

# Agent 000

B. Scherrer



A musical score for a single melodic line, likely for a ukulele or similar instrument. The score is in 5/4 time, with a key signature of two flats. The melody consists of eighth and sixteenth notes. Chords are indicated above the staff at various points: Cm⁹ (measures 1-2), D♭△ (measure 5), Cm⁹ (measure 8), Fm⁷ (measure 9), F♯⁹ (measure 10), G⁷♭⁹ (measure 11), A♭△ (measure 12), E♭△ (measure 13), D♭△ (measure 14), and Cm⁹ (measure 15). Measure numbers 1, 5, 9, and 13 are explicitly marked on the left.

# Balade (partie 2)

B. Scherrer

Musical score for 'Balade (partie 2)' by B. Scherrer. The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature is 4/4 throughout.

**Chords and Markings:**

- Staff 1: Em<sup>11</sup>, G<sup>△</sup>
- Staff 2: C<sup>△</sup> 9, Em<sup>11</sup>, 1, 2.
- Staff 3: Em<sup>11</sup>, Am<sup>7</sup>
- Staff 4: Am<sup>7</sup>/F#<sup>9</sup>, Em<sup>11</sup>
- Staff 5: D<sup>7</sup>, C<sup>△</sup>, Am<sup>9</sup>, Am<sup>7</sup>
- Staff 6: E<sup>sus4</sup>, Em<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>
- Staff 7: E<sup>sus4</sup>, Em<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>

**Measure Numbers:**

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

# Blues

B. Scherrer

A musical score for 'Blues' by B. Scherrer. The score consists of three staves of music in 12/8 time. The first staff starts with a C7 chord. The second staff starts with an F7 chord. The third staff starts with a G7 chord. The music includes various notes, rests, and chords, such as C7, F7, and G7, throughout the three staves.

# Boléro malgré lui

B. Scherrer

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

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

Measure numbers are indicated on the left side of the staves. The music features various markings, including slurs, grace notes, and dynamic changes. The chords are indicated above the staff, and the time signature is 3/4 throughout.

# Bolerototo (pour Arnaud)

B. Scherrer

3 C<sup>7</sup>

9 B<sub>b</sub><sup>△</sup>

12 C<sup>7</sup>

13 2. E<sub>b</sub><sup>△</sup>

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

22 A<sub>b</sub><sup>△</sup>

29 G<sub>b</sub><sup>△</sup>

30 D<sub>b</sub><sup>△</sup>

37 G<sub>b</sub><sup>△</sup>

38 A<sup>△</sup>

39 G<sup>△</sup>

40 G<sup>7</sup>

The musical score consists of two staves of 3/4 time. The top staff begins with a C<sup>7</sup> chord. The bottom staff begins with a B<sub>b</sub><sup>△</sup> chord. Measure 9 starts with an F<sup>△</sup> chord. Measures 10-11 show a transition with a C<sup>7</sup> chord. Measures 12-13 show a transition with an E<sub>b</sub><sup>△</sup> chord. Measure 21 starts with an E<sub>b</sub><sup>7</sup> chord. Measures 22-23 show a transition with an A<sub>b</sub><sup>△</sup> chord. Measure 29 starts with a G<sub>b</sub><sup>△</sup> chord. Measures 30-31 show a transition with a D<sub>b</sub><sup>△</sup> chord. Measure 37 starts with a G<sub>b</sub><sup>△</sup> chord. Measures 38-39 show a transition with an A<sup>△</sup> chord. Measures 40-41 show a transition with a G<sup>△</sup> chord. Measures 42-43 show a transition with a G<sup>7</sup> chord.

# Bras cassé

B. Scherrer

4/4 time signature throughout.

Chords and markings:

- Measure 1: C major chord (C△)
- Measure 2: F major chord (F△)
- Measure 3: A-flat major chord (A♭△)
- Measure 6: B-flat major chord (B♭)
- Measure 7: C major chord (C△)
- Measure 8: 3 (likely a performance instruction)
- Measure 9: 3 (likely a performance instruction)
- Measure 10: 1 (likely a performance instruction)
- Measure 11: 2 (likely a performance instruction)
- Measure 12: D major chord (D<sup>7</sup>)
- Measure 13: 1 (likely a performance instruction)
- Measure 14: 2 (likely a performance instruction)
- Measure 15: B major chord (B<sup>0</sup>)

Performance instructions:

