pairs and a harmonic progression.

Measure 29: E<sup>sus4</sup>, Em<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>. The sixth measure shows a harmonic progression: E<sup>sus4</sup>, Em<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>.

Measure 33: E<sup>sus4</sup>, Em<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>. The seventh measure continues the harmonic progression from the previous measure.

# Blues

B. Scherrer

A musical score for 'Blues' by B. Scherrer. The score consists of three staves of music in 12/8 time, treble clef, and a key signature of one sharp (F#). The first staff begins with a C7 chord. The second staff begins with an F7 chord. The third staff begins with a G7 chord. The music features various blues-style chords and rhythmic patterns, including eighth and sixteenth notes.

# Boléro malgré lui

B. Scherrer

The sheet music consists of eight staves of music, each starting with a treble clef. The music is in 3/4 time throughout. The first staff begins with a C<sup>sus2</sup> chord. Subsequent chords are indicated at measure 5 (C<sup>sus2</sup>), 9 (C<sup>sus2</sup>), 13 (Am<sup>7</sup>, E<sup>7/A♭</sup>, C<sup>sus2/G</sup>, D<sup>7/F♯</sup>), 17 (Am<sup>7</sup>, E<sup>7/A♭</sup>, C<sup>sus2/G</sup>, D<sup>7/F♯</sup>), 21 (F<sup>△</sup>, C<sup>△</sup>, F<sup>△</sup>), and 31 (C<sup>△</sup>, E<sup>b6</sup>, E<sup>o</sup>, Gm<sup>7/F</sup>, F<sup>△</sup>). Measure 25 includes a 3/8 time signature bracket under the first three measures. Measures 31 and 32 include a 3/8 time signature bracket under the first three measures. The music features various note heads, stems, and rests, with some notes having horizontal dashes or dots indicating specific performance techniques.

# Bolerototo (pour Arnaud)

B. Scherrer

3 C<sup>7</sup>

9 B<sub>b</sub><sup>△</sup>

1 C<sup>7</sup>

2 E<sub>b</sub><sup>△</sup>

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

29 G<sub>b</sub><sup>△</sup>

37 G<sub>b</sub><sup>△</sup>

A<sup>△</sup>

G<sup>△</sup>

G<sup>7</sup>

# Bras cassé

B. Scherrer

4/4 time signature throughout.

Chords indicated with triangle symbols:

- M1: C
- M2: F
- M3: A<sub>b</sub>
- M6: B<sub>b</sub>
- M7: C
- M10: B<sub>b</sub>
- M11: E<sub>b</sub>
- M12: D
- M14: Gm<sup>7</sup>
- M15: F#
- M16: B<sub>b</sub>
- M17: E<sub>b</sub>
- M18: D
- M19: B<sup>o</sup>

Measure numbers: 1, 2, 6, 10, 14, 15, 16, 17, 18, 19.

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

B. Scherrer

A E $\flat$  $\triangle$

D $\flat$  $\triangle$

Fm $^7$

A $\flat$  $\triangle$

Fm $^7$

A $\flat$  $\triangle$

B E $\emptyset$

Fm $^7$

G $\flat$  $\triangle$

G $\flat$  $\triangle$

# 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> Ab<sup>Δ\#5/D</sup>

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

Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>Δ</sup>

Em<sup>7</sup> A<sup>7</sup> Ebm<sup>7</sup> Ab<sup>7</sup>

**B (Swing)**

Ebm<sup>7</sup> Ab<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

Ebm<sup>7</sup> Ab<sup>7</sup> 1. Db<sup>Δ</sup> D<sup>7\#5</sup> 2. Db<sup>Δ</sup> A<sup>7\#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> Ab<sup>Δ\#5/D</sup>

# Cool modulations

B. Scherrer

The sheet music consists of eight staves of musical notation, numbered 1 through 34. The notation is primarily for a single melodic line on a treble clef staff.

- Staff 1:** Starts with **Am<sup>9</sup>**. The melody consists of eighth-note pairs and sixteenth-note patterns. Measure 10 is a blank staff. Measures 13-16 show a transition to **Em<sup>9</sup>**.
- Staff 17:** Starts with **Gm**. The melody includes a sequence of eighth-note pairs followed by a measure of eighth-note pairs with a fermata. Measures 22-25 show a return to **Am<sup>9</sup>**.
- Staff 26:** Starts with **Em<sup>9</sup>**. The melody features eighth-note pairs and sixteenth-note patterns. Measures 30-33 show a transition back to **Gm**.
- Staff 34:** Starts with **F<sup>△ 9</sup>**. The melody consists of eighth-note pairs and sixteenth-note patterns.

Measure numbers are placed at the beginning of each staff, and measure lines are marked with "3" under the staff.

# Coucher de soleil (derrière un volet bloqué)

B. Scherrer

**A** Dm<sup>7</sup>  
p

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>

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

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

B. Scherrer

Musical score for 'Dans ta F.A.C.E.' featuring six staves of music with lyrics and chords. The score is in common time (indicated by '9' in the first measure) and includes lyrics in French. Chords are indicated above the staff, and specific notes are marked with triangle symbols (F, C, Em, Am, E7#5, D7b9/F#, Gsus4, D7).

1. 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>b9/F#

13. F  
Em<sup>7</sup>  
F  
D<sup>7</sup>b9/F#

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

Measure numbers 1, 2, and 4 are indicated above the staff in some sections.

# Danse de (la fin de) l'abondance

B. Scherrer

**A**

1 E $\flat$  $\triangle$  D $\sharp$  D $\flat$  $\triangle$  C $\sharp$

5 E $\flat$  $\triangle$  D $\sharp$  D $\flat$  $\triangle$  C $\sharp$

9 E $\flat$  $\triangle$  D $\sharp$  D $\flat$  $\triangle$  C $\sharp$

13 E $\flat$  $\triangle$  D $\sharp$  D $\flat$  $\triangle$  C $\sharp$

**B**

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

G $\flat$  $\triangle$  A $\flat$  $^6$  A $^\circ$  B $\flat$ m

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

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

29 1 B $^7$  sus2

33 2 B $^7$  sus2

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

B. Scherrer

The musical score consists of two staves of music. The top staff begins with a section labeled 'A' containing chords C<sup>sus2</sup>, A<sup>b sus2</sup>, F<sup>sus2</sup>, and E<sup>b 6 sus2</sup>. This is followed by a section labeled 'B' containing chords Em<sup>9</sup>, A<sup>b 7 sus4</sup>, G<sup>b</sup>, Fm<sup>7 #5</sup>, and E<sup>△ 6</sup>. The bottom staff begins with a section labeled 'C' containing chords C<sup>sus2</sup>, A<sup>b sus2</sup>, F<sup>sus2</sup>, and E<sup>b 6 sus2</sup>. Both staves feature various rhythmic patterns and rests. The score includes several sections labeled with chords such as C<sup>sus2</sup>, A<sup>b sus2</sup>, F<sup>sus2</sup>, D<sup>sus2</sup>, Em<sup>9</sup>, Dm<sup>9</sup>, B<sup>b sus2</sup>, A<sup>b 7 sus4</sup>, G<sup>b</sup>, Fm<sup>7 #5</sup>, E<sup>△ 6</sup>, E<sup>b 7 sus4</sup>, D<sup>b 9</sup>, B<sup>sus2</sup>, B<sup>b m 7 #5</sup>, E<sup>b △</sup>, F<sup># △</sup>, E<sup>b △</sup>, F<sup># △</sup>, E<sup>△</sup>, F<sup># m 7</sup>, and E<sup>b △</sup>.

