

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 at the beginning, Db△ at measure 5, Cm⁹ at measure 9, Fm⁷ at measure 9, F♯△ at measure 9, G⁷♭⁹ at measure 9, Ab△ at measure 13, Eb△ at measure 13, Db△ at measure 13, and Cm⁹ at measure 13. Measures 14 and 15 are indicated by a repeat sign and a double bar line.

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

Blues

B. Scherrer

A musical score for 'Blues' by B. Scherrer. The score consists of three staves, each 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 chords (C7, F7, G7) and rests, with some notes tied across measures. The score is written in treble clef.

Boléro malgré lui

B. Scherrer

Sheet music for 'Boléro malgré lui' in 3/4 time, treble clef. The music consists of eight staves of music, numbered 1 to 31. The chords and markings are as follows:

- 1-4: C^{sus2}, C^{sus2}, C^{sus2}, G⁷ b9
- 5-8: C^{sus2}, C^{sus2}, C^{sus2}, C^{sus2}
- 9-12: C^{sus2}, C^{sus2}, C^{sus2}, G⁷ b9
- 13-16: Am⁷, E^{7/A}, C^{sus2/G}, D^{7/F}#
- 17-20: C^{sus2}, C^{sus2}, C^{sus2}, C^{sus2}
- 21-24: Am⁷, E^{7/A}, C^{sus2/G}, D^{7/F}#
- 25-28: F[△], C[△], F[△]
- 29-31: C[△], E^b⁶, E⁰, Gm^{7/F}, F[△]

Measure numbers are indicated on the left side of the staves. The music features various markings, including fermatas, grace notes, and dynamic changes. The style is characteristic of the Boléro by Maurice Ravel.

Bolerototo

B. Scherrer

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

- Measure 1: C⁷
- Measure 2: B_b[△]
- Measure 3: C⁷
- Measure 4: F[△]
- Measure 5: C⁷
- Measure 6: 1. C⁷
- Measure 7: 2. E_b[△]
- Measure 8: E_b⁷
- Measure 9: A_b[△]
- Measure 10: G_b[△]
- Measure 11: D_b[△]
- Measure 12: G[△]
- Measure 13: G⁷
- Measure 14: G_b[△]
- Measure 15: A[△]
- Measure 16: G[△]
- Measure 17: G⁷
- Measure 18: G_b[△]
- Measure 19: A[△]
- Measure 20: G[△]
- Measure 21: G⁷
- Measure 22: G_b[△]
- Measure 23: A[△]
- Measure 24: G[△]
- Measure 25: G⁷
- Measure 26: G_b[△]
- Measure 27: A[△]
- Measure 28: G[△]
- Measure 29: G⁷
- Measure 30: G_b[△]
- Measure 31: A[△]
- Measure 32: G[△]
- Measure 33: G⁷
- Measure 34: G_b[△]
- Measure 35: A[△]
- Measure 36: G[△]
- Measure 37: G⁷

Bras cassé

B. Scherrer

4/4 time signature throughout.

Chords and markings:

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

Performance instructions:

- Measure 6: 3 (likely a performance instruction)
- Measure 8: 1 (likely a performance instruction)
- Measure 9: 2 (likely a performance instruction)
- Measure 16: 3 (likely a performance instruction)

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

B. Scherrer

A E \flat \triangle D \flat \triangle

5 E \flat \triangle D \flat \triangle

9 Fm 7 Ab \triangle

13 Fm 7 Ab \triangle

17 **B** E \emptyset Fm 7

21 G \flat \triangle G \flat \triangle

Chanson froide réchauffée (d'après Cold Song)

H. Purcell (arr. BS)

Intro

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

Intro: Cm, Fm/C, B_b/D, E_b, C⁷ \sharp 5, F/A, G⁷/B, Cm

Section A:

- Measure 9: G^{sus4}, E_b/G, D/F \sharp , D_b/F, G⁷/F, C/E, D⁹/F, G⁷
- Measure 17: Cm, A_b/C, D⁹/C, G⁷/B
- Measure 21: What power are you who from be - Cm, C⁷/B_b, Fm/A_b, A⁹/7, G, F \sharp ⁹/G
- Measure 27: low has made me rise un - wil-ling-ly and slow from beds of e - ver - las - ting snow? Cm, C+

Section B:

- Measure 33: D⁹, C⁷, F⁷, B⁹/7
- Measure 37: see how stiff I am sti - ff and won - drous old far, fa - r un - fit to bear the bit - ter cold?
- Measure 43: C⁷, D_b \triangle , C⁷, B⁹/7, C, C⁷ \sharp 5

Section C:

- Measure 47: F, B_b/D, E_b, C⁹
- Measure 53: I can scar - cely move or draw my breath Let me free - eeze a - gain
- Measure 59: B⁹/7, Cm/A, G⁷, Cm

Section D:

- Measure 53: E⁹, F⁹, G⁷/F, C⁷/E Cm/E_b, B_b/D, A_b/C
- Measure 59: me free - eeze a - gain let me free - eeze a - gain
- Measure 59: to death let me free - eeze a - gain to death Cm