- Measure 6: 3 (likely a performance instruction)
- Measure 7: 3 (likely a performance instruction)
- Measure 9: 3 (likely a performance instruction)
- Measure 11: 1 (likely a performance instruction)
- Measure 12: 2 (likely a performance instruction)
- Measure 13: 1 (likely a performance instruction)
- Measure 14: 2 (likely a performance instruction)

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

B. Scherrer

**A** E<sub>b</sub><sup>△</sup> D<sub>b</sub><sup>△</sup>

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

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

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

17 **B** E<sup>0</sup> Fm<sup>7</sup>

21 G<sub>b</sub><sup>△</sup> G<sub>b</sub><sup>△</sup>

# Chasse à l'homme

B. Scherrer

**A**



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

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

**B (Swing)**



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

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

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

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

**Basse**



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

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

# Cool modulations

B. Scherrer

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

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

Measure numbers are indicated on the left side of the staves. The music includes various performance techniques such as grace notes, slurs, and dynamic markings. The notation is in standard musical staff format with a treble clef.

# Coucher de soleil (derrière un volet bloqué)

B. Scherrer

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

5 Dm<sup>7</sup> C<sup>△</sup>

9 E♭<sup>△</sup> B♭<sup>△</sup>

13 A♭<sup>△</sup> 9

**B**

17 E♭m<sup>7</sup> D♭<sup>△</sup> *mf*

21 E♭m<sup>7</sup> D♭<sup>△</sup>

25 E<sup>△</sup> B<sup>△</sup>

29 A<sup>△</sup>

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

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

# 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 below the notes. The music is in 9/8 time.

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>♭9/F♯

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

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

# 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

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

B. Scherrer

4 **A** C<sup>sus2</sup> A<sup>b</sup><sub>7</sub> sus2 F<sup>sus2</sup> E<sup>b</sup><sub>6</sub> sus2

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

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

13 Em<sup>9</sup> B<sup>b</sup><sub>7</sub> sus2

17 **B** A<sup>b</sup><sub>7</sub> sus4 G<sup>b</sup> Fm<sup>7</sup>  $\#$ <sup>5</sup> E<sup>△</sup>  $\#$ <sup>6</sup>

21 A<sup>b</sup><sub>7</sub> sus4 G<sup>b</sup> Fm<sup>7</sup>  $\#$ <sup>5</sup> E<sup>△</sup>  $\#$ <sup>6</sup>

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

**Solos**

29 E<sup>b</sup><sup>△</sup> F<sup>#</sup><sup>△</sup>

37 E<sup>b</sup><sup>△</sup> F<sup>#</sup><sup>△</sup>

45 F<sup>#</sup><sub>m</sub><sup>7</sup> E<sup>△</sup>

53 **C** C<sup>sus2</sup> A<sup>b</sup><sub>7</sub> sus2 F<sup>sus2</sup> E<sup>b</sup><sub>6</sub> sus2

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

## **Emotion du petit bonhomme**

B. Scherrer

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

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

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

13 D<sup>7</sup> D<sup>7</sup> <sup>#5</sup> F<sup>♯</sup> C<sup>7</sup> <sup>#5</sup> | 16

17 B <sup>15</sup> F<sup>△</sup> G<sup>9</sup> A<sub>b</sub>m<sup>#5</sup> Am<sup>9</sup> | 16

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

# Ete 2001

B. Scherrer

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

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

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

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

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

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

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

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

# Joie & bonheur

B. Scherrer

4 8 C  
5 Am A♭ C  
10 Fm B♭<sup>7</sup> E♭<sup>△</sup> A♭<sup>△</sup>  
14 Fm F♯<sup>m6 b5</sup> G<sup>7</sup>  
18 Fm B♭<sup>7</sup> E♭<sup>△</sup> A♭<sup>△</sup>  
22 D<sup>7</sup> D<sup>7 #5</sup> G<sup>7</sup>  
26 C C  
30 Am A♭ C  
Basse C Cm<sup>7</sup> Am A♭ C

# Kronembourg-Virus Valse

B. Scherrer

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

5 Em<sup>7</sup> D C<sup>△</sup> Em

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

14 1. 2.