**Chords and Sections:**

- Staff 1 (Top):**
  - Measures 1-4: A (C<sup>sus2</sup>, A<sup>b sus2</sup>, F<sup>sus2</sup>, E<sup>b 6 sus2</sup>)
  - Measures 5-8: B (C<sup>sus2</sup>, A<sup>7 sus2</sup>, F<sup>sus2</sup>, D<sup>sus2</sup>)
  - Measures 9-12: Em<sup>9</sup>, Dm<sup>9</sup>
  - Measures 13-16: Em<sup>9</sup>, B<sup>b sus2</sup>
  - Measures 17-20: B (A<sup>b 7 sus4</sup>, G<sup>b</sup>, Fm<sup>7 #5</sup>, E<sup>△ 6</sup>)
  - Measures 21-24: B (A<sup>b 7 sus4</sup>, G<sup>b</sup>, Fm<sup>7 #5</sup>, E<sup>△ 6</sup>)
  - Measures 25-28: B (E<sup>b 7 sus4</sup>, D<sup>b 9</sup>, B<sup>sus2</sup>, B<sup>b m 7 #5</sup>)
  - Solos:** Measures 29-32 (E<sup>b △</sup>, F<sup># △</sup>), Measures 37-40 (E<sup>b △</sup>, F<sup># △</sup>), Measures 45-48 (F<sup># m 7</sup>, E<sup>△</sup>)
  - Measures 53-56: C (C<sup>sus2</sup>, A<sup>b sus2</sup>, F<sup>sus2</sup>, E<sup>b 6 sus2</sup>)
  - Measures 57-60: C (C<sup>sus2</sup>, A<sup>7 sus2</sup>, F<sup>sus2</sup>, D<sup>sus2</sup>)
- Staff 2 (Bottom):**
  - Measures 1-4: A (C<sup>sus2</sup>, A<sup>b sus2</sup>, F<sup>sus2</sup>, E<sup>b 6 sus2</sup>)
  - Measures 5-8: B (C<sup>sus2</sup>, A<sup>b sus2</sup>, F<sup>sus2</sup>, D<sup>sus2</sup>)
  - Measures 9-12: Em<sup>9</sup>, Dm<sup>9</sup>
  - Measures 13-16: Em<sup>9</sup>, B<sup>b sus2</sup>
  - Measures 17-20: B (A<sup>b 7 sus4</sup>, G<sup>b</sup>, Fm<sup>7 #5</sup>, E<sup>△ 6</sup>)
  - Measures 21-24: B (A<sup>b 7 sus4</sup>, G<sup>b</sup>, Fm<sup>7 #5</sup>, E<sup>△ 6</sup>)
  - Measures 25-28: B (E<sup>b 7 sus4</sup>, D<sup>b 9</sup>, B<sup>sus2</sup>, B<sup>b m 7 #5</sup>)
  - Solos:** Measures 29-32 (E<sup>b △</sup>, F<sup># △</sup>), Measures 37-40 (E<sup>b △</sup>, F<sup># △</sup>), Measures 45-48 (F<sup># m 7</sup>, E<sup>△</sup>)
  - Measures 53-56: C (C<sup>sus2</sup>, A<sup>b sus2</sup>, F<sup>sus2</sup>, E<sup>b 6 sus2</sup>)
  - Measures 57-60: C (C<sup>sus2</sup>, A<sup>7 sus2</sup>, F<sup>sus2</sup>, D<sup>sus2</sup>)

# Emotion du petit bonhomme

B. Scherrer

A 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>0</sup> Am<sup>9</sup> Abm<sup>#5</sup>  
13 D<sup>7</sup> D<sup>7</sup> #<sup>5</sup> F#<sup>7</sup> C<sup>7</sup> #<sup>5</sup>  
17 B F<sup>△</sup> G<sup>9</sup> Abm<sup>#5</sup> Am<sup>9</sup>  
21 Bb<sup>△</sup> E<sup>7</sup> #<sup>5</sup>

# Ete 2001

B. Scherrer

**A** Cm<sup>9</sup> Fm<sup>7</sup> A♭△ F♯<sup>107</sup>

5 G<sup>7</sup> A♭△ Fm<sup>7</sup> G<sup>7</sup>

8 **B** C△ F△ Am<sup>7</sup> G<sup>7</sup>

12 F♯<sup>0</sup> F△ Em<sup>7</sup> F△ D<sup>07</sup> Em<sup>7</sup> F△ D<sup>07</sup>

16 **C** E♭△ A♭△ A♭m<sup>7</sup> D♭<sup>7</sup>

20 E♭<sup>7</sup> G<sup>7</sup> F Am E/A♭

24 **D** C△ F△ Am<sup>7</sup> G<sup>7</sup>

28 A♭△ Fm<sup>7</sup> G<sup>7</sup> A♭△ Fm<sup>7</sup> G<sup>7</sup>

30 A♭△ Fm<sup>7</sup> G<sup>7</sup> Cm<sup>9</sup>

The musical score consists of four staves (A, B, C, D) for a single instrument. The music is in common time throughout. Chords are indicated above the staff, often with a triangle symbol. Measure numbers are shown on the left. Time signatures change frequently, including 3/4, 2/4, and 11/8. Measure 12 contains two measures of eighth-note patterns. Measures 16-20 show a sequence of chords with grace notes. Staff D ends with a measure in 11/8.

# Joie & bonheur

B. Scherrer

1 C

5 Am A<sub>b</sub> C Cm<sup>7</sup>

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

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

18 Fm B<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup>

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

26 C Cm<sup>7</sup>

30 Am A<sub>b</sub> C

Basse C Cm<sup>7</sup> Am A<sub>b</sub> C

# Kronembourg-Virus Valse

B. Scherrer

The musical score consists of two staves of music. The top staff begins with a key signature of one sharp (F#) and a time signature of 2/4. Measure 1 starts with a forte dynamic and includes chords A (Em7), D, and C<sup>△</sup>. Measures 2-4 continue with Em7, D, C<sup>△</sup>, and Em. Measures 5-7 show F#<sup>○</sup>, G<sup>△</sup>, Bm, and C<sup>△</sup>. Measures 8-10 feature a melodic line with eighth-note patterns. Measures 11-13 are rests. Measures 14-17 include a first ending (1.) with a melodic line and a second ending (2.) with a single note. Staff 2 begins at measure 18 with a key signature of one flat (Bm). Measures 18-20 show Gm, F#<sup>○</sup>, and a melodic line. Measures 21-23 show Fm, G<sup>7</sup>, and a melodic line. Measures 24-26 show Cm, C<sup>△</sup>, and a melodic line. Staff 3 begins at measure 27 with a key signature of one flat (Bm). Measures 27-30 show G<sup>7</sup>.

# La demoiselle de Montréal

Bruno Scherrer

The sheet music consists of 14 staves of musical notation for a voice or instrument. The music is in common time (indicated by '3') and features various chords and lyrics in French. The chords are indicated above the staff, such as Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, E<sup>ø</sup>, A<sup>7</sup>, Dm<sup>7</sup>, Fm, 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>, Fm<sup>7</sup>, B<sub>b</sub><sup>7</sup>, E<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, D<sup>ø</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>, D<sup>ø</sup>, G<sup>7</sup>, C<sup>△</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>, E<sup>ø</sup>, A<sup>7</sup>, Dm<sup>7</sup>, D<sup>ø</sup>, D<sub>b</sub><sup>7</sup>, C<sup>△</sup>, C<sup>△</sup>, D<sup>ø</sup>, D<sub>b</sub><sup>7</sup>, C<sup>△</sup>, C<sup>△</sup>. The lyrics include 'La demoiselle de Montréal', 'Qui court dans la ville', 'Qui court dans la ville'. The music is divided into sections labeled A, B, C, and A'.

