

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

Performance instructions:

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

<< 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 A \flat \triangle

13 Fm 7 A \flat \triangle

B E \emptyset Fm 7

21 G \flat \triangle G \flat \triangle

Chasse à l'homme

B. Scherrer

A

17 **B (Swing)**

25

29

Basse

Cool modulations

B. Scherrer

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

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

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

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

9 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

The musical score consists of six staves of music for a single instrument, likely a guitar or ukulele. The music is in common time (indicated by '9', '4', '7', '10', '13', and '17' at the start of each staff). The first staff (measures 1-3) features a sustained note 'F' with a triangle pick mark, followed by a Am⁷ chord. The second staff (measures 4-6) shows a Em⁷ chord, then a F note with a triangle pick mark, and an Am⁷ chord. The third staff (measures 7-9) includes a C note with a triangle pick mark, an E⁷♯5 chord, and another E⁷♯5 chord. The fourth staff (measures 10-12) has a F note with a triangle pick mark, an Am⁷ chord, and a D⁷♭9/F♯ chord. The fifth staff (measures 13-15) shows an Em⁷ chord, a F note with a triangle pick mark, and a D⁷♭9/F♯ chord. The sixth staff (measures 16-18) starts with a G^{sus4} chord, followed by a F note with a triangle pick mark, a D⁷ chord, and another D⁷ chord. Measure numbers 1, 2, and 4 are indicated above the staff lines.

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^{sus2} A^b₇ sus2 F^{sus2} E^b₆ sus2

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

9 Em⁹ Dm⁹

13 Em⁹ B^b₇ sus2

17 **B** A^b_{7 sus4} G^b Fm⁷^{#5} E^{△ 6}

21 A^b_{7 sus4} G^b Fm⁷^{#5} E^{△ 6}

25 E^b_{7 sus4} D^b⁹ B^{sus2} B^b_bm⁷^{#5}

Solos

29 E^b[△] F[#][△]

37 E^b[△] F[#][△]

45 F[#]_m⁷ E[△]

53 **C** C^{sus2} A^b_{7 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 4/4 8/8 4/4 8/8

5 Am Ab C 4 1 2

10 Fm Bb⁷ Eb[△] Ab[△]

14 Fm F#m⁶ b5 G⁷

18 Fm Bb⁷ Eb[△] Ab[△]

22 D⁷ D⁷#5 G⁷

26 C Cm⁷

30 Am Ab C

Basse C Cm⁷ Am Ab C 1 2

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 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 (Em⁷) with a key signature of one sharp. The second staff (measures 5-8) is in E minor (Em⁷) with a key signature of one sharp. The third staff (measures 9-12) is in F major (F[♯] major) with a key signature of one sharp. The fourth staff (measures 13-16) contains a first ending (1.) with a key signature of one sharp, followed by a second ending (2.) with a key signature of one flat. The fifth staff (measures 17-20) is in G major (Gm) with a key signature of one sharp. The sixth staff (measures 21-24) is in F major (Fm) with a key signature of one sharp. The seventh staff (measures 25-28) is in C major (Cm) with a key signature of one sharp. The eighth staff (measures 29-32) is in G major (G⁷) 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 musical score consists of three staves of music, each with a treble clef and a key signature of one sharp (F#). The music is in 3/4 time. The score is divided into sections labeled A, B, C, and A'.

- Section A:** Starts at measure 1 with Dm⁷. The melody moves through G⁷ and C[△]. The bass line includes E^ø, A⁷, and Dm⁷. The melody concludes with Fm at measure 9.
- Section B:** Starts at measure 13 with C. The melody moves through A_b⁶, B_b⁶, C, A_b⁶, and B_b⁶.
- Section C:** Starts at measure 19 with Fm⁷. The melody moves through B_b⁷, E_b[△], and A_b[△]. The bass line includes D^ø, G⁷, Cm⁷, and C⁷.
- Section A':** Starts at measure 35 with Dm⁷. The melody moves through G⁷ and C[△]. The bass line includes E^ø, A⁷, and Dm⁷.

Measure numbers are indicated on the left side of the staves: 1, 5, 9, 13, 19, 23, 27, 31, 35, 39, 43, 47, 51.

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 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

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^{#△b5}

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

3/4

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

The score consists of two staves: treble and bass. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first measure ends with a bass note. Measure 2 begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The second measure ends with a treble note. Measure 3 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The third measure ends with a bass note. Measure 4 begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The fourth measure ends with a treble note. Measure 5 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The fifth measure ends with a bass note. Measure 6 begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The sixth measure ends with a treble note. Measure 7 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The seventh measure ends with a bass note. Measure 8 begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The eighth measure ends with a treble note. Measure 9 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The ninth measure ends with a bass note. Measure 10 begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tenth measure ends with a treble note. Measure 11 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The eleventh measure ends with a bass note. Measure 12 begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The twelfth measure ends with a treble note. Measure 13 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The thirteenth measure ends with a bass note. Measure 14 begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The fourteenth measure ends with a treble note. Measure 15 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The fifteenth measure ends with a bass note. Measure 16 begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The sixteenth measure ends with a treble note. Measure 17 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The seventeenth measure ends with a bass note. Measure 18 begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The eighteenth measure ends with a treble note. Measure 19 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The nineteenth measure ends with a bass 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

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 or harmonic label. 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^º D⁷

13 Gm Gm[△] Gm⁷ Gm⁶

17 D^º G⁷ Cm⁷

21 A^º D⁷ Gm Gm/F

25 A⁷/E D⁷ Gm

29 **B** Cm⁷ F⁷ B[♭][△] E[♭][△]

37 **1** A^º 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^º, and D⁷. The second section (measures 29-45) starts with a Cm⁷ chord, followed by F⁷, B[♭][△], and E[♭][△]. This is followed by a return to the A^º and D⁷ chords from the first section. The section concludes with a Gm chord, Gm[△], G⁷, and Gm[△]. The final section (measures 45-48) starts with a Gm⁷ chord, followed by Gm[△], G⁷, Gm[△], and Gm⁷. The section concludes with a Gm[△] chord. The music is in 3/4 time for the last section.