Chasse à l'homme

B. Scherrer

A



Dm⁷ Em^{7/D} F^{Δ/D} G^{7/D}

Dm⁷ E+/D F^{Δ/D} A_b^Δ^{#5}/D

B (Swing)



Gm⁷ C⁷ F^Δ

Fm⁷ B_b⁷ E_b^Δ

E_bm⁷ A_b⁷ Em⁷ A⁷

E_bm⁷ A_b⁷ 1. D_b^Δ D⁷^{#5} 2. D_b^Δ A⁷^{#5}

Basse



Dm⁷ Em^{7/D} F^{Δ/D} G^{7/D}

Dm⁷ E+/D F^{Δ/D} A_b^Δ^{#5/D}

Cinq à sept

B. Scherrer

A

1 Cm⁷ B_b⁷/D E_b[△] Fm⁷ Cm⁷ B_b⁷/D E_b[△] Fm⁷

5 Cm⁷ B_b⁷/D E_b[△] E^ø Fm⁷ Gm⁷ A_b[△] B_b⁷

9 Fm⁷ Gm⁷ A_b[△] B_b⁷ Fm⁷ Gm⁷ A_b[△] B_b⁷

13 Fm⁷ Gm⁷ A_b[△] B^{ø7} Cm⁷ B_b⁷/D E_b[△] Fm⁷

B

17 E_bm⁷ Fm⁷ G_b[△] A_b⁷ E_bm⁷ Fm⁷ G_b[△] A_b⁷

21 E_bm⁷ Fm⁷ G_b[△] G^ø A_bm⁷ B_bm⁷ C_b[△] D_b⁷

25 A_bm⁷ B_bm⁷ C_b[△] D_b⁷ A_bm⁷ B_bm⁷ C_b[△] D_b⁷

29 A_bm⁷ B_bm⁷ C_b[△] B^{ø7} Cm⁷ B_b⁷/D E_b[△] Fm⁷

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 9-10)
- Staff 4: Em⁹ (measures 11-14)
- Staff 5: Gm (measures 15-18)
- Staff 6: Am⁹ (measures 19-22)
- Staff 7: Em⁹ (measures 23-26)
- Staff 8: Gm (measures 27-30)
- Staff 9: F^{△ 9} (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. The notation is in standard musical staff format with a treble clef.

Coucher de soleil (derrière un volet bloqué)

B. Scherrer

A Dm⁷ *p* C[△]

5 Dm⁷ C[△]

9 E♭[△] B♭[△]

13 A♭[△] 9

B

17 E♭m⁷ D♭[△] *mf*

21 E♭m⁷ D♭[△]

25 E[△] B[△]

29 A[△]

A: II / I / II / I // IV / I // IV

B: II / I / II / I // IV / I // IV

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. The lyrics are indicated by triangle symbols above the notes. The chords are written above the staves. The music is in 9/8 time.

1. F△ Am⁷ C△

4. Em⁷ F△ Am⁷

7. C△ E⁷♯5 E⁷♯5

10. F△ Am⁷ D⁷♭9/F♯

13. F△ Em⁷ F△ D⁷♭9/F♯

17. G^{sus4} F△ D⁷ D⁷

Danse de (la fin de) l'abondance

B. Scherrer

A

1 E \flat \triangle D 7 D \flat \triangle C 7

5 E \flat \triangle D 7 D \flat \triangle C 7

9 E \flat \triangle D 7 D \flat \triangle C 7

13 E \flat \triangle D 7 D \flat \triangle C 7

B

17 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

Descente au Klezmeristan

B. Scherrer

Intro

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

- Measure 1:** Gm/D, D, Gm/D, D
- Measure 5:** D⁷ b9, Gm/D, D⁷
- Measure 9:** F#m/C# (repeated), C# (repeated), F#m/C# (repeated), C# (repeated)
- Measure 13:** C#⁷ b9, F#m/C# (repeated), C#⁷
- Measure 17:** Fm/C, C, Fm/C, C
- Measure 21:** C⁷ b9, Fm/C, C⁷

A

25 D⁷ E_b⁶ D⁷ E_b⁶ D⁷ E_b⁶ D⁷ E_b⁶

29 D⁷ E_b⁶ D⁷ E_b⁶ D⁷ E_b⁶ D⁷ E_b⁶

B

33 C_#⁷ D⁶ C_#⁷ D⁶ C_#⁷ D⁶ C_#⁷ D⁶

37 C_#⁷ D⁶ C_#⁷ D⁶ C_#⁷ D⁶ C_#⁷ D⁶

C

41 C⁷ D_b⁶ C⁷ D_b⁶ C⁷ D_b⁶ C⁷ D_b⁶

45 C⁷ D_b⁶ C⁷ D_b⁶ C⁷ D_b⁶ C⁷ D_b⁶

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 E^{m 9} D^{m 9}

13 E^{m 9} B^{b sus2}

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

21 A^{b 7 sus4} G^b F^{m 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}

Emotion du petit bonhomme

B. Scherrer

1 Am⁹ C[△] G[△] D⁹

5 Am⁹ C[△] G[△] D⁹

9 Dm⁹ B^ø Am⁹ A_bm^{#5}

13 D⁷ D⁷ ^{#5} F[♯] C⁷ ^{#5}

17 **B** F[△] G⁹ A_bm^{#5} Am⁹

21 B_b[△] E⁷ ^{#5}

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

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

Kronembourg-Virus Valse

B. Scherrer

5 **A** Em⁷ D C[△]