18 **B** Gm F<sup>♯</sup>

22 Fm G<sup>7</sup>

26 Cm C<sup>△</sup>

30 G<sup>7</sup>

The musical score consists of six staves of music for a single instrument. The key signature changes throughout the piece. The first staff (measures 1-4) is in E minor (Em<sup>7</sup>) with a key signature of one sharp. The second staff (measures 5-8) is in E minor (Em<sup>7</sup>) with a key signature of one sharp. The third staff (measures 9-12) is in F major (F<sup>♯</sup> major) with a key signature of one sharp. The fourth staff (measures 13-16) contains two endings: ending 1 (measures 14-15) and ending 2 (measures 16-17). The fifth staff (measures 18-21) is in G minor (Gm) with a key signature of one flat. The sixth staff (measures 22-25) is in F major (Fm) with a key signature of one sharp. The seventh staff (measures 26-29) is in C major (Cm) with a key signature of one sharp. The eighth staff (measures 30-33) is in G major (G<sup>7</sup>) with a key signature of one sharp. The lyrics are in French and German, appearing in the first, third, and fifth staves.

# La demoiselle de Montréal

Bruno Scherrer

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

**Section A:** The first 4 staves. The first staff starts with a Dm<sup>7</sup> chord. The second staff starts with a Dm<sup>7</sup> chord, followed by a G<sup>7</sup> chord and a C<sup>△</sup> chord. The third staff starts with an E<sup>ø</sup> chord, followed by an A<sup>7</sup> chord, a Dm<sup>7</sup> chord, and an Fm chord. The fourth staff starts with a C chord, followed by an A<sup>ø</sup> chord, a B<sup>ø</sup> chord, a C chord, an A<sup>ø</sup> chord, and a B<sup>ø</sup> chord.

**Section B:** The next 4 staves. The first staff starts with an Fm<sup>7</sup> chord, followed by a B<sup>ø</sup> chord, an E<sup>ø</sup> chord, and an A<sup>ø</sup> chord. The second staff starts with a D<sup>ø</sup> chord, followed by a G<sup>7</sup> chord, a Cm<sup>7</sup> chord, and a C<sup>7</sup> chord. The third staff starts with an Fm<sup>7</sup> chord, followed by a B<sup>ø</sup> chord, an E<sup>ø</sup> chord, and an A<sup>ø</sup> chord. The fourth staff starts with a D<sup>ø</sup> chord, followed by a G<sup>7</sup> chord, a C<sup>△</sup> chord, and a C<sup>△</sup> chord.

**Section C:** The next 4 staves. The first staff starts with a D<sup>ø</sup> chord, followed by a G<sup>7</sup> chord, a C<sup>△</sup> chord, and a C<sup>△</sup> chord. The second staff starts with a Dm<sup>7</sup> chord, followed by a G<sup>7</sup> chord and a C<sup>△</sup> chord. The third staff starts with an E<sup>ø</sup> chord, followed by an A<sup>7</sup> chord, a Dm<sup>7</sup> chord, and a C<sup>△</sup> chord. The fourth staff starts with a D<sup>ø</sup> chord, followed by a D<sup>ø</sup> chord, a D<sup>ø</sup> chord, and a C<sup>△</sup> chord.

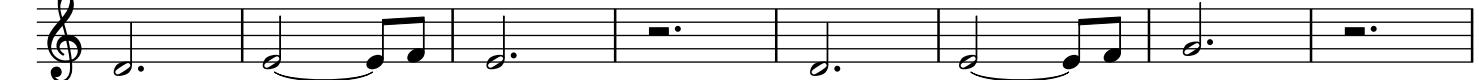
**Section A':** The final 4 staves. The first staff starts with a Dm<sup>7</sup> chord, followed by a G<sup>7</sup> chord and a C<sup>△</sup> chord. The second staff starts with a Dm<sup>7</sup> chord, followed by a G<sup>7</sup> chord and a C<sup>△</sup> chord. The third staff starts with an E<sup>ø</sup> chord, followed by an A<sup>7</sup> chord, a Dm<sup>7</sup> chord, and a C<sup>△</sup> chord. The fourth staff starts with a D<sup>ø</sup> chord, followed by a D<sup>ø</sup> chord, a D<sup>ø</sup> chord, and a C<sup>△</sup> chord.