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

# La laïcité, c'est ça !

B. Scherrer

Musical score for "La laïcité, c'est ça !" by B. Scherrer. The score consists of two staves of music, each with a treble clef and four measures. The lyrics are written above the notes.

The score includes the following chords and lyrics:

- Measures 1-4: F, G, G<sup>#</sup>, Am
- Measures 5-8: F, G, G<sup>#</sup>, Am
- Measures 9-12: F, F<sup>#</sup>, G, G<sup>#</sup>
- Measures 13-16: Am, A/C<sup>#</sup>, Dm (with a 3 measure repeat sign below the staff)
- Measures 17-20: Gm/A<sup>#</sup>, Dm/A, E<sup>7</sup>/G<sup>#</sup>, Gm (with a 3 measure repeat sign below the staff)
- Measures 21-24: Gm/A<sup>#</sup>, Dm/A, E<sup>7</sup>/G<sup>#</sup>, A<sup>sus4</sup>, A
- Measures 25-28: 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

Measure numbers 29, 33, 37, 41, and 45 are indicated above the staves. Measure 39 contains a fermata over the first note of the sixteenth-note pattern. Measures 34-35 and 38-39 contain a fermata over the first note of the eighth-note patterns. Measures 43-44 contain a fermata over the first note of the eighth-note patterns. Measures 40-41 contain a fermata over the first note of the sixteenth-note patterns. Measures 42-45 contain a fermata over the first note of the sixteenth-note patterns. Measure 45 includes a measure repeat sign below the staff.

# La naine des neiges

B. Scherrer

A

6

10 Em D/E Em D/E Em

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

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

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

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

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

# La revanche du triton

B. Scherrer

1 Cm<sup>9</sup> G♭<sup>△</sup> A♭<sup>△</sup> B♭<sup>△</sup>

5 Cm<sup>9</sup> G♭<sup>△</sup> A♭<sup>△</sup> E♭<sup>△</sup>

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

13 E♭<sup>△</sup> G♭<sup>△</sup> A♭<sup>△</sup> B♭<sup>△</sup>

# La révolte

Sébastien Faure (arrangement B. Scherrer)

Musical score for "La révolte" by Sébastien Faure, arranged by B. Scherrer. The score consists of two staves of music, each in 4/4 time and featuring a key signature of one flat (F#). The first staff begins with a Fm⁹ chord, followed by G°, A♭⁶, B♭m⁷, and C⁷. The second staff begins with D♭△, E♭⁶, C⁷/E, and Fm⁶⁹. The score continues with measures 5 through 29, including chords such as E♭⁷, C⁷⁹/E, Fm⁷, D♭△, C+, F△, F♯⁹, Gm⁷, C⁷, C+, B♭△, Gm⁷, C⁷/B♭, B♭, E⁷, F△, C⁷, and F△. Measure numbers 13, 17, 21, and 25 include three-note grace note patterns indicated by brackets under the notes.

## 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

(Refrain)

Ouvrier ou bien paysan  
 Travailleur de la terre ou de l'usine  
 Nous sommes dès nos jeunes ans  
 Réduits aux labours 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

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)

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

(Refrain)

# Blues du con fini

B. Scherrer

A musical score for a blues piece titled "Blues du con fini" by B. Scherrer. The score consists of eight staves of music, each starting with a treble clef and a key signature of one flat (F#). The time signature is 6/8 throughout.

The chords and markings in the score include:

- Measure 1: 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/A\flat</sup>
- Measure 13: Am<sup>7</sup>, D<sup>7/F\sharp</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/C\sharp</sup>, F<sup>△9</sup>, Fm
- Measure 25: C, E+/A\flat, Am, D<sup>7/F\sharp</sup>
- Measure 29: Dm<sup>9</sup>, G+, C<sup>△9</sup>

Measure numbers are indicated at the beginning of each staff: 1, 5, 9, 13, 17, 21, 25, and 29.

# Le Marché Turc

Raoul Petite (Têt de Kran, 1995) / Mozart

Musical score for "Le Marché Turc" featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes frequently, indicated by labels above the staff. The top staff starts in A♭m, moves to A♭m, then A♭m, then Cm. The bottom staff starts in Gm, moves to Gm, then Gm, then F (measures 11-12), then F (measures 13-14). The top staff then continues with D♭, B, D♭, and B. The bottom staff then continues with B♭m, G, B♭m, then G (measures 15-16), then G.

Chord labels from top staff:

- A♭m
- A♭m
- A♭m
- Cm

Measure numbers:

- 1
- 2
- 5
- 10
- 14

Chord labels from bottom staff:

- Gm
- Gm
- Gm
- F
- F
- D♭
- B
- D♭
- B
- B♭m
- G
- B♭m
- G
- G

# Le meilleur est à venir

B. Scherrer

The musical score consists of three staves of music for voice and piano. The top staff (A) starts with a piano introduction in Fm⁹. The vocal line begins at measure 13 with a melodic line over a harmonic progression of Fm⁹, Ab⁶¹⁰, Bb⁹, and Eb⁷. The middle staff (B) begins at measure 17 with a piano introduction in Eb. The vocal line continues with a melodic line over a harmonic progression of Eb, Bb/D, Bbm/Db, and C⁷. The bottom staff (C) begins at measure 35 with a piano introduction in Fm⁹. The vocal line continues with a melodic line over a harmonic progression of Fm⁹, Ab⁶¹⁰, Bb⁹, and Eb⁷.

**A** Fm<sup>9</sup>      Ab<sup>6 10</sup>      Bb<sup>9</sup>      Eb<sup>7</sup>  
Fm<sup>9</sup>      Ab<sup>6 10</sup>      Bb<sup>9</sup>      Db<sup>△</sup>  
Fm<sup>9</sup>      Ab<sup>6 10</sup>      Bb<sup>9</sup>      Eb<sup>7</sup>  
Fm<sup>9</sup>      Ab<sup>6 10</sup>      Bb<sup>9</sup>      Eb<sup>7</sup>  
Bb<sup>m7</sup>      Ab<sup>6 10</sup>      C<sup>7/G</sup>      C<sup>7</sup>  
Db      C<sup>7 5</sup>      B°      C<sup>7</sup>  
Bb<sup>m7</sup>      Ab<sup>6 10</sup>      C<sup>7/G</sup>      F#<sup>5</sup>  
Fm<sup>9</sup>      Ab<sup>6 10</sup>      Bb<sup>9</sup>      Eb<sup>7</sup>  
Fm<sup>9</sup>      Ab<sup>6 10</sup>      Bb<sup>9</sup>      Db<sup>△</sup>

# << Light inside the body >>

B. Scherrer

The sheet music consists of 12 staves of musical notation, likely for a solo instrument like guitar. The music is in 3/4 time and uses a treble clef. Chords are indicated above each staff, and measure numbers are provided on the left side.

