

Agent 000

B. Scherrer



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

Balade (partie 2)

B. Scherrer

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

Chords and Markings:

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

Measure Numbers:

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

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 is divided into measures by vertical bar lines. Chords are indicated above the staff, and specific notes or patterns are marked with various symbols and numbers below the staff.

Measures 1-4: C^{sus2}, C^{sus2}, C^{sus2}, G⁷ b9

Measures 5-8: C^{sus2}, C^{sus2}, C^{sus2}, C^{sus2}

Measures 9-12: C^{sus2}, C^{sus2}, C^{sus2}, G⁷ b9

Measures 13-16: Am⁷, E^{7/A} b, C^{sus2/G}, D^{7/F} #

Measures 17-20: C^{sus2}, C^{sus2}, C^{sus2}, C^{sus2}

Measures 21-24: Am⁷, E^{7/A} b, C^{sus2/G}, D^{7/F} #

Measures 25-28: F[△], C[△], F[△]

Measures 29-32: C[△], E^b 6, E⁰, Gm^{7/F}, F[△]

Bolerototo (pour Arnaud)

B. Scherrer

3

9

21

29

37

C⁷

B_b[△]

C⁷

F[△]

1. C⁷

2. E_b[△]

E_b⁷

Ab[△]

G_b[△]

D_b[△]

G[△]

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: 3 (likely a performance instruction)
- Measure 10: 1 (likely a performance instruction)
- Measure 11: 2 (likely a performance instruction)
- Measure 12: D major chord (D⁷)
- Measure 13: 1 (likely a performance instruction)
- Measure 14: 2 (likely a performance instruction)
- Measure 15: B major chord (B⁰)

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

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
B Ebm⁷

13 A \flat [△] 9

29 A \triangle

17 E \flat m⁷ D \flat [△]

21 E \flat m⁷ D \flat [△]

25 E \triangle B \triangle

29 A \triangle

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, with a key signature of one sharp. The lyrics are: F, Am⁷, C, Em⁷, F, Am⁷, C, E⁷♯5, E⁷♯5, F, Am⁷, D⁷♭9/F♯, F, Em⁷, F, D⁷♭9/F♯, G^{sus4}, F, D⁷, D⁷. The music consists of six staves, numbered 1 through 6. Staff 1 starts with a F note. Staff 2 starts with an Em⁷ chord. Staff 3 starts with a C note. Staff 4 starts with an E⁷♯5 chord. Staff 5 starts with a F note. Staff 6 starts with a G^{sus4} chord.

Danse de (la fin de) l'abondance

B. Scherrer

14

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

E♭△ D7 D♭△ C7

G♭△ A♭⁶ A° B♭m

1. B⁷ sus2

2. B⁷ sus2

3. B⁷ sus2

4. B⁷ sus2

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^{m9} D^{m9}

13 E^{m9} B^{b sus2}

17 **B** A^{b 7 sus4} G^b F^{m7 #5} E^{△ 6}

21 A^{b 7 sus4} G^b F^{m7 #5} E^{△ 6}

25 E^{b 7 sus4} D^{b 9} B^{sus2} B^{b m7 #5}

Solos

29 E^{b △} F^{# △}

37 E^{b △} F^{# △}

45 F^{# m7} E[△]

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

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

Ete 2001

B. Scherrer

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

Staff B: 2/4 time, G⁷, A♭△, Fm⁷, G⁷

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

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

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

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

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

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

Joie & bonheur

B. Scherrer

4/4 8 Cm⁷

5 Am A_b C 4 1 2

10 Fm B_b⁷ E_b[△] A_b[△]

14 Fm F[♯]m⁶ b⁵ G⁷

18 Fm B_b⁷ E_b[△] A_b[△]

22 D⁷ D⁷ #5 G⁷

26 C Cm⁷

30 Am A_b C

Basse C Cm⁷ Am A_b C 1 2

Kronembourg-Virus Valse

B. Scherrer

5 **A** Em⁷ D C[△]

10 Em⁷ D C[△] Em

15 F[♯] G[△] Bm C[△]

18 **B** Gm F[♯]

22 Fm G⁷

26 Cm C[♯]△

30 G⁷

La demoiselle de Montréal

Bruno Scherrer

The musical score consists of three staves of music, each with a different vocal line and harmonic progression. The staves are numbered 1 through 51 on the left side.