**Lyrics:**

- Staff 1: La demoiselle de Montréal, la demoiselle de Montréal
- Staff 2: La demoiselle de Montréal, la demoiselle de Montréal
- Staff 3: La demoiselle de Montréal, la demoiselle de Montréal
- Staff 4: La demoiselle de Montréal, la demoiselle de Montréal
- Staff 5: La demoiselle de Montréal, la demoiselle de Montréal
- Staff 6: La demoiselle de Montréal, la demoiselle de Montréal
- Staff 7: La demoiselle de Montréal, la demoiselle de Montréal
- Staff 8: La demoiselle de Montréal, la demoiselle de Montréal
- Staff 9: La demoiselle de Montréal, la demoiselle de Montréal
- Staff 10: La demoiselle de Montréal, la demoiselle de Montréal
- Staff 11: La demoiselle de Montréal, la demoiselle de Montréal
- Staff 12: La demoiselle de Montréal, la demoiselle de Montréal
- Staff 13: La demoiselle de Montréal, la demoiselle de Montréal
- Staff 14: La demoiselle de Montréal, la demoiselle de Montréal

**Chords:**

- Staff 1: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>
- Staff 2: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>
- Staff 3: E<sup>ø</sup>, A<sup>7</sup>, Dm<sup>7</sup>, Fm
- Staff 4: C, A<sup>ø</sup>, B<sup>ø</sup>, C, A<sup>ø</sup>, B<sup>ø</sup>
- Staff 5: Fm<sup>7</sup>, B<sup>ø</sup>, E<sup>ø</sup>, A<sup>ø</sup>
- Staff 6: D<sup>ø</sup>, G<sup>7</sup>, Cm<sup>7</sup>, C<sup>7</sup>
- Staff 7: Fm<sup>7</sup>, B<sup>ø</sup>, E<sup>ø</sup>, A<sup>ø</sup>
- Staff 8: D<sup>ø</sup>, G<sup>7</sup>, C<sup>△</sup>, C<sup>△</sup>
- Staff 9: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>
- Staff 10: Dm<sup>7</sup>, G<sup>7</sup>, C<sup>△</sup>
- Staff 11: E<sup>ø</sup>, A<sup>7</sup>, Dm<sup>7</sup>, C<sup>△</sup>
- Staff 12: D<sup>ø</sup>, D<sup>ø</sup>, D<sup>ø</sup>, C<sup>△</sup>
- Staff 13: D<sup>ø</sup>, D<sup>ø</sup>, D<sup>ø</sup>, C<sup>△</sup>

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 E<sup>7</sup>/G# Gm

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

25 F#m B F#m B

29 F<sup>#</sup>m

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

# La naine des neiges

B. Scherrer

**A**

6

10 Em D/E Em D/E Em

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

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

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

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

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

# La revanche du triton

B. Scherrer

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

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

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

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

# La révolte

Sébastien Faure (arrangement B. Scherrer)

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

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

## La révolte (S. Faure)

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

(Refrain)

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

### **Refrain:**

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

(Refrain)

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

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

(Refrain)

(Refrain)

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

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

(Refrain)

# Blues du con fini

B. Scherrer

6/8 time signature, G major key signature.

Chords and markings:

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

# Le Marché Turc

Raoul Petite (Têt de Kran, 1995) / Mozart

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

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

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

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

# Le meilleur est à venir

B. Scherrer

**A**

1 Fm<sup>9</sup> | A<sub>b</sub><sup>6 10</sup> | B<sub>b</sub><sup>9</sup> | E<sub>b</sub><sup>7</sup>  
5 Fm<sup>9</sup> | A<sub>b</sub><sup>6 10</sup> | B<sub>b</sub><sup>9</sup> | D<sub>b</sub><sup>△</sup>  
9 Fm<sup>9</sup> | A<sub>b</sub><sup>6 10</sup> | B<sub>b</sub><sup>9</sup> | E<sub>b</sub><sup>7</sup>  
13 Fm<sup>9</sup> | A<sub>b</sub><sup>6 10</sup> | B<sub>b</sub><sup>9</sup> | D<sub>b</sub><sup>△</sup>

**B**

17 E<sub>b</sub> | B<sub>b</sub>/D | B<sub>b</sub>m/D<sub>b</sub> | C<sup>7</sup>  
21 B<sub>b</sub>m<sup>7</sup> | A<sub>b</sub><sup>6 10</sup> | C<sup>7/G</sup> | C<sup>7</sup>  
25 D<sub>b</sub> | C<sup>7 5</sup> | B<sup>°</sup> | C<sup>7</sup>  
29 B<sub>b</sub>m<sup>7</sup> | A<sub>b</sub><sup>6 10</sup> | C<sup>7/G</sup> | F<sup># 5</sup>