5 Em⁷ D C[△] Em

10 F[♯] G[△] Bm C[△]

14 1 2

18 **B** Gm F[♯]

22 Fm G⁷

26 Cm C[△]

30 G⁷

The musical score consists of two staves of music. The top staff begins with a key signature of one sharp (F#), a time signature of 2/4, and a treble clef. The first measure (measures 1-4) is labeled 'A' and contains chords Em⁷, D, C[△], and Em. The second staff begins with a key signature of one sharp (F#), a time signature of 2/4, and a treble clef. Measures 5-8 contain chords Em⁷, D, C[△], and Em. Measures 9-12 contain chords F[♯], G[△], Bm, and C[△]. Measures 13-16 are a repeat section with endings: ending 1 contains a rest, and ending 2 contains a measure of F, F, and a repeat sign. The third staff begins with a key signature of one flat (Bb), a time signature of 2/4, and a treble clef. Measures 17-20 contain chords Gm, F[♯], and G⁷. The fourth staff begins with a key signature of one flat (Bb), a time signature of 2/4, and a treble clef. Measures 21-24 contain chords Fm, G⁷, Cm, and C[△]. The fifth staff begins with a key signature of one flat (Bb), a time signature of 2/4, and a treble clef. Measures 25-28 contain chords Cm, C[△], and G⁷.

La demoiselle de Montréal

Bruno Scherrer

The sheet music consists of 14 staves of musical notation for a single instrument, likely a piano or harp. The music is in common time (indicated by '3') and follows a repeating structure with sections labeled A, B, C, and A'.

Section A: The first 4 staves. The first staff starts with a Dm⁷ chord. The second staff starts with a Dm⁷ chord, followed by a G⁷ chord, then a C[△] chord. The third staff starts with an E^ø chord, followed by an A⁷ chord, then a Dm⁷ chord, and ends with an Fm chord. The fourth staff starts with a C chord.

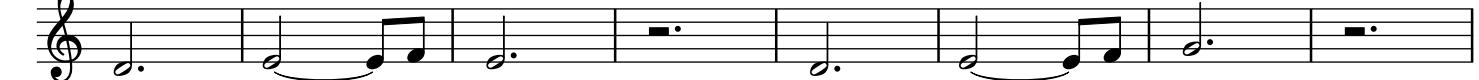
Section B: The next 4 staves. It includes chords for A^ø, B_b⁶, C, A_b⁶, and B_b⁶.

Section C: The next 4 staves. It includes chords for Fm⁷, B_b⁷, E_b[△], and A_b[△].

Section D: The next 4 staves. It includes chords for D^ø, G⁷, Cm⁷, and C⁷.

Section A': The final 4 staves, which are a repeat of Section A.

Throughout the music, various dynamics and performance techniques are indicated, such as fermatas, grace notes, and slurs. The lyrics are in French and are placed above the notes in a stylized font.

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

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

La naine des neiges

B. Scherrer

A

6

10 Em D/E Em D/E Em

14 **B** Em⁷ C[△] D⁷ G[△]

18 Em⁷ C[△] D⁷ G[△]

22 C[△] F#[°] G[△] G[△]

26 1 C[△] F#[°] B⁷

30 2 C[△] F#[°] D^{6 sus4} D+ D

La revanche du triton

B. Scherrer

1 Cm⁹ Gb[△] Ab[△] Bb[△]

5 Cm⁹ Gb[△] Ab[△] Eb[△]

9 Gm Gm[△]/Gb Gm⁷/F Gm⁶/E

13 Eb[△] Gb[△] Ab[△] Bb[△]

La révolte

Sébastien Faure (arrangement B. Scherrer)

Musical score for 'La révolte' featuring a single melodic line on a staff. The score is in 4/4 time and includes lyrics in French. Chords are indicated above the staff at various points. The score consists of eight lines of music, numbered 1 through 29 on the left.

Chords and lyrics indicated in the score:

- Line 1: Fm⁹, G°, A♭⁶, B♭m⁷, C⁷
- Line 5: D♭^Δ, E♭⁶, C^{7/E}, Fm^{6 9}
- Line 9: E♭⁷, C^{7 b9/E}, C^{7/E}, Fm⁷
- Line 13: D♭^Δ, C⁷, D♭^Δ, C⁺
- Line 17: F^Δ, F♯[○], Gm⁷, C⁷
- Line 21: Gm⁷, B♭^Δ, C⁷, C⁺
- Line 25: F^Δ, F♯[○], Gm⁷, C^{7/B♭}, B♭
- Line 29: E⁷, F^Δ, C⁷, F^Δ

Measure 17: The F and F♯ notes are grouped by a bracket under the staff, labeled with a '3' above it.