- Staff 1 (Top):** Features lyrics in French. Chords include Dm⁷, G⁷, C[△], Dm⁷, G⁷, C[△], E^ø, A⁷, Dm⁷, Fm, and a section labeled '4'.
- Staff 2 (Middle):** Features lyrics in French. Chords include C, A_b⁶, B_b⁶, C, A_b⁶, B_b⁶, Fm⁷, B_b⁷, E_b[△], A_b[△], D^ø, G⁷, Cm⁷, C⁷, Fm⁷, B_b⁷, E_b[△], A_b[△], D^ø, G⁷, C⁷, and a section labeled '2'.
- Staff 3 (Bottom):** Features lyrics in French. Chords include Dm⁷, G⁷, C[△], Dm⁷, G⁷, C[△], E^ø, A⁷, Dm⁷, D^ø, D_b⁷, C[△], C[△], D^ø, D_b⁷, C[△], and a section labeled '4'.

Measure numbers are indicated on the left side of each staff. The music is in 3/4 time and includes various musical markings such as fermatas, grace notes, and dynamic changes.

La laïcité, c'est ça !

B. Scherrer

Sheet music for a guitar solo, page 2, showing measures 13 through 25. The music is in 4/4 time and uses standard notation with a treble clef. The key signature changes throughout the page, indicated by labels above the staff. Measure 13 starts with an Am chord, followed by a 3-note bass line (F, A, C#) and a treble line (A, C#, E). Measure 14 continues with the same bass line and a treble line with a G# note. Measure 15 starts with an F#m chord, followed by a 3-note bass line (F#, A, C#) and a treble line with a G# note. Measure 16 continues with the same bass line and a treble line with a G# note. Measure 17 starts with a Gm/A# chord, followed by a 3-note bass line (G, B, D) and a treble line with an E7/G# note. Measure 18 continues with the same bass line and a treble line with an E7/G# note. Measure 19 starts with a Gm/A# chord, followed by a 3-note bass line (G, B, D) and a treble line with an A sus4 chord. Measure 20 continues with the same bass line and a treble line with an A chord. Measure 21 starts with a Gm/A# chord, followed by a 3-note bass line (G, B, D) and a treble line with an E7/G# note. Measure 22 continues with the same bass line and a treble line with an E7/G# note. Measure 23 starts with a F#m chord, followed by a 3-note bass line (F#, A, C#) and a treble line with a B chord. Measure 24 continues with the same bass line and a treble line with a B chord. Measure 25 starts with a F#m chord, followed by a 3-note bass line (F#, A, C#) and a treble line with a B chord. Measure 26 continues with the same bass line and a treble line with a B chord.

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[△]

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 Fm⁹ A♭^{6 10} B♭⁹ Fm^{7/E♭}
5 Fm⁹ A♭^{6 10} B♭⁹ D♭[△]
9 Fm⁹ A♭^{6 10} B♭⁹ Fm^{7/E♭}
13 Fm⁹ A♭^{6 10} B♭⁹ D♭[△]
B E♭ B♭/D B♭m/D♭ C⁷
17 B♭m⁷ A♭⁶ C/G C⁷
21 D♭ C⁷ B° C⁷
25 B♭m⁷ A♭⁶ C/G F♯△⁵
29