**C (contre-chant)**

35 Fm<sup>9</sup> | A<sub>b</sub><sup>6 10</sup> | B<sub>b</sub><sup>9</sup> | E<sub>b</sub><sup>7</sup>  
39 Fm<sup>9</sup> | A<sub>b</sub><sup>6 10</sup> | B<sub>b</sub><sup>9</sup> | D<sub>b</sub><sup>△</sup>

# << Light inside the body >>

B. Scherrer

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

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

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

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

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

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

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

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

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

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

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

45 Gm G<sup>7</sup>

# Liquide

B. Scherrer

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

3 Am F<sup>△</sup> Am F<sup>△</sup>

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

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

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

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

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

Dynamics and performance instructions are present in the original score but are not explicitly detailed in the text description.

# 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△ G<sup>7</sup>

# 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: Cm<sup>7</sup>
- Measure 2: Bm<sup>7</sup>
- Measure 3: B<sub>b</sub><sup>6 sus4</sup>
- Measure 4: A<sub>ø</sub>
- Measure 5: A<sub>b</sub><sup>△</sup>
- Measure 6: F<sup>ø7</sup>
- Measure 7: G<sub>+</sub>
- Measure 8: G<sup>7</sup>
- Measure 9: A<sub>b</sub><sup>△</sup>
- Measure 10: C<sup>△9</sup>
- Measure 11: A<sub>b</sub><sup>△</sup>
- Measure 12: C
- Measure 13: D<sub>b</sub><sup>△</sup>
- Measure 14: D<sup>ø7</sup>
- Measure 15: G<sup>7</sup>
- Measure 16: B<sub>b</sub><sup>sus2</sup>
- Measure 17: C<sup>△9</sup>
- Measure 18: G<sup>7/B</sup>
- Measure 19: B<sub>b</sub><sup>sus2</sup>
- Measure 20: F/A
- Measure 21: A<sub>b</sub><sup>6 sus4</sup>
- Measure 22: A<sub>b</sub><sub>+</sub>
- Measure 23: G<sup>6</sup>
- Measure 24: G<sup>7</sup>
- 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: A<sup>7</sup>, A<sup>7</sup>, B<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>△</sup>, Am, E/B, C, D<sup>7</sup>, Gm<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, D<sup>7</sup>, Dm<sup>7</sup>, E<sub>b</sub><sup>△</sup>, C<sup>#07</sup>, A<sup>7</sup>, B<sub>b</sub><sup>△</sup>, Gm<sup>7</sup>, A<sup>7</sup>, Gm<sup>7</sup>, Am<sup>7</sup>, A<sub>b</sub><sup>△</sup>, F<sup>#</sup><sup>△</sup>, E<sup>△</sup>, A<sub>b</sub><sup>△</sup>. The score includes various dynamic markings such as accents, slurs, and grace notes.

# Oblivion

A. Piazzola, arr. B. Scherrer

**A1**

1 Gm Gm<sup>△</sup> Gm<sup>7</sup> Gm<sup>△</sup>

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

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

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

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

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

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

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

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

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

The music is in 7/4 time, with a key signature of one flat. The first section (measures 1-28) consists of two staves, A1 and A2. Staff A1 starts with a Gm chord, followed by a Gm<sup>△</sup>, a Gm<sup>7</sup>, and another Gm<sup>△</sup>. Staff A2 follows with a Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, and Gm<sup>6</sup>. The chords then change to Cm<sup>7</sup>, F<sup>7</sup>, B<sup>△</sup>, E<sup>△</sup>, A<sup>ø</sup>, and D<sup>7</sup>. The second section (measures 29-45) starts with a Cm<sup>7</sup> chord, followed by F<sup>7</sup>, B<sup>△</sup>, and E<sup>△</sup>. This is followed by a repeat sign and a section starting with A<sup>ø</sup>. The chords in this section are A<sup>ø</sup>, D<sup>7</sup>, Gm, Gm/F, A<sup>7/E</sup>, D<sup>7</sup>, Gm, Cm<sup>7</sup>, F<sup>7</sup>, B<sup>△</sup>, E<sup>△</sup>, A<sup>ø</sup>, D<sup>7</sup>, Gm, Gm<sup>△</sup>, G<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, and Gm<sup>△</sup>. Measure 37 ends with a repeat sign and a section starting with A<sup>ø</sup>. The chords in this section are A<sup>ø</sup>, D<sup>7</sup>, Gm, Gm<sup>△</sup>, G<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, Gm, Gm<sup>△</sup>, Gm<sup>7</sup>, and Gm<sup>△</sup>.