Measure 21: The B♭ and C notes are grouped by a bracket under the staff, labeled with a '3' above it.

Measure 25: The F and F♯ notes are grouped by a bracket under the staff, labeled with a '3' above it.

Measure 29: The E and F notes are grouped by a bracket under the staff, labeled with a '3' above it.

La révolte (S. Faure)

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

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

Refrain:

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

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

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

(Refrain)
 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

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}

Le Marché Turc

Raoul Petite (Têt de Kran, 1995) / Mozart

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

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

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

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

Le meilleur est à venir

B. Scherrer

A

1 Fm⁹ | A_b^{6 10} | B_b⁹ | E_b⁷
5 Fm⁹ | A_b^{6 10} | B_b⁹ | D_b[△]
9 Fm⁹ | A_b^{6 10} | B_b⁹ | E_b⁷
13 Fm⁹ | A_b^{6 10} | B_b⁹ | D_b[△]

B

17 E_b | B_b/D | B_bm/D_b | C⁷
21 B_bm⁷ | A_b^{6 10} | C^{7/G} | C⁷
25 D_b | C^{7 5} | B[°] | C⁷
29 B_bm⁷ | A_b^{6 10} | C^{7/G} | F^{# 5}

C (contre-chant)

35 Fm⁹ | A_b^{6 10} | B_b⁹ | E_b⁷
39 Fm⁹ | A_b^{6 10} | B_b⁹ | D_b[△]

<< Light inside the body >>

B. Scherrer

3 C G/C B_b/C F/C

5 Fm/C C D/C G⁷/C G⁷

9 C G/C B_b/C F/C

13 Fm/C C D/C G⁷

17 E_b D_b/E_b A_b/E_b B^{b5}/E_b

21 B_bm⁶/E_b F/E_b A_b/E_b B^{b7}/E_b

25 E_b D_b/E_b A_b/E_b B^{b5}/E_b

29 B_bm⁶/E_b F/E_b A_b/E_b

33 Cm/G A_b F⁷/A B_b

37 G/B Cm A⁷/C_b Dm

41 E_b C⁷/E F⁷ F⁴⁰⁷

45 Gm G⁷

Liquide

B. Scherrer

A Am F[△] Am F[△]

3 Am F[△] Am F[△]

5 F[#] B Dm E⁷

8 Am F[△] 1 Am F[△] 2 Am F[△]

11 B Em⁹ Gm⁹ Eb[△] Ab[△]

15 Em⁹ Gm⁹ Eb[△] Ab[△]

19 B_b C D

The score consists of two staves: treble and bass. The key signature changes throughout the piece, indicated by Roman numerals and sharps/flat symbols. The time signature also varies, with measures in 2/4, 3/4, and 4/4. Measure 19 concludes with a final dynamic.

Marche

B. Scherrer

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

7 Am G/A F/A C/A

11 Cm/A♭ B♭/A♭ A♭△ B♭/A♭

15 E♭△

19 D♭△

23 A♭△

53 **B** G♭△

57 D♭△

61 G♭△

65 A△

69 G△ G⁷

Mineur/Majeur

B. Scherrer

Musical score for Mineur/Majeur by B. Scherrer, featuring six staves of music with various chords and measures. The score is in 4/4 time and uses a treble clef. The chords and measures are as follows:

- Measure 1: Cm⁷
- Measure 2: Bm⁷
- Measure 3: B_b^{6 sus4}
- Measure 4: A_ø
- Measure 5: A_b[△]
- Measure 6: F^{ø7}
- Measure 7: G₊
- Measure 8: G⁷
- Measure 9: A_b[△]
- Measure 10: C^{△9}
- Measure 11: A_b[△]
- Measure 12: C
- Measure 13: D_b[△]
- Measure 14: D^{ø7}
- Measure 15: G⁷
- Measure 16: B_b^{sus2}
- Measure 17: C^{△9}
- Measure 18: G^{7/B}
- Measure 19: B_b^{sus2}
- Measure 20: F/A
- Measure 21: A_b^{6 sus4}
- Measure 22: A_b₊
- Measure 23: G⁶
- Measure 24: G⁷
- Measure 25: 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: 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.

Oblivion

A. Piazzola, arr. B. Scherrer

A1

1 Gm Gm[△] Gm⁷ Gm[△]

5 Gm Gm[△] Gm⁷ Gm⁶

9 Cm⁷ F⁷ B[△] E[△] A^ø D⁷

13 Gm Gm[△] Gm⁷ Gm⁶

17 D^ø G⁷ Cm⁷

21 A^ø D⁷ Gm Gm/F

25 A^{7/E} D⁷ Gm

29 **B** Cm⁷ F⁷ B[△] E[△]

37 **1** A^ø D⁷ Gm Gm[△] G⁷

45 **2** A⁷ D⁷ Gm Gm[△] Gm⁷ Gm[△]

The music is in 7/4 time, with a key signature of one flat. The first section (measures 1-28) consists of two staves, A1 and A2. Staff A1 starts with a Gm chord, followed by a Gm[△], a Gm⁷, and another Gm[△]. Staff A2 follows with a Gm, Gm[△], Gm⁷, and Gm⁶. The chords then change to Cm⁷, F⁷, B[△], E[△], A^ø, and D⁷. The second section (measures 29-45) begins with a new staff, B, featuring a Cm⁷, F⁷, B[△], and E[△]. It then continues with a 3/4 time signature, showing a return to staff A1 with chords A^ø, D⁷, Gm, Gm[△], and G⁷. The final section (measures 45-46) shows a continuation of staff A1 with chords A⁷, D⁷, Gm, Gm[△], Gm⁷, and Gm[△].