<< Light inside the body >>

B. Scherrer

3/4

1 C (C)

5 Fm/C (G/C)

9 C (B_b/C)

13 Fm/C (F/C)

17 Eb (G⁷)

21 B_bm⁶/Eb (D_b/Eb)

25 Eb (A_b/Eb)

29 B_bm⁶/Eb (F/Eb)

33 Cm/G (A_b)

37 G/B (F⁷/A)

41 Eb (C⁷/E)

45 Gm (F⁷)

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

Measure 1: Treble staff starts with a dotted half note (Am), followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 2: Treble staff starts with a sixteenth note, followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 3: Treble staff starts with a dotted half note (Am), followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 4: Treble staff starts with a sixteenth note, followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 5: Treble staff starts with a dotted half note (F#), followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 6: Treble staff starts with a sixteenth note, followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 7: Treble staff starts with a dotted half note (B), followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 8: Treble staff starts with a dotted half note (Dm), followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 9: Treble staff starts with a sixteenth note, followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 10: Treble staff starts with a dotted half note (E7), followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 11: Treble staff starts with a dotted half note (Em⁹), followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 12: Treble staff starts with a sixteenth note, followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 13: Treble staff starts with a dotted half note (Gm⁹), followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 14: Treble staff starts with a sixteenth note, followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 15: Treble staff starts with a dotted half note (Eb[△]), followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 16: Treble staff starts with a sixteenth note, followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 17: Treble staff starts with a dotted half note (Ab[△]), followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 18: Treble staff starts with a sixteenth note, followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 19: Treble staff starts with a dotted half note (B_b), followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 20: Treble staff starts with a sixteenth note, followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 21: Treble staff starts with a dotted half note (C), followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 22: Treble staff starts with a sixteenth note, followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 23: Treble staff starts with a dotted half note (D), followed by a sixteenth-note pattern. Bass staff starts with a quarter note. Measure 24: Treble staff starts with a sixteenth note, followed by a sixteenth-note pattern. Bass staff starts with a quarter note.

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

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

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 or harmonic label. The chords are: A⁷, A⁷, B_b[△], B_b[△], Am, E/B, C, D⁷, Gm⁷, D⁷, Gm⁷, D⁷, A⁷, Dm⁷, E_b[△], C[#]o⁷, B_b[△], Gm⁷, A⁷, Gm⁷, Am⁷, A_b[△], F[#][△], E[△], A_b[△].

On est là (même si Macron ne veut pas)

Trad. stade de foot manif / Arr. B Scherrer

4/4 time signature, treble clef.

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

Lyrics:

On est là,
on est là,
même si
Macron ne veut pas, nous on est là,
pour l'honneur des travailleurs et pour
un monde meilleur, même si Ma-cron n'veut pas, nous on est là

Perdre son temps

Bruno Scherrer

$\text{♩} = 240$

A1
Csus4 D \flat Δ E \flat 6 D \flat Δ

A2
Csus4 D \flat Δ E \flat 6 D \flat Δ

B1
AbΔ AØ B \flat 6 BØ

B2
AbΔ AØ B \flat 6 BØ

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, and measure numbers (1, 4, 7, 10) are placed to the left of the staves. Measure 1 starts with a 6/8 time signature and a Gm7 chord. Measure 2 begins with a 9/8 time signature. Measure 4 starts with a 6/8 time signature and an Fm7 chord. Measure 7 starts with a 6/8 time signature and an A♭7 chord. Measure 10 starts with a 6/8 time signature and an Fm7 chord. The score includes various musical markings such as grace notes, slurs, and dynamic changes.

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 Bm⁷
57 E B A
61 E

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

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[△]

Rencontre du 3ème type (pour Bertrand)

B. Scherrer

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

Rendez-vous à la Cascade de la Pissoire

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

Sheet music for a solo instrument, likely a flute, featuring six staves of music with various chords and measures. The music is in 4/4 time and includes the following chords and measures:

- Measure 1: G⁷, E_b[△], G⁷, E_b[△]
- Measure 5: G⁷, E_b[△], G⁷, E_b[△]
- Measure 10: A_b[△], Am⁷
- Measure 14: B_b⁶, B_b⁶
- Measure 18: E_b[△], Em⁷
- Measure 22: F⁶, F⁶
- Measure 26: G⁷, E_b[△], G⁷, E_b[△]
- Measure 30: G⁷, E_b[△], G⁷, E_b[△]