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

Trad. stade de foot manif / Arr. B Scherrer

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

# Ou-dé-a, Casse-toi-d'là !

B. Scherrer

**Basse sur A**

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

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

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

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

13 E<sup>sus4</sup> E<sup>7</sup> 1. 2.

18 B F#<sup>7</sup> Bm<sup>7</sup> E<sup>sus4</sup> E<sup>7</sup> A<sup>△</sup>

22 F#<sup>7</sup> Bm<sup>7</sup> E<sup>sus4</sup> E<sup>7</sup> A<sup>△</sup>

26 C#<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup>

30 E<sup>sus4</sup> E<sup>7</sup>

# Perdre son temps

B. Scherrer

**4/4**

Sheet music for the piece "Perdre son temps" by B. Scherrer. The music is in 4/4 time for most of the piece, with a section in 7/8 time. The key signature is consistently B-flat major (two flats). The music consists of six staves of music, each with a 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<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<sub>b</sub><sup>△</sup>, G<sup>7</sup> b<sub>9</sub>, C<sup>sus4</sup>, D<sub>b</sub><sup>△</sup>, E<sub>b</sub><sup>6</sup>, D<sub>b</sub><sup>△</sup>, 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<sub>b</sub><sup>△</sup>, G<sup>7</sup> b<sub>9</sub>. 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<sup>sus4</sup> D<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>6</sup> D<sub>b</sub><sup>△</sup>  
53 C<sup>sus4</sup> D<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>6</sup> F<sub>m</sub><sup>7</sup>  
57 G<sub>m</sub><sup>7</sup> A<sub>b</sub><sup>△</sup> B<sub>b</sub> B<sup>○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 C<sub>m</sub><sup>7</sup> D<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup> G<sup>7</sup><sub>b9</sub>

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

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

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

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

# Planète Ça tourne

B. Scherrer

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

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

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

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

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

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

# 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 is divided into measures by vertical bar lines and includes various rests and dynamic markings.

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<sup>o</sup>, 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#<sup>o</sup>, 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<sup>o</sup>, C, D<sup>7</sup>
- Measure 49: E, Bm<sup>7</sup>

53 E

57 E. B A

61 E

53 54 55 56 57 58 59 60 61 62

# Prog-to-log 2000

B. Scherrer

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

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

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

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

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

11 A<sub>b</sub>/C

Gm/C

# Provisoire

B. Scherrer

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

- Staff 1: **A** (3/4 time, Dm<sup>9</sup>)
- Staff 2: **Dm<sup>9</sup>** (Em<sup>9</sup>)
- Staff 3: **Dm<sup>9</sup>** (Em<sup>9</sup>)
- Staff 4: **B** (B<sub>b</sub><sup>△</sup>) (Dm<sup>9</sup>)
- Staff 5: **B<sub>b</sub><sup>△</sup>** (E<sub>b</sub><sup>△</sup>)
- Staff 6: **A** (Dm<sup>9</sup>) (Em<sup>9</sup>)
- Staff 7: **Dm<sup>9</sup>** (Em<sup>9</sup>)
- Staff 8: **B** (B<sub>b</sub><sup>△</sup>) (Dm<sup>9</sup>)
- Staff 9: **B<sub>b</sub><sup>△</sup>** (E<sub>b</sub><sup>△</sup>)
- Staff 10: **B'** (A<sub>b</sub><sup>△</sup>) (A<sup>o</sup>)
- Staff 11: **A<sup>7</sup> #5**
- Staff 12: **C** (D<sup>△</sup>) (Em<sup>9</sup>) (G<sup>△</sup>) (B<sub>b</sub><sup>△</sup>)
- Staff 13: **Bm<sup>9</sup>** (D<sup>7</sup>/C) (E<sup>7</sup>) (G<sup>△</sup>)

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) is labeled 'Solos' and starts in Cm⁹. 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△. The score uses a mix of common and compound time signatures, and various key signatures including C major, Gb△, F♯m⁹, C△, Cm⁹, Gb△, and F♯m⁹.