**Chord Labels:**

- 1: C
- 5: G/C
- 9: B♭/C
- 13: F/C
- 17: Fm/C
- 21: C
- 25: D/C
- 29: G<sup>7</sup>/C
- 33: G<sup>7</sup>
- 37: C
- 41: C
- 45: C
- 49: G/C
- 53: B♭/C
- 57: F/C
- 61: E♭
- 65: D♭/E♭
- 69: A♭/E♭
- 73: B♭<sup>5</sup>/E♭
- 77: B♭m<sup>6</sup>/E♭
- 81: F/E♭
- 85: A♭/E♭
- 89: B♭<sup>7</sup>/E♭
- 93: E♭
- 97: D♭/E♭
- 101: A♭/E♭
- 105: B♭<sup>5</sup>/E♭
- 109: B♭m<sup>6</sup>/E♭
- 113: F/E♭
- 117: A♭/E♭
- 121: Cm/G
- 125: A♭
- 129: F<sup>7</sup>/A
- 133: B♭
- 137: G/B
- 141: Cm
- 145: A<sup>7</sup>/C♭
- 149: Dm
- 153: E♭
- 157: C<sup>7</sup>/E
- 161: F<sup>7</sup>
- 165: F♯<sup>7</sup>
- 169: Gm
- 173: G<sup>7</sup>
- 177: G<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>o</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 music consists of eight staves of musical notation. Staff 1 (Treble) starts with a measure in 2/4, key Am, followed by a measure in 4/4, key F<sup>△</sup>. Staff 2 (Bass) starts with a measure in 2/4, key F. Staff 3 (Treble) starts with a measure in 2/4, key Am, followed by a measure in 4/4, key F<sup>△</sup>. Staff 4 (Bass) starts with a measure in 2/4, key F. Staff 5 (Treble) starts with a measure in 2/4, key F#<sup>o</sup>, followed by a measure in 3/4, key B, then a measure in 3/4, key Dm, and a measure in 4/4, key E<sup>7</sup>. Staff 6 (Bass) starts with a measure in 2/4, key F. Staff 7 (Treble) starts with a measure in 2/4, key Am, followed by a measure in 4/4, key F<sup>△</sup>. Staff 8 (Bass) starts with a measure in 2/4, key F. Staff 9 (Treble) starts with a measure in 2/4, key B, followed by a measure in 4/4, key Em<sup>9</sup>, then a measure in 4/4, key Gm<sup>9</sup>, then a measure in 4/4, key Eb<sup>△</sup>, and a measure in 4/4, key Ab<sup>△</sup>. Staff 10 (Bass) starts with a measure in 2/4, key F. Staff 11 (Treble) starts with a measure in 2/4, key Em<sup>9</sup>, followed by a measure in 4/4, key Gm<sup>9</sup>, then a measure in 4/4, key Eb<sup>△</sup>, and a measure in 4/4, key Ab<sup>△</sup>. Staff 12 (Bass) starts with a measure in 2/4, key F. Staff 13 (Treble) starts with a measure in 2/4, key B<sub>b</sub>, followed by a measure in 4/4, key C, then a measure in 4/4, key D, and a measure in 4/4, key F. Staff 14 (Bass) starts with a measure in 2/4, key F.

# Marche

B. Scherrer

The sheet music consists of two staves. The top staff begins with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, accompanied by a harmonic line below it. Measure numbers 1 through 15 are present above the staff. The bottom staff begins at measure 17 with a key signature of one flat (Bflat). Measures 17 through 22 show a continuation of the melodic line. Measures 23 through 52 show a transition to a new section, indicated by a large bracket labeled 'B' and a key signature of one flat (Gflat). Measures 53 through 60 continue this section. Measures 61 through 68 show another transition, indicated by a large bracket labeled 'G' and a key signature of one sharp (Gsharp). Measures 69 through 76 conclude the piece.

**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

A musical score for 'Mineur/Majeur' by B. Scherrer. The score consists of six staves of music, each starting with a treble clef and a key signature of one flat (F#). The time signature is 4/4 throughout.

The chords and measures are as follows:

- Measure 1: Cm<sup>7</sup>, Bm<sup>7</sup>, B<sub>b</sub><sup>6 sus4</sup>, AØ
- Measure 5: Ab△, F#<sup>o7</sup>, G+, G<sup>7</sup>
- Measure 9: Ab△, C△<sup>9</sup>, Ab△, C
- Measure 13: Db△, D<sup>o7</sup>, G<sup>7</sup>
- Measure 17: C△<sup>9</sup>, G<sup>7/B</sup>, B<sub>b</sub><sup>sus2</sup>
- Measure 20: F/A, Ab<sup>6 sus4</sup>, Ab+, G<sup>6</sup>, G<sup>7</sup>, C

Measure numbers are indicated at the beginning of each staff: 1, 5, 9, 13, 17, and 20.

# Nouveau Morceau

B. Scherrer

A musical score for a single melodic line, likely a soprano or alto part. The music is in common time (indicated by '4'). The key signature changes throughout the piece, indicated by various sharps and flats. The score consists of eight staves of music, numbered 1 through 25. The first two staves begin with an A<sup>7</sup> chord. The third staff starts with an Am chord, followed by E/B, C, and D<sup>7</sup>. The fourth staff begins with Gm<sup>7</sup>, followed by D<sup>7</sup>, Gm<sup>7</sup>, and a section ending with a D<sup>7</sup> chord. The fifth staff begins with a Dm<sup>7</sup> chord, followed by Eb<sup>△</sup>, C#<sup>o7</sup>, and B<sub>b</sub><sup>△</sup>. The sixth staff begins with a Gm<sup>7</sup> chord, followed by an A<sup>7</sup> chord. The seventh staff begins with a Gm<sup>7</sup> chord, followed by Am<sup>7</sup>, Ab<sup>△</sup>, F<sup>△</sup>, E<sup>△</sup>, and Ab<sup>△</sup>. The eighth staff concludes the piece.

# Oblivion

A. Piazzola, arr. B. Scherrer

The sheet music consists of two staves, A1 and A2, in common time (indicated by '4'). The key signature is one flat (B-flat). The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and lyrics are written below the notes.

**Staff A1:**

- Measures 1-4: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>△</sup>
- Measures 5-8: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>6</sup>
- Measures 9-12: Cm<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>△</sup>, A<sup>ø</sup>, D<sup>7</sup>
- Measures 13-16: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>6</sup>
- Measures 17-20: D<sup>ø</sup>, G<sup>7</sup>, Cm<sup>7</sup>
- Measures 21-24: A<sup>ø</sup>, D<sup>7</sup>, Gm, Gm/F
- Measures 25-28: A<sup>7/E</sup>, D<sup>7</sup>, Gm
- Measure 29: B section begins with Cm<sup>7</sup>.

**Staff A2:**

- Measures 37-40: 1 A<sup>ø</sup>, D<sup>7</sup>, Gm, Gm<sup>△</sup>, G<sup>7</sup>
- Measures 45-48: 2 A<sup>7</sup>, D<sup>7</sup>, Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>△</sup>

Chords and lyrics are as follows:

- Measures 1-4: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>△</sup>
- Measures 5-8: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>6</sup>
- Measures 9-12: Cm<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>△</sup>, A<sup>ø</sup>, D<sup>7</sup>
- Measures 13-16: Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>6</sup>
- Measures 17-20: D<sup>ø</sup>, G<sup>7</sup>, Cm<sup>7</sup>
- Measures 21-24: A<sup>ø</sup>, D<sup>7</sup>, Gm, Gm/F
- Measures 25-28: A<sup>7/E</sup>, D<sup>7</sup>, Gm
- Measures 29-32: B section begins with Cm<sup>7</sup>. Chords: Cm<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>△</sup>
- Measures 37-40: 1 A<sup>ø</sup>, D<sup>7</sup>, Gm, Gm<sup>△</sup>, G<sup>7</sup>
- Measures 45-48: 2 A<sup>7</sup>, D<sup>7</sup>, Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, Gm<sup>△</sup>

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

Trad. stade de foot manif / Arr. B Scherrer

Musical score for the song "On est là". The score consists of four staves of music in common time (indicated by a '4'). The first staff starts with a 'N.C.' (No Chord) followed by a 'C<sup>Δ</sup>' chord. The lyrics "On est là," are written below the notes. The second staff begins with a 'Dm<sup>7</sup>' chord, followed by an 'Em<sup>7</sup>', 'E⁰', and 'A<sup>7</sup>' chord progression. The lyrics "on est là," and "même si" are written below the notes. The third staff starts with a 'Dm<sup>7</sup>' chord, followed by an 'A<sup>7</sup>', 'Dm<sup>7</sup>', and 'G<sup>7</sup>' chord progression. The lyrics "Ma - cron ne veut pas, nous on est là," and "pour l'hon -" are written below the notes. The fourth staff starts with an 'F<sup>Δ</sup>' chord, followed by an 'Fm<sup>7/A♭</sup>', 'C/G', and 'F♯⁰' chord progression. The lyrics "neur des travail - leurs et pour un monde meil - leur, même si" are written below the notes. The fifth staff starts with an 'F<sup>Δ</sup>' chord, followed by an 'Em<sup>7</sup>', 'Dm<sup>7</sup>', and 'D♭⁷' chord progression. The lyrics "Ma - cron n'veut pas, nous on est là" are written below the notes. Measure numbers 1, 5, 9, and 13 are indicated at the beginning of each staff respectively.