On est là (même si Macron ne veut pas)

Trad. stade de foot manif / Arr. B Scherrer

4/4 time signature, treble clef. Chorus lyrics: "On est là, on est là, même si", "Macron ne veut pas, nous on est là, pour l'hon-", "neur des travail-leurs et pour un monde meil - leur, même si", "Ma - cron n'veut pas, nous on est là". Chords: N.C., C^Δ, Dm⁷, Em⁷, E^ø, A⁷, Dm⁷, A⁷, Dm⁷, G⁷, F^Δ, Fm^{7/A_b}, C/G, F[#], F^Δ, Em⁷, Dm⁷, D_b⁷. Measure numbers: 1, 5, 9, 13.

Ou-dé-a, Casse-toi-d'là !

B. Scherrer

Basse sur A

Am⁷ F[△] Dm⁷ Am⁷ F[△] Dm⁷

9 A[△] Bm⁷/A C#m⁷/A D[△]/A E^{sus4} E⁷

5 A[△] Am⁷ F[△] Dm⁷

9 A[△] Bm⁷/A C#m⁷/A D[△]/A

13 E^{sus4} E⁷ 1. 2.

18 B F#⁷ Bm⁷ E^{sus4} E⁷ A[△]

22 F#⁷ Bm⁷ E^{sus4} E⁷ A[△]

26 C#⁷ F#m⁷ B⁷

30 E^{sus4} E⁷

Perdre son temps

B. Scherrer

4/4

Sheet music for the piece "Perdre son temps" by B. Scherrer. The music is in 4/4 time for most of the piece, with a section in 7/8 time. The key signature is consistently B-flat major (two flats). The music consists of six staves of music, each with a different bass line and harmonic progression. The bass lines are primarily composed of eighth and sixteenth notes, with occasional quarter notes. The harmonic progressions include chords such as C^{sus4}, D_b[△], E_b⁶, Fm⁷, Gm⁷, A_b[△], B_b, B^{○7}, C^{sus4}, D_b[△], E_b⁶, D_b[△], A_b[△], B_b⁶, B^{○7}, Cm⁷, D_b[△], A_b[△], G⁷ _{b9}, C^{sus4}, D_b[△], E_b⁶, D_b[△], Fm⁷, Gm⁷, A_b[△], B_b, B^{○7}, C^{sus4}, D_b[△], E_b⁶, D_b[△], A_b[△], B_b⁶, B^{○7}, A_b[△], A[○], B_b⁶, B^{○7}, Cm⁷, D_b[△], A_b[△], G⁷ _{b9}. The 7/8 section starts at measure 25 and ends at measure 34. The piece concludes with a final section in 4/4 time from measure 37 to 45.

3/4

49 C^{sus4} D_b[△] E_b⁶ D_b[△]
53 C^{sus4} D_b[△] E_b⁶ F_m⁷
57 G_m⁷ A_b[△] B_b B^{o7}
61 C^{sus4} D_b[△] E_b⁶ D_b[△]
65 A_b[△] A^o B_b⁶ B^{o7}
69 C_m⁷ D_b[△] A_b[△] G⁷_{b9}

Measure 49: C^{sus4}, D_b[△], E_b⁶, D_b[△]. Measure 53: C^{sus4}, D_b[△], E_b⁶, F_m⁷. Measure 57: G_m⁷, A_b[△], B_b, B^{o7}. Measure 61: C^{sus4}, D_b[△], E_b⁶, D_b[△]. Measure 65: A_b[△], A^o, B_b⁶, B^{o7}. Measure 69: C_m⁷, D_b[△], A_b[△], G⁷_{b9}.

Measure 49: The bass line consists of eighth-note patterns. The first measure starts with a bass note, followed by eighth-note pairs. The second measure starts with a bass note, followed by eighth-note pairs. The third measure starts with a bass note, followed by eighth-note pairs. The fourth measure starts with a bass note, followed by eighth-note pairs. Measure 53: The bass line consists of eighth-note patterns. The first measure starts with a bass note, followed by eighth-note pairs. The second measure starts with a bass note, followed by eighth-note pairs. The third measure starts with a bass note, followed by eighth-note pairs. The fourth measure starts with a bass note, followed by eighth-note pairs. Measure 57: The bass line consists of eighth-note patterns. The first measure starts with a bass note, followed by eighth-note pairs. The second measure starts with a bass note, followed by eighth-note pairs. The third measure starts with a bass note, followed by eighth-note pairs. The fourth measure starts with a bass note, followed by eighth-note pairs. Measure 61: The bass line consists of eighth-note patterns. The first measure starts with a bass note, followed by eighth-note pairs. The second measure starts with a bass note, followed by eighth-note pairs. The third measure starts with a bass note, followed by eighth-note pairs. The fourth measure starts with a bass note, followed by eighth-note pairs. Measure 65: The bass line consists of eighth-note patterns. The first measure starts with a bass note, followed by eighth-note pairs. The second measure starts with a bass note, followed by eighth-note pairs. The third measure starts with a bass note, followed by eighth-note pairs. The fourth measure starts with a bass note, followed by eighth-note pairs. Measure 69: The bass line consists of eighth-note patterns. The first measure starts with a bass note, followed by eighth-note pairs. The second measure starts with a bass note, followed by eighth-note pairs. The third measure starts with a bass note, followed by eighth-note pairs. The fourth measure starts with a bass note, followed by eighth-note pairs.