# Remous

B. Scherrer

1 **A** Gm<sup>7</sup> A<sup>ø</sup>

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

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

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

9 **B** Gm<sup>7</sup> A<sup>ø</sup>

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

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

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

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

The score consists of two staves of music. The top staff begins with a 7/4 time signature, G minor 7th (Gm<sup>7</sup>), followed by Aø. The bottom staff begins with B<sub>b</sub><sup>△</sup> and Cm<sup>7</sup>. The music then transitions through various chords including D<sup>7</sup>♯<sup>5</sup>, E<sub>b</sub><sup>△</sup>, E<sup>ø</sup>, F<sup>7</sup>, and D<sup>7</sup>♯<sup>5</sup>/F<sup>♯</sup>. The piece concludes with a final Gm<sup>7</sup> 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 $\Delta$  Gm $^7$  Am $^7$  Bb $\Delta$   
5 G $^7$ /B C $^7$  C# $^o7$  Dm $^7$   
9 E $\flat$  $\Delta$  Bb $\Delta$  C $^{\text{sus4}}$  C $^7$   
13 B Cm $^7$  G/B Bbm $^7$  F/A  
17 1 A $\flat$  $^6$  Cm/G F# $^o7$  G $^7$   
21 2 A $\flat$  $^6$  Cm/G D $^\emptyset$  D $\flat$  $^7$  C $^7$   
25 A' F $\Delta$  Gm $^7$  Am $^7$  Bb $\Delta$   
29 G $^7$ /B C $^7$  C# $^o7$  Dm $^7$   
33 E $\flat$  $\Delta$  Bb $\Delta$  C $^{\text{sus4}}$  C $^7$

# Rendez-vous à la Cascade de la Pisso

B. Scherrer

**A**  $E_b \triangle$   $Fm^7$   $Gm^7$   $F\sharp m^7$

5  $Fm^7$  | 1.  $B_b^7$  | 2.  $B_b^7$

11  $G^7$   $Cm^7$

15  $F^7$   $B_b^7$

19 **A'**  $E_b \triangle$   $Fm^7$   $Gm^7$   $F\sharp m^7$

23  $Fm^7$  | 1.  $B_b^7$  | 2.  $B_b^7$

29  $G^7$   $Cm^7$

33  $F^7$   $B_b^7$

37 **B**  $A_b \triangle$   $Gm^7$

41  $Fm^7$  |  $E_b \triangle$  |  $E^0$

45  $A_b \triangle$   $Gm^7$   $F\sharp m^7$

49  $Fm^7$  |  $B_b^7$  |

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

4/4

1 G<sup>7</sup> | E<sub>b</sub><sup>△</sup> | 3 | G<sup>7</sup> | E<sub>b</sub><sup>△</sup> | 1. 2.

5 G<sup>7</sup> | E<sub>b</sub><sup>△</sup> | G<sup>7</sup> | E<sub>b</sub><sup>△</sup> | 1. 2.

10 A<sub>b</sub><sup>△</sup> | Am<sup>7</sup> | 1. 2.

14 B<sub>b</sub><sup>6</sup> | B<sub>b</sub><sup>6</sup> | 1. 2.

18 E<sub>b</sub><sup>△</sup> | Em<sup>7</sup> | 1. 2.

22 F<sup>6</sup> | F<sup>6</sup> | 1. 2.

26 G<sup>7</sup> | E<sub>b</sub><sup>△</sup> | G<sup>7</sup> | E<sub>b</sub><sup>△</sup> | 1. 2.

30 G<sup>7</sup> | E<sub>b</sub><sup>△</sup> | G<sup>7</sup> | E<sub>b</sub><sup>△</sup> | 1. 2.

# Saint Thomas 5/8

Sonny Rollins, Arr. BS

1 C<sup>6</sup> C<sup>6</sup> C<sup>6</sup> C<sup>6</sup>

5 C<sup>6</sup> C<sup>6</sup> C<sup>6</sup> C<sup>6</sup>

9 C<sup>6</sup> C<sup>6</sup> Em<sup>7</sup> A<sup>7</sup>

13 Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> C<sup>7</sup>/E F<sup>6</sup> F<sup>#7</sup> G<sup>7</sup>

# Samba Calor-é-a

B. Scherrer

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

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

# Samba Lek'

B. Scherrer

The sheet music consists of eight staves of music for a single instrument, likely a guitar or ukulele. The music is in 4/4 time and treble clef. The lyrics are in Portuguese and are written below the staff. The music is divided into two sections, A and B, indicated by large letters in the left margin. Chords are indicated above the staff at various points. The lyrics are as follows:

Section A:

- Line 1: Vou te levar para o Samba Lek'
- Line 2: Vou te levar para o Samba Lek'
- Line 3: Vou te levar para o Samba Lek'
- Line 4: Vou te levar para o Samba Lek'
- Line 5: Vou te levar para o Samba Lek'
- Line 6: Vou te levar para o Samba Lek'
- Line 7: Vou te levar para o Samba Lek'
- Line 8: Vou te levar para o Samba Lek'

Section B:

- Line 9: Vou te levar para o Samba Lek'
- Line 10: Vou te levar para o Samba Lek'
- Line 11: Vou te levar para o Samba Lek'
- Line 12: Vou te levar para o Samba Lek'
- Line 13: Vou te levar para o Samba Lek'
- Line 14: Vou te levar para o Samba Lek'
- Line 15: Vou te levar para o Samba Lek'
- Line 16: Vou te levar para o Samba Lek'
- Line 17: Vou te levar para o Samba Lek'
- Line 18: Vou te levar para o Samba Lek'
- Line 19: Vou te levar para o Samba Lek'
- Line 20: Vou te levar para o Samba Lek'
- Line 21: Vou te levar para o Samba Lek'
- Line 22: Vou te levar para o Samba Lek'
- Line 23: Vou te levar para o Samba Lek'
- Line 24: Vou te levar para o Samba Lek'
- Line 25: Vou te levar para o Samba Lek'
- Line 26: Vou te levar para o Samba Lek'
- Line 27: Vou te levar para o Samba Lek'
- Line 28: Vou te levar para o Samba Lek'
- Line 29: Vou te levar para o Samba Lek'
- Line 30: Vou te levar para o Samba Lek'

Chords indicated above the staff:

- Staff 1: A Gm<sup>7</sup>
- Staff 2: Gm<sup>7</sup> Am<sup>7</sup>
- Staff 3: A<sub>b</sub><sup>△</sup> G<sub>b</sub><sup>△</sup>
- Staff 4: F<sup>△ 9</sup> F<sup>△ 9</sup>
- Staff 5: B Em<sup>7</sup> Dm<sup>7</sup>
- Staff 6: Em<sup>7</sup> Dm<sup>7</sup>
- Staff 7: E<sub>b</sub><sup>△</sup> D<sub>b</sub><sup>△</sup>
- Staff 8: A<sub>b</sub><sup>△ 9</sup> A<sub>b</sub><sup>△ 9</sup>

# Samba ni chaussettes

B. Scherrer

**A** G F△ G F△

5 G F△ G F△

9 E♭ D♭△ E♭ D♭△

13 B A△ B A△

17 G F△ G F△

21 **B** E♭△ B♭m A♭△⁹ A♭ A♭m△ A♭m⁷

25 Gm⁷ Gm⁶ C⁰ C⁰⁷ Fm⁷ B♭+

29 E♭△ B♭m A♭△⁹ A♭ A♭m△ A♭m⁷

33 Cm⁷ F⁷ A♭△ A♭m⁷

## Samedi matin

B. Scherrer

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

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

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

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

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

21

**B (Solo 1)**

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

**C (Solo 2)**

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

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

# Satirikiki

B. Scherrer

3

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

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

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

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

17 Gm Gm/G $\flat$  Gm/F E $\flat$ <sup>△</sup>

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

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

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

33 **C** E $\triangle$  B

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

*mf*

*f*

*mf*

# Sur un air de jazz

B. Scherrer

9/8 time signature.

Chords and symbols:

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

Measure numbers: 1, 5, 9, 13.

# Le compte à rebours final

Europe (arr. BS)

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

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

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

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

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

# Valse pour Zélie

B. Scherrer

**A**

1 Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

5 Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

9 B<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup>

13 B<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup> E<sub>b</sub>m<sup>7</sup> D<sup>7</sup>

33 B<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup>

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

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

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

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

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

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

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

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

# Without mi

B. Scherrer

1 Cm<sup>7</sup> F<sup>7</sup>  
5 Fm<sup>7</sup> G<sup>7</sup> Cm<sup>9</sup>  
9 E<sup>7</sup> A<sup>7</sup>  
13 D<sup>7</sup> G<sup>7</sup>  
17 Cm<sup>7</sup> F<sup>7</sup>  
21 Fm<sup>7</sup> G<sup>7</sup> Cm<sup>9</sup>

## Wuhan connect

B. Scherrer

# Zarbi

B. Scherrer

3/4 time signature, treble clef.

Chords and lyrics:

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