Saint Thomas 5/8

Sonny Rollins, Arr. BS

5/8 C⁶ C⁶ C⁶ C⁶

9 C⁶ C⁶ Em⁷ A⁷

13 Dm⁷ G⁷ C⁶ C^{7/E} F⁶ F#⁷ G⁷

Samba Calor-é-a

B. Scherrer

1 E♭/C F⁷ E♭/C F⁷

3 E♭/C F⁷ E♭/C F⁷

5 G/E A⁷ G/E A⁷

7 G/E A⁷ A♭△

9 C△ F△ C△ F△

11 C△ F△ 1 A♭△ 9 2 A♭△ 9

B♭/C A♭/C

Gm⁷/C Cm⁷

Measure numbers: 1, 3, 5, 7, 9, 11.

Key signatures: E♭/C, F⁷, G/E, A⁷, C△, F△, B♭/C, A♭/C, Gm⁷/C, Cm⁷.

Time signatures: 7/4, 4/4, 11/4, 4/4.

Samba Lek'

B. Scherrer

The sheet music consists of eight lines of musical notation, each starting with a measure number (1, 5, 9, 13, 17, 21, 25, 29) and ending with a double bar line. The music is in 4/4 time. The staff uses a treble clef. Chords and key signatures are indicated above the staff at various points:

- Measure 1: Gm⁷
- Measure 5: Gm⁷
- Measure 9: A♭[△]
- Measure 13: F[△]
- Measure 17: Em⁷
- Measure 21: Em⁷
- Measure 25: E♭[△]
- Measure 29: A♭^{△9}
- Measure 30: A♭^{△9}

Key signatures include G major (no sharps or flats), A major (no sharps or flats), A minor (no sharps or flats), E major (no sharps or flats), E minor (no sharps or flats), E major (no sharps or flats), and A major (no sharps or flats). The music features eighth and sixteenth note patterns, slurs, and grace notes.

Samba ni chaussettes

B. Scherrer

A G F△ G F△

5 G F△ G F△

9 E♭ D♭△ E♭ D♭△

13 B A△ B A△

17 G F△ G F△

21 **B** E♭△ B♭m A♭△⁹ A♭ A♭m△ A♭m⁷

25 Gm⁷ Gm⁶ C⁰ C⁰⁷ Fm⁷ B♭+

29 E♭△ B♭m A♭△⁹ A♭ A♭m△ A♭m⁷

33 Cm⁷ F⁷ A♭△ A♭m⁷

Satirieke

B. Scherrer

The musical score consists of three staves of music. The first staff (measures 1-4) starts with a section labeled **A** in a 3/4 time signature. The second staff (measures 5-12) continues section **A**. The third staff (measures 13-19) begins section **B**, which includes chords $E\flat\triangle$, $F\triangle$, Gm^7 , and $B\flat\triangle$, $B\flat^6$, $B\flat$. The fourth staff (measures 20-24) concludes section **B** and starts section **A'**. The fifth staff (measures 25-29) continues section **A'**. The sixth staff (measures 30-36) begins section **C**, marked with $E\triangle$, B , $C\sharp^7$, and $F\sharp^7$. The seventh staff (measures 37-43) concludes section **C**. The score uses a treble clef and includes various rests and dynamic markings.

A Gm⁹ Fm⁹ Gm⁹ Fm⁹

5 Gm⁹ Fm⁹ Gm⁹ Fm⁹

9 Gm⁹ Fm⁹ Gm⁹ Fm⁹

13 **B** $E\flat\triangle$ $F\triangle$ Gm^7 $B\flat\triangle$ $B\flat^6$ $B\flat$

17 Gm Gm/G \flat Gm/F $E\flat\triangle$

21 **A'** Gm⁹ Fm⁹ Gm⁹ Fm⁹

25 Gm⁹ Fm⁹ Gm⁹ Fm⁹

29 Gm⁹ Fm⁹ Gm⁹ Fm⁹

33 **C** $E\triangle$ B $C\sharp^7$ $F\sharp^7$

37 $E\triangle$ $C\sharp^7$ $F\sharp^7$

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

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

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, treble clef.

Chords and lyrics:

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