Planète Ça tourne

B. Scherrer

A Dm⁹ F[△] G⁷ Dm⁹ F[△] G⁷

7 Dm⁹ F[△] G⁷ Dm⁹ F[△] G⁷

B 13 D[△] Bm⁷ A⁷ D[△] Bm⁷ A⁷

19 D[△] Bm⁷ A⁷ D[△] D[△]

C 24 G_b[△] E_bm⁷ D_b⁷ G_b[△] E_bm⁷ D_b⁷

30 G_b[△] E_bm⁷ D_b⁷ G_b[△] G_b[△]

Ponyonoke dans le château sur la falaise

B. Scherrer

A A \flat [△] B \flat ⁶ A \flat [△] B \flat ⁶

5 A \flat [△] B \flat ⁶ E \flat [△]

9 E \flat m⁷ G \flat [△] A \flat 7 sus4 B \flat m⁷

13 B \flat [△]

17 C F \sharp m⁷ G \sharp m⁷ F \sharp m⁷ G \sharp m⁷

21 D \triangle

A A B A A B C C

Pour Juliette (partie II)

B. Scherrer

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

Pour Manu

B. Scherrer

Sheet music for the piece "Pour Manu" by B. Scherrer, featuring 12 staves of musical notation. The music is 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 A

61 E

54

55

56

57

58

59

60

61

62

63

64

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

11 A_b/C

Gm/C

Provisoire

B. Scherrer

The sheet music consists of 12 staves of musical notation. The sections are labeled as follows:

- Staff 1: **A** (3/4 time, Dm⁹)
- Staff 2: **Dm⁹** (Em⁹)
- Staff 3: **Dm⁹** (Em⁹)
- Staff 4: **B** (B_b[△]) (Dm⁹)
- Staff 5: **B_b[△]** (E_b[△])
- Staff 6: **A** (Dm⁹) (Em⁹)
- Staff 7: **Dm⁹** (Em⁹)
- Staff 8: **B** (B_b[△]) (Dm⁹)
- Staff 9: **B_b[△]** (E_b[△])
- Staff 10: **B'** (A_b[△]) (A^o)
- Staff 11: **A⁷ #5**
- Staff 12: **C** (D[△]) (Em⁹) (G[△]) (B_b[△])
- Staff 13: **Bm⁹** (D⁷/C) (E⁷) (G[△])

Time signatures and key changes are indicated throughout the staves. Measure numbers are present on the left side of the staves.

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[△]

Remous

B. Scherrer

1 **A** Gm⁷ A^ø

3 B_b[△] Cm⁷

5 D⁷♯⁵ E_b[△]

7 E^ø F⁷ D⁷♯⁵/F[♯]

9 **B** Gm⁷ A^ø

11 B_b[△] Cm⁷

13 D⁷♯⁵ E_b[△]

15 E^ø F⁷ D⁷♯⁵/F[♯]

17 **Fin** Gm⁷

The score consists of two staves of music. The top staff begins with a 7/4 time signature, a key signature of one flat, and a Gm⁷ chord. It then moves to a 4/4 time signature with an A^ø chord. The bottom staff begins with a B_b[△] chord. The music then transitions through various chords including Cm⁷, D⁷♯⁵, E_b[△], E^ø, F⁷, and D⁷♯⁵/F[♯]. The piece concludes with a final Gm⁷ chord. The score is marked with endings A and B, and a final section labeled 'Fin'.

Rencontre du 3ème type (pour Bertrand)