# Ou-dé-a, Casse-toi-d'là !

B. Scherrer

**Basse sur A**

The musical score consists of two staves of music for bassoon. The top staff is in bass clef and 3/4 time, starting with Am<sup>7</sup>, followed by F<sup>△</sup>, Dm<sup>7</sup>, Am<sup>7</sup>, F<sup>△</sup>, and Dm<sup>7</sup>. The bottom staff continues with A<sup>△</sup>, Bm<sup>7/A</sup>, C#m<sup>7/A</sup>, D<sup>△/A</sup>, E<sup>sus4</sup>, and E<sup>7</sup>. Measure 9 starts with a bassoon line. Measures 10-12 show a transition with F<sup>△</sup>, Dm<sup>7</sup>, and a return to the bassoon line. Measures 13-16 show a continuation of the bassoon line with E<sup>sus4</sup>, E<sup>7</sup>, and a 2-measure rest. Measures 17-20 show a transition with F#<sup>7</sup>, Bm<sup>7</sup>, E<sup>sus4</sup>, E<sup>7</sup>, and A<sup>△</sup>. Measures 21-24 show a continuation of the bassoon line with F#<sup>7</sup>, E<sup>sus4</sup>, E<sup>7</sup>, and A<sup>△</sup>. Measures 25-28 show a transition with C#<sup>7</sup>, F#m<sup>7</sup>, and B<sup>7</sup>. Measures 29-32 show a continuation of the bassoon line with E<sup>sus4</sup>, E<sup>7</sup>, and a final section.

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/A</sup> C#m<sup>7/A</sup> D<sup>△/A</sup> E<sup>sus4</sup> E<sup>7</sup>

A **A** Am<sup>7</sup> F<sup>△</sup> Dm<sup>7</sup>

5 Am<sup>7</sup> F<sup>△</sup> Dm<sup>7</sup>

9 A<sup>△</sup> Bm<sup>7/A</sup> C#m<sup>7/A</sup> D<sup>△/A</sup>

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

The sheet music consists of ten staves of musical notation for a single instrument. The key signature is three flats. The time signature starts at 4/4 and changes to 7/8 at measure 25. Measures 1-24 are in 4/4, and measures 25-48 are in 7/8. The music features various chords and rhythmic patterns. Chords labeled include C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub>, B<sup>○7</sup>, C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, D<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>6</sup>, B<sup>○7</sup>, Cm<sup>7</sup>, D<sub>b</sub><sup>△</sup>, A<sup>○</sup>, B<sub>b</sub><sup>6</sup>, G<sup>7</sup> b<sup>9</sup>, C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, D<sub>b</sub><sup>△</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub>, B<sup>○7</sup>, C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, D<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>6</sup>, B<sup>○7</sup>, A<sub>b</sub><sup>△</sup>, A<sup>○</sup>, B<sub>b</sub><sup>6</sup>, B<sup>○7</sup>, Cm<sup>7</sup>, D<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>6</sup>, G<sup>7</sup> b<sup>9</sup>.

**3/4**

A musical score for a bass guitar part in 3/4 time. The score consists of six staves of music, each starting with a treble clef and four vertical stems. The key signature is one flat (B-flat). Chords and rests are indicated above the notes. Measure numbers 49, 53, 57, 61, 65, and 69 are marked on the left side of each staff.

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>, Fm<sup>7</sup>  
57: Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub>, B<sup>○7</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>○</sup>, B<sub>b</sub><sup>6</sup>, B<sup>○7</sup>  
69: Cm<sup>7</sup>, D<sub>b</sub><sup>△</sup>, A<sub>b</sub><sup>△</sup>, 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>

# 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 common time (4/4), 9/8, and 6/8.

The score includes the following chords:

- Measure 1: Eb△
- Measure 2: Fm<sup>7</sup>
- Measure 3: Gm<sup>7</sup>
- Measure 4: Fm<sup>7</sup>
- Measure 5: Eb△
- Measure 6: Fm<sup>7</sup>
- Measure 7: Gm<sup>7</sup>
- Measure 8: Fm<sup>7</sup>
- Measure 9: C<sup>9/E</sup>
- Measure 10: Fm<sup>7</sup>
- Measure 11: Gm<sup>7</sup>
- Measure 12: Ab△
- Measure 13: Bb<sup>7</sup>

The score is divided into measures numbered 1 through 13. Measure 1 starts with a single note followed by a sixteenth-note pattern. Measures 2-3 show eighth-note patterns. Measures 4-5 return to the initial pattern. Measures 6-7 introduce a new chord. Measures 8-9 continue the pattern. Measures 10-11 introduce another new chord. Measures 12-13 conclude the section.

# Pour Manu

B. Scherrer

The sheet music consists of 12 staves of musical notation for a single instrument, likely a guitar or ukulele. The music is in common time (indicated by '3') throughout. The key signature changes frequently, indicated by various sharps and flats. Chords are labeled above the staff at the beginning of each measure. The lyrics are written below the chords. Measure numbers are provided on the left side of the staves.

Chords and lyrics:

- Measure 1: C△, Em<sup>7</sup>, F△
- Measure 5: C△, Em<sup>7</sup>, F△
- Measure 9: Am<sup>7</sup>, C, D<sup>7</sup>, D<sup>7</sup>
- Measure 13: Am<sup>7</sup>, B°, C, D<sup>7</sup>
- Measure 17: D△, F#m<sup>7</sup>, G△
- Measure 21: D△, F#m<sup>7</sup>, G△
- Measure 25: Bm<sup>7</sup>, D, E<sup>7</sup>, E<sup>7</sup>
- Measure 29: Bm<sup>7</sup>, C#°, D, E<sup>7</sup>
- Measure 33: C△, Em<sup>7</sup>, F△
- Measure 37: C△, Em<sup>7</sup>, F△
- Measure 41: Am<sup>7</sup>, C, D<sup>7</sup>, D<sup>7</sup>
- Measure 45: Am<sup>7</sup>, B°, C, D<sup>7</sup>
- Measure 49: E, Bm<sup>7</sup>

Measure numbers: 1, 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45, 49.

53 E

57 E. B A

61 E

A musical score for a single melodic line, likely for a woodwind instrument. The score consists of three staves. Staff 1 (measures 53-54) starts with a sustained note E, followed by a sixteenth-note pattern (B, C, D, E), a sustained note F, and a sustained note G. Measure 55 begins with a sustained note A, followed by a sixteenth-note pattern (B, C, D, E), a sustained note F, and a sustained note G. Staff 2 (measures 56-57) starts with a sustained note E, followed by a sixteenth-note pattern (B, C, D, E), a sustained note F, and a sustained note G. Measures 58-59 show a sustained note A, followed by a sixteenth-note pattern (B, C, D, E), a sustained note F, and a sustained note G. Staff 3 (measures 60-61) starts with a sustained note E, followed by a sixteenth-note pattern (B, C, D, E), a sustained note F, and a sustained note G.