B. Scherrer

1 A (F△) Gm7 Am7 Bb△

5 G7/B C7 C#o7 Dm7

9 Eb△ Bb△ Csus4 C7

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

17 1 A♭6 Cm/G F#o7 G7

21 2 A♭6 Cm/G D° D♭7 C7

25 A' (F△) Gm7 Am7 Bb△

29 G7/B C7 C#o7 Dm7

33 Eb△ Bb△ Csus4 C7

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

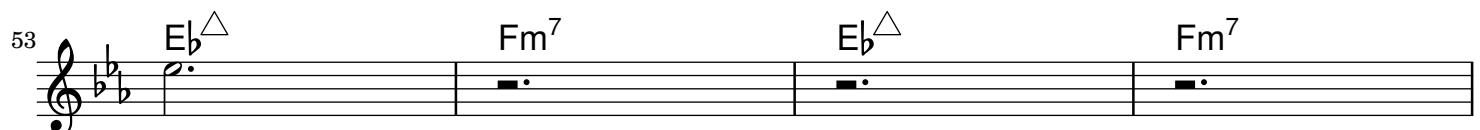
37 **B** A_b[△] Gm⁷

41 Fm⁷ E_b[△] E^ø

45 A_b[△] Gm⁷ F#m⁷

49 Fm⁷ B_b⁷

2



Risas de Bolivia

Trad. Bolivie, Arr. B. Scherrer

A

3 -

5 1. F \triangle 2. Em $^7/A$ Dm 7 Em $^7/A$ Dm 7 Em $^7/A$

8 Dm 7 B \flat C 7 F \triangle Gm 7 Am 7

12 1. Dm 7 2. Dm 7 Em $^7/A$ Dm 7 Em $^7/A$ Dm 7

16 B \flat \triangle F \triangle Am 7 Dm 7 B \flat \triangle F \triangle Am 7 Dm 7

20 Am 7 Dm 7 Am 7 Dm 7 Am 7 Dm 7 Am 7 Dm 7 Dm 7

Solos

25 Dm 9 Am Dm 9 Am Dm 7 Em $^7/A$ F \triangle/D Em $^7/A$

29 B **B** Dm 7 Dm Dm $\triangle/C\sharp$ Dm $^7/C$ Dm $^6/B$ B \flat \triangle Am 7

33 1. Gm F Am/E 2. Gm F Am/E Dm F Am/E Dm

37 B \flat \triangle B \flat \triangle/A Gm 7 F Am/E Dm 7 A $^7/C\sharp$ A 7 A $^7/C\sharp$

40 1. Dm 7 2. Dm 7 F Am/E Dm F Am/E Dm

44 B \flat \triangle B 0 C B 0 B \flat \triangle B 0 C B 0

48 B \flat \triangle Am 7 Gm 7 Am 7 B \flat \triangle Am 7 Gm 7 F Am/E Dm 7

Rêverie

B. Scherrer

Sheet music for 'Rêverie' by B. Scherrer, featuring a single melodic line on a treble clef staff. The music is in 4/4 time. Various chords are indicated above the notes, including G⁷, Eb[△], G⁷, Eb[△], G⁷, Eb[△], Am⁷, A[△], B[△], B[△], Em⁷, Eb[△], F⁶, F⁶, G⁷, Eb[△], G⁷, Eb[△], G⁷, Eb[△], and G⁷. Measure numbers 1 through 30 are marked on the left side of the staff.

Saint Thomas 5/8

Sonny Rollins, Arr. BS

1 C⁶ C⁶ C⁶ C⁶

5 C⁶ C⁶ C⁶ C⁶

9 C⁶ C⁶ Em⁷ A⁷

13 Dm⁷ G⁷ C⁶ C⁷/E F⁶ F^{#7} G⁷

Samba Calor-é-a

B. Scherrer

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

- Measures 1-2: Treble staff: Cm⁷, F⁷. Bass staff: F, E, D, C, B, A, G, F.
- Measures 3-4: Treble staff: Cm⁷, F⁷. Bass staff: F, E, D, C, B, A, G, F.
- Measures 5-6: Treble staff: Em⁷, A⁷. Bass staff: F, E, D, C, B, A, G, F.
- Measures 7-8: Treble staff: Em⁷, A⁷. Bass staff: F, E, D, C, B, A, G, F.
- Measures 9-10: Treble staff: C[△], F[△]. Bass staff: F, E, D, C, B, A, G, F.
- Measures 11-12: Treble staff: C[△], F[△]. Bass staff: F, E, D, C, B, A, G, F.
- Measures 13-14: Treble staff: 1 A_b[△] 9. Bass staff: F, E, D, C, B, A, G, F.
- Measures 15-16: Treble staff: 2 A_b[△] 9. Bass staff: F, E, D, C, B, A, G, F.
- Measures 17-18: Treble staff: B_b/C. Bass staff: F, E, D, C, B, A, G, F.
- Measures 19-20: Treble staff: A_b/C. Bass staff: F, E, D, C, B, A, G, F.
- Measures 21-22: Treble staff: Gm⁷/C. Bass staff: F, E, D, C, B, A, G, F.
- Measures 23-24: Treble staff: Cm⁷. Bass staff: F, E, D, C, B, A, G, F.
- Measures 25-26: Treble staff: F. Bass staff: F, E, D, C, B, A, G, F.

Samba Lek'

B. Scherrer

A Gm⁷ Am⁷
5 Gm⁷ Am⁷
9 Ab[△] Gb[△]
13 F^{△9} F^{△9}
B Em⁷ Dm⁷
17 Em⁷ Dm⁷
21 Em⁷ Dm⁷
25 Eb[△] Db[△]
29 Ab^{△9} Ab^{△9}

Samba ni chaussettes

B. Scherrer

A G F△ G F△

5 G F△ G F△

9 E♭ D♭△ E♭ D♭△

13 B A△ B A△

17 G F△ G F△

21 **B** E♭△ B♭m A♭△⁹ A♭ A♭m△ A♭m⁷

25 Gm⁷ Gm⁶ C⁰ C⁰⁷ Fm⁷ B♭+

29 E♭△ B♭m A♭△⁹ A♭ A♭m△ A♭m⁷

33 Cm⁷ F⁷ A♭△ A♭m⁷

Samedi matin

B. Scherrer

A Fm⁷ G_b[△] Fm⁷ G_b[△]

5 Fm⁷ G_b[△] Fm⁷ G_b[△]

9 Fm⁷ G_b[△] Fm⁷ G_b[△]

13 Fm⁷ G_b[△] Fm⁷ G_b[△]

17 D_b/E_b D_b A_b/C B B_bm F/A A_bm

21

B (Solo 1)

24 Fm⁷ G_b[△] Fm⁷ G_b[△]

C (Solo 2)

28 Gm⁷ A_b[△] Am⁷ B_b[△]

36 E_b[△] Em⁷ F[△] F[△] F[△] F[△]

Satirikiki

B. Scherrer

3

A Gm⁹ Fm⁹ Gm⁹ Fm⁹

5 Gm⁹ Fm⁹ Gm⁹ Fm⁹

9 Gm⁹ Fm⁹ Gm⁹ Fm⁹

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 \triangle B

37 E \triangle C \sharp ⁷ F \sharp ⁷

mf

f

mf

Solitude

B. Scherrer

1 Am⁷ E^{7/G#} C/G D^{7/F#}

5 Am⁷ E^{7/G#} C/G D^{7/F#}

9 **1** F[△] G⁷ E^{7/G#} Am⁷ B_b[△]

15 **2** F[△] G⁷ A_b[△] B_b[△] A[△]

21 **B** B_b[△] G[△] B_b[△] G[△]

25 E_b[△] B_b[△] A_b[△]

C

29 Am⁷ E^{7/G#} C/G D^{7/F#}

33 Am⁷ E^{7/G#} C/G D^{7/F#}

37 F[△] G⁷ E^{7/G#} Am⁷ A_b[△]

Sur un air de jazz

B. Scherrer

9/8

1 Gm⁹ E♭[△] A♭⁷ Cm⁹

5 Gm⁹ E♭[△] A♭⁷ E♭[△]

9 G⁷ A♭[△] A⁷ D⁷ #⁵

13 E♭[△] A♭[△] Dm⁷ E♭[△]

Le compte à rebours final

Europe (arr. BS)

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

Section A: Starts with a Cm⁹ chord. The melody consists of eighth-note patterns. Chords include Fm⁹, Cm⁹, E_b[△], A_b[△], B_b⁷, E_b, B_b/D, Cm, B_b, A_b[△], B_b⁷, and G⁷.

Section B: Starts with a Cm⁹ chord. The melody consists of eighth-note patterns. Chords include Fm⁷, B_b, B[○], Cm⁹, A_b[△], Fm⁷, B_b, B[○], Cm, B_b/D, E_b, A_b[△], Cm, B_b/D, E_b, A_b[△], Cm, B_b/D, E_b, A_b[△], G⁷, and ends with a Fm⁷ chord.

Section C: Starts with a Fm⁷ chord. The melody consists of eighth-note patterns. Chords include E_b⁷, A_b[△], D_b[△], B_bm⁷, E_b⁷, and A_b[△].

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

Without mi

B. Scherrer

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

- Measure 1: Cm⁷ (4 notes), F⁷ (2 notes), rest (1 note)
- Measure 5: Fm⁷ (4 notes), G⁷ (2 notes), Cm⁹ (2 notes)
- Measure 9: E⁷ (1 note), A⁷ (1 note), rest (1 note)
- Measure 13: D⁷ (1 note), G⁷ (1 note), rest (1 note)
- Measure 17: Cm⁷ (4 notes), F⁷ (2 notes), rest (1 note)
- Measure 21: Fm⁷ (4 notes), G⁷ (2 notes), Cm⁹ (2 notes)

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. The first staff starts with a C⁹ chord. The second staff starts with a C⁹ chord. The third staff starts with an E⁹ chord. The fourth staff starts with an E⁹ chord. The fifth staff starts with an A_b⁹ chord. The music includes various rests and note patterns, such as eighth and sixteenth notes.

1 C⁹ C^{#5 9} C^{6 9} C^{#5 9}

5 C⁹ C^{#5 9} C^{6 9} C^{#5 9}

9 E⁹ E^{#5 9} E^{6 9} E^{#5 9}

13 E⁹ E^{#5 9} E^{6 9} E^{#5 9}

17 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}

Zarbi

B. Scherrer

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

Chords and measures:

- Measure 1: Dm⁷ (two eighth notes), Fm⁷ (two eighth notes), B[△] (one eighth note), G_b[△] (one eighth note)
- Measure 5: B_bm⁷ (two eighth notes), D_b[△] (two eighth notes), E[△] (one eighth note), B[△] (one eighth note)