# Prog-to-log 2000

B. Scherrer

The sheet music consists of six staves of musical notation, each with a different time signature and key signature. The first staff starts in Cm (Common Time) and transitions to B<sub>b</sub>/C (B-flat/C). The second staff begins with a blank line. The third staff starts in A<sub>b</sub>/C (A-flat/C) and includes a measure in 12/8. The fourth staff begins with a blank line. The fifth staff starts in E<sub>b</sub> (E-flat) and includes a measure in 12/8. The sixth staff begins with a blank line. The seventh staff starts in A<sub>b</sub>/E<sub>b</sub> (A-flat/E-flat) and includes a measure in 12/8. The eighth staff begins with a blank line. The ninth staff starts in Cm (Common Time) and includes a measure in B<sub>b</sub>/C (B-flat/C).

1 Cm B<sub>b</sub>/C

2 - - - -

3 A<sub>b</sub>/C Cm B<sub>b</sub>/C A<sub>b</sub>/C Gm/C

4 - - - -

5 E<sub>b</sub> D<sub>b</sub>/E<sub>b</sub>

6 - - - -

7 A<sub>b</sub>/E<sub>b</sub> E<sub>b</sub> D<sub>b</sub>/E<sub>b</sub> A<sub>b</sub>/E<sub>b</sub> B<sub>b</sub>/E<sub>b</sub>

8 - - - -

9 Cm B<sub>b</sub>/C

10 - - - -

11 A♭/C Gm/C

11 A♭/C Gm/C

# Provisoire

B. Scherrer

The sheet music consists of two staves. The top staff uses a treble clef and 3/4 time signature, starting with section A in Dm⁹. The bottom staff uses a treble clef and 7/8 time signature, starting with section B in B♭△. The music includes various chords such as Em⁹, Dm⁹, E♭△, and A♭△, along with dynamic markings like crescendos and decrescendos. The piece concludes with section C in D△, Em⁹, G△, and B♭△, followed by a final section in Bm⁹, D⁷/C, E⁷, and G△.

1 A Dm<sup>9</sup> Em<sup>9</sup>

5 Dm<sup>9</sup> Em<sup>9</sup>

9 B B♭△ Dm<sup>9</sup>

13 B♭△ E♭△

17 A Dm<sup>9</sup> Em<sup>9</sup>

21 Dm<sup>9</sup> Em<sup>9</sup>

25 B B♭△ Dm<sup>9</sup>

29 B♭△ E♭△

33 B' A♭△ A<sup>o</sup>

37 A<sup>7</sup>♯<sup>5</sup>

41

44 C D△ Em<sup>9</sup> G△ B♭△

52 Bm<sup>9</sup> D⁷/C E⁷ G△

# Quettehou Montchaton ? Saint-Vaast ?

B. Scherrer

## Thème

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, primarily in the B-flat harmonic minor scale (Cm⁹). The bottom staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It also features a melodic line with eighth and sixteenth notes, primarily in the B-flat harmonic minor scale (G♭△). Both staves include measure numbers (5, 10, 14, 19, 23, 27, 31) and key changes indicated by triangle symbols above the staff. Measure 19 introduces a section labeled "Solos" in a box, which continues through measures 23 and 27. Measure 31 concludes the piece.

# Rencontre du 3ème type (pour Bertrand)

B. Scherrer

The musical score is divided into sections A, B, and A' by brackets and labels. Section A starts at measure 1 with a key signature of one flat (F<sup>△</sup>). It includes chords Gm<sup>7</sup>, Am<sup>7</sup>, and Bb<sup>△</sup>. Measures 5 to 9 show a transition through G<sup>7</sup>/B, C<sup>7</sup>, C<sup>♯</sup>o<sup>7</sup>, and Dm<sup>7</sup>. Section B begins at measure 13 with a key signature of two flats (Cm<sup>7</sup>). It includes chords G/B, Bb<sup>7</sup>m<sup>7</sup>, and F/A. Measures 17 to 21 show a transition through A<sup>♭</sup>6, Cm/G, F<sup>♯</sup>o<sup>7</sup>, and G<sup>7</sup>. Section A' begins at measure 25 with a key signature of one flat (F<sup>△</sup>). It includes chords Gm<sup>7</sup>, Am<sup>7</sup>, and Bb<sup>△</sup>. Measures 29 to 33 show a transition through G<sup>7</sup>/B, C<sup>7</sup>, C<sup>♯</sup>o<sup>7</sup>, and Dm<sup>7</sup>.

Key signatures and chords:

- Measure 1: F<sup>△</sup>
- Measure 5: G<sup>7</sup>/B
- Measure 9: C<sup>7</sup>
- Measure 13: Cm<sup>7</sup>
- Measure 17: A<sup>♭</sup>6
- Measure 21: Cm/G
- Measure 25: F<sup>△</sup>
- Measure 29: G<sup>7</sup>/B
- Measure 33: E<sup>♭</sup>6
- Chords: Gm<sup>7</sup>, Am<sup>7</sup>, Bb<sup>△</sup>, Dm<sup>7</sup>, C<sup>7</sup>, C<sup>♯</sup>o<sup>7</sup>, Bb<sup>7</sup>m<sup>7</sup>, F/A, Bb<sup>7</sup>, G<sup>7</sup>, D<sup>∅</sup>, D<sup>7</sup>, C<sup>7</sup>, C<sup>sus4</sup>

# Rendez-vous à la Cascade de la Pisse

B. Scherrer

The music score for "Rendez-vous à la Cascade de la Pisse" features ten staves of musical notation. The key signature is mostly E-flat major (F# minor) with one staff in A-flat major. The time signature is 3/4 throughout. The vocal line includes lyrics in French and English. The score includes various dynamics, articulations, and performance instructions like 'r3' and 'l3'. The vocal line starts with a melodic line, followed by a section with lyrics, and then continues with more melodic lines and lyrics. The score is well-structured with clear markings for each section.

1. **A**: E<sub>b</sub>△, 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>△, 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>

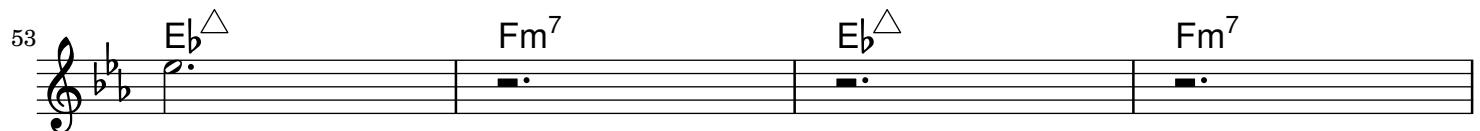
37: B: A<sub>b</sub>△, Gm<sup>7</sup>

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

45: A<sub>b</sub>△, 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 $\triangle$  Em $^7/A$  2 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 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, treble clef.

Chords indicated:

- M1: G<sup>7</sup>
- M2: Eb<sup>△</sup>
- M3: G<sup>7</sup> (with a 3 measure repeat sign)
- M4: G<sup>7</sup>
- M5: Eb<sup>△</sup>
- M6: A♭<sup>△</sup>
- M7: Am<sup>7</sup>
- M8: B♭<sup>6</sup>
- M9: B♭<sup>6</sup>
- M10: E♭<sup>△</sup>
- M11: Em<sup>7</sup>
- M12: F<sup>6</sup>
- M13: F<sup>6</sup>
- M14: G<sup>7</sup>
- M15: Eb<sup>△</sup>
- M16: G<sup>7</sup>
- M17: Eb<sup>△</sup>
- M18: G<sup>7</sup>
- M19: Eb<sup>△</sup>
- M20: G<sup>7</sup>
- M21: Eb<sup>△</sup>
- M22: G<sup>7</sup>
- M23: Eb<sup>△</sup>
- M24: G<sup>7</sup>
- M25: Eb<sup>△</sup>
- M26: G<sup>7</sup>
- M27: Eb<sup>△</sup>
- M28: G<sup>7</sup>
- M29: Eb<sup>△</sup>
- M30: G<sup>7</sup>

# Saint Thomas 5/8

Sonny Rollins, Arr. BS

Musical score for "Saint Thomas 5/8" by Sonny Rollins, Arr. BS. The score consists of four staves of music, each with a treble clef and a bass clef. The time signature is 5/8 throughout.

The score includes the following chords:

- Measure 1: C<sup>6</sup>
- Measure 2: C<sup>6</sup>
- Measure 3: C<sup>6</sup>
- Measure 4: C<sup>6</sup>
- Measure 5: C<sup>6</sup>
- Measure 6: C<sup>6</sup>
- Measure 7: C<sup>6</sup>
- Measure 8: C<sup>6</sup>
- Measure 9: C<sup>6</sup>
- Measure 10: Em<sup>7</sup>
- Measure 11: A<sup>7</sup>
- Measure 12: Dm<sup>7</sup>
- Measure 13: G<sup>7</sup>
- Measure 14: C<sup>6</sup>
- Measure 15: C<sup>7/E</sup>
- Measure 16: F<sup>6</sup>
- Measure 17: F#<sup>10</sup>
- Measure 18: G<sup>7</sup>

Rests are indicated by vertical dashes in the first four measures of each staff. Measures 9 through 18 feature more complex harmonic progressions with multiple chords per measure.

# Samba Calor-é-a

B. Scherrer

The musical score consists of two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time (indicated by '4'). Chords are labeled above the staff, and bass lines are indicated by dots below the staff.

**Top Staff (Treble Clef):**

- Measures 1-2: Cm<sup>7</sup>, F<sup>7</sup>
- Measures 3-4: Cm<sup>7</sup>, F<sup>7</sup>
- Measures 5-6: Em<sup>7</sup>, A<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>
- Measures 7-8: Em<sup>7</sup>, A<sup>7</sup>, Ab<sup>△</sup>
- Measures 9-10: C<sup>△</sup>, F<sup>△</sup>, C<sup>△</sup>, F<sup>△</sup>
- Measures 11-12: C<sup>△</sup>, F<sup>△</sup>, 1 Ab<sup>△</sup> 9, 2 Ab<sup>△</sup> 9
- Measures 13-14: B<sub>b</sub>/C, Ab/C

**Bottom Staff (Bass Clef):**

- Measures 1-2: Dotted half note, Dotted half note
- Measures 3-4: Dotted half note, Dotted half note
- Measures 5-6: Dotted half note, Dotted half note
- Measures 7-8: Dotted half note, Dotted half note
- Measures 9-10: Dotted half note, Dotted half note
- Measures 11-12: Dotted half note, Dotted half note
- Measures 13-14: Dotted half note, Dotted half note

# Samba Lek'

B. Scherrer

The sheet music consists of ten staves of musical notation for a single instrument, likely a guitar or ukulele. The music is in common time (indicated by '4'). The first staff begins with a Gm<sup>7</sup> chord, followed by a Am<sup>7</sup> chord. The second staff begins with a Gm<sup>7</sup> chord, followed by an Am<sup>7</sup> chord. The third staff begins with an A♭△ chord, followed by a G♭△ chord. The fourth staff begins with an F△⁹ chord, followed by an F△⁹ chord. The fifth staff is labeled 'B' and begins with an Em<sup>7</sup> chord, followed by a Dm<sup>7</sup> chord. The sixth staff begins with an Em<sup>7</sup> chord, followed by a Dm<sup>7</sup> chord. The seventh staff begins with an E♭△ chord, followed by a D♭△ chord. The eighth staff begins with an A♭△⁹ chord, followed by an A♭△⁹ chord.

1 Gm<sup>7</sup> Am<sup>7</sup>  
5 Gm<sup>7</sup> Am<sup>7</sup>  
9 A♭△ G♭△  
13 F△⁹ F△⁹  
17 B Em<sup>7</sup> Dm<sup>7</sup>  
21 Em<sup>7</sup> Dm<sup>7</sup>  
25 E♭△ D♭△  
29 A♭△⁹ A♭△⁹

# Samba ni chaussettes

B. Scherrer

The musical score for "Samba ni chaussettes" by B. Scherrer is presented in eight staves. The first staff (measures 1-4) starts with a section labeled [A] featuring notes G, F<sup>△</sup>, G, and F<sup>△</sup>. The second staff (measures 5-8) continues with G, F<sup>△</sup>, G, and F<sup>△</sup>. The third staff (measures 9-12) features E<sub>b</sub>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub>, and D<sub>b</sub><sup>△</sup>. The fourth staff (measures 13-16) shows B, A<sup>△</sup>, B, and A<sup>△</sup>. The fifth staff (measures 17-20) includes G, F<sup>△</sup>, G, and F<sup>△</sup>. The sixth staff (measures 21-24) begins with [B] E<sub>b</sub><sup>△</sup>, followed by B<sub>b</sub>m, A<sub>b</sub><sup>△9</sup> (with a three-note bracket), A<sub>b</sub> (with a three-note bracket), A<sub>b</sub>m<sup>△</sup>, and A<sub>b</sub>m<sup>7</sup>. The seventh staff (measures 25-28) contains Gm<sup>7</sup>, Gm<sup>6</sup>, C<sup>0</sup>, C<sup>07</sup>, Fm<sup>7</sup>, and B<sub>b</sub>+. The eighth staff (measures 29-32) concludes with E<sub>b</sub><sup>△</sup>, B<sub>b</sub>m, A<sub>b</sub><sup>△9</sup> (with a three-note bracket), A<sub>b</sub> (with a three-note bracket), A<sub>b</sub>m<sup>△</sup>, and A<sub>b</sub>m<sup>7</sup>. The score ends with a final chordal section on measures 33-36.

# Samedi matin

B. Scherrer

The musical score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of one flat, and a common time signature. The bottom staff is for the bass, showing a bass clef and a common time signature. The score includes various chords and solos labeled A, B, and C.

**Piano Part (Top Staff):**

- Measures 1-4: Chords Fm<sup>7</sup>, G<sub>b</sub><sup>△</sup>, Fm<sup>7</sup>, G<sub>b</sub><sup>△</sup>.
- Measures 5-8: Chords Fm<sup>7</sup>, G<sub>b</sub><sup>△</sup>, Fm<sup>7</sup>, G<sub>b</sub><sup>△</sup>.
- Measures 9-12: Chord Fm<sup>7</sup> (bass line), G<sub>b</sub><sup>△</sup> (treble line).
- Measures 13-16: Chords Fm<sup>7</sup>, G<sub>b</sub><sup>△</sup>.
- Measures 17-20: Chords 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.
- Measure 21: 8th-note pattern in 8/8 time.

**Bass Part (Bottom Staff):**

- Measures 1-4: Chords Fm<sup>7</sup>, G<sub>b</sub><sup>△</sup>, Fm<sup>7</sup>, G<sub>b</sub><sup>△</sup>.
- Measures 5-8: Chords Fm<sup>7</sup>, G<sub>b</sub><sup>△</sup>, Fm<sup>7</sup>, G<sub>b</sub><sup>△</sup>.
- Measures 9-12: Chord Fm<sup>7</sup> (bass line), G<sub>b</sub><sup>△</sup> (treble line).
- Measures 13-16: Chords Fm<sup>7</sup>, G<sub>b</sub><sup>△</sup>.
- Measures 17-20: Chords 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.
- Measures 21-24: Chords Fm<sup>7</sup>, G<sub>b</sub><sup>△</sup>, Fm<sup>7</sup>, G<sub>b</sub><sup>△</sup>.
- Measures 25-28: Chords Gm<sup>7</sup>, A<sub>b</sub><sup>△</sup>, Am<sup>7</sup>, B<sub>b</sub><sup>△</sup>.
- Measures 29-36: Chords E<sub>b</sub><sup>△</sup>, Em<sup>7</sup>, F<sup>△</sup>, F<sub>#</sub><sup>107</sup>.

**Solo Sections:**

- A:** Measures 1-20.
- B (Solo 1):** Measures 21-24.
- C (Solo 2):** Measures 25-28.

# Satirikiki

B. Scherrer

Musical score for "Satirikiki" by B. Scherrer. The score consists of two staves of music, each with four measures. The top staff begins with a measure of Gm<sup>9</sup> (indicated by a box labeled "A"), followed by Fm<sup>9</sup>, Gm<sup>9</sup>, and Fm<sup>9</sup>. The bottom staff begins with a measure of Gm<sup>9</sup>, followed by Fm<sup>9</sup>, Gm<sup>9</sup>, and Fm<sup>9</sup>. The music continues with sections labeled "B" and "A'" (measures 13-17), "Gm" (measure 17), "Gm/Gb" (measure 17), "Gm/F" (measure 17), "E $\flat$ <sup>△</sup>" (measure 17), "Gm<sup>9</sup>" (measure 21), "Fm<sup>9</sup>" (measure 21), "Gm<sup>9</sup>" (measure 21), and "Fm<sup>9</sup>" (measure 21). The score concludes with sections labeled "C" (measures 33-37) and "B" (measures 33-37). Performance markings include dynamic markings (mf, f) and a tempo marking (mf) in measure 17. The score is in common time throughout.

# Sur un air de jazz

B. Scherrer

Musical score for "Sur un air de jazz" by B. Scherrer. The score consists of four staves of music in 9/8 time.

Chords and measures:

- Measures 1-4: Gm<sup>9</sup>, Eb<sup>△</sup>, Ab<sup>7</sup>, Cm<sup>9</sup>
- Measures 5-8: Gm<sup>9</sup>, Eb<sup>△</sup>, Ab<sup>7</sup>, Eb<sup>△</sup>
- Measures 9-12: G<sup>7</sup>, Ab<sup>△</sup>, A<sup>7</sup>, D<sup>7</sup> #5
- Measures 13-16: Eb<sup>△</sup>, Ab<sup>△</sup>, Dm<sup>7</sup>, Eb<sup>△</sup>

Measure numbers are indicated at the beginning of each staff: 1, 5, 9, and 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 divided into sections A, B, and C.

**Section A:** Starts at measure 1 with a Cm<sup>9</sup> chord. The melody consists of eighth-note patterns. Measures 9 and 17 continue the pattern. Measure 17 includes chords A♭△, B♭7, E♭, B♭/D, Cm, and B♭.

**Section B:** Starts at measure 33 with a Cm<sup>9</sup> chord. The melody features eighth-note pairs. Measures 33 through 57 show a repeating pattern of chords: Cm<sup>9</sup>, A♭△, Fm<sup>7</sup>, B♭, B°; Cm, B♭/D, E♭, A♭△; and Cm, B♭/D, E♭, A♭△.

**Section C:** Starts at measure 65 with a Fm<sup>7</sup> chord. The melody consists of eighth-note patterns. Measures 73 and 74 continue the pattern. The chords shown are B♭m<sup>7</sup>, E♭<sup>7</sup>, and A♭△.

# 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> Ebm<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>

2

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

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

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

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

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

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

# Without mi

B. Scherrer

1 Cm<sup>7</sup>

5 Fm<sup>7</sup>

9 E<sup>7</sup>

13 D<sup>7</sup>

17 Cm<sup>7</sup>

21 Fm<sup>7</sup>

F<sup>7</sup>

G<sup>7</sup>

A<sup>7</sup>

G<sup>7</sup>

Cm<sup>9</sup>

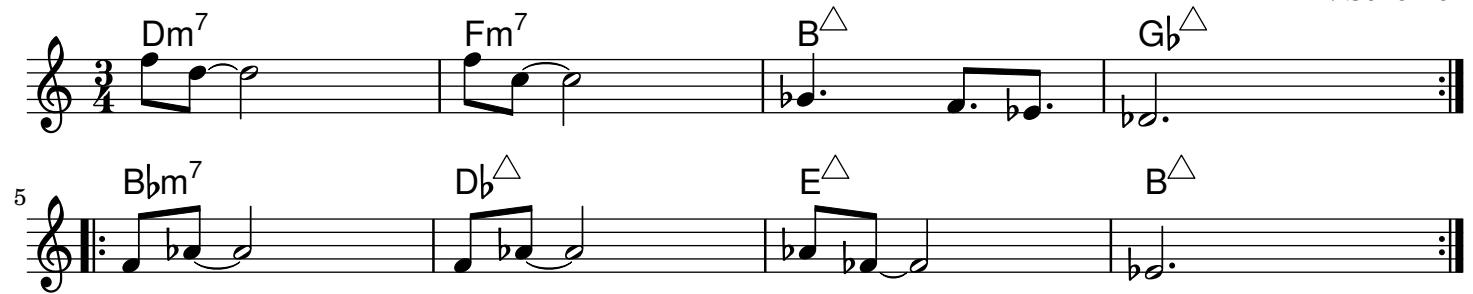
# Wuhan connect

B. Scherrer

A musical score consisting of five staves of music. The music is in 3/4 time and uses a treble clef. The chords are indicated above each staff. The first staff starts with C<sup>9</sup>, followed by C<sup>#5 9</sup>, C<sup>6 9</sup>, and C<sup>#5 9</sup>. The second staff starts with C<sup>9</sup>, followed by C<sup>#5 9</sup>, C<sup>6 9</sup>, and C<sup>#5 9</sup>. The third staff starts with E<sup>9</sup>, followed by E<sup>#5 9</sup>, E<sup>6 9</sup>, and E<sup>#5 9</sup>. The fourth staff starts with E<sup>9</sup>, followed by E<sup>#5 9</sup>, E<sup>6 9</sup>, and E<sup>#5 9</sup>. The fifth staff starts with A<sub>b</sub><sup>9</sup>, followed by A<sub>b</sub><sup>#5 9</sup>, A<sub>b</sub><sup>6 9</sup>, and A<sub>b</sub><sup>#5 9</sup>. The score includes several rests and eighth-note patterns.

# Zarbi

B. Scherrer



A musical score for 'Zarbi' in 3/4 time. The score consists of two staves. The top staff uses a treble clef and starts with a Dm<sup>7</sup> chord. The bottom staff uses a treble clef and starts with a B<sub>b</sub>m<sup>7</sup> chord. Both staves feature eighth-note patterns with various rests and dynamic markings like accents and slurs. The chords listed above the staves are Dm<sup>7</sup>, Fm<sup>7</sup>, B<sup>△</sup>, G<sub>b</sub><sup>△</sup>, B<sub>b</sub>m<sup>7</sup>, D<sub>b</sub><sup>△</sup>, E<sup>△</sup>, and B<sup>△</sup>.