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

B. Scherrer

4/4

Sheet music for the piece "Perdre son temps" by B. Scherrer. The music is written for a single melodic line (likely a soprano or alto voice) on a five-line staff. The key signature is B-flat major (two flats). The time signature starts at 4/4 and changes to 7/8 at measure 25. The vocal line consists of eighth and sixteenth note patterns, with various rests and dynamic markings. Chords are indicated above the staff at the beginning of each measure, such as C^{sus4}, D_b[△], E_b⁶, Fm⁷, Gm⁷, A_b[△], B_b, B^o, C^{sus4}, D_b[△], E_b⁶, D_b[△], A_b[△], G⁷, Cm⁷, D_b[△], A^o, B_b⁶, B^o, C^{sus4}, D_b[△], E_b⁶, D_b[△], Fm⁷, Gm⁷, A_b[△], B_b, B^o, C^{sus4}, D_b[△], E_b⁶, D_b[△], A_b[△], B_b⁶, B^o, A_b[△], A^o, B_b⁶, B^o, Cm⁷, D_b[△], A_b[△], G⁷, C^{sus4}, D_b[△], E_b⁶, D_b[△], Fm⁷, Gm⁷, A_b[△], B_b, B^o, C^{sus4}, D_b[△], E_b⁶, D_b[△], A_b[△], B_b⁶, B^o, A_b[△], A^o, B_b⁶, B^o, Cm⁷, D_b[△], A_b[△], G⁷.

3/4

49 C^{sus4} D_b[△] E_b⁶ D_b[△]

53 C^{sus4} D_b[△] E_b⁶ Fm⁷

57 Gm⁷ A_b[△] B_b B⁰

61 C^{sus4} D_b[△] E_b⁶ D_b[△]

65 A_b[△] A⁰ B_b⁶ B⁰

69 Cm⁷ D_b[△] A_b[△] G⁷

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[△]

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 music is in common time (indicated by '8'). The score includes the following chords and measure numbers:

- Measure 1: E♭△, Fm⁷, Gm⁷, Fm⁷
- Measure 2: Fm⁷, Gm⁷, Fm⁷
- Measure 3: E♭△, Fm⁷, Gm⁷, Fm⁷
- Measure 4: Fm⁷, Gm⁷, Fm⁷
- Measure 5: A♭△, Gm⁷, Fm⁷, C^{9/E}
- Measure 6: Fm⁷, Gm⁷, A♭△, B♭⁷
- Measure 7: Fm⁷, Gm⁷, A♭△, B♭⁷
- Measure 8: Fm⁷, Gm⁷, A♭△, B♭⁷
- Measure 9: Fm⁷, Gm⁷, A♭△, B♭⁷
- Measure 10: Fm⁷, Gm⁷, A♭△, B♭⁷

Pour Manu

B. Scherrer

Sheet music for Pour Manu, a piece for solo piano by B. Scherrer. The music is arranged in 12 staves, each with a treble clef and a 3/4 time signature. The piece consists of two systems of music. The first system starts with a key signature of one sharp (F#) and includes chords such as C, Em7, F, Am7, C, D7, Am7, B°, C, D7, D, F#m7, G, D, F#m7, G, Bm7, D, E7, E7, Bm7, C#°, D, E7, C, Em7, F, C, Em7, F, Am7, C, D7, D7, Am7, B°, C, D7, and ends with E. The second system starts with a key signature of two sharps (F# and C#) and includes chords such as Bm7, C#°, D, E7, C, Em7, F, C, Em7, F, Am7, B°, C, D7, and Bm7. The music features various note values including eighth and sixteenth notes, and rests. Measure numbers 1 through 49 are indicated on the left side of the staves. The right side of the staves shows the corresponding measure numbers for the second system. The piece concludes with a final measure of Bm7 in the key of two sharps.

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) 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 music features various time signatures (4/4, 7/4, 11/4, 13/4) and includes rests and dynamic markings.

Rencontre du 3ème type (pour Bertrand)

B. Scherrer

1 A F Δ Gm 7 Am 7 Bb Δ
5 G 7 /B C 7 C \sharp o7 Dm 7
9 E \flat Δ Bb Δ C $^{\text{sus4}}$ C 7
13 B Cm 7 G/B Bbm 7 F/A
17 1 A \flat 6 Cm/G F \sharp o7 G 7
21 2 A \flat 6 Cm/G D \emptyset D \flat 7 C 7
25 A' F Δ Gm 7 Am 7 Bb Δ
29 G 7 /B C 7 C \sharp o7 Dm 7
33 E \flat Δ Bb Δ C $^{\text{sus4}}$ C 7

Rendez-vous à la Cascade de la Pisse

B. Scherrer

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

4/4

1 G⁷ | Eb[△] | — 3 — | G⁷ | Eb[△] |

5 G⁷ | Eb[△] | G⁷ | Eb[△] | 1. | 2. |

10 A_b[△] | Am⁷ |

14 B_b⁶ | B_b⁶ |

18 E_b[△] | Em⁷ |

22 F⁶ | F⁶ |

26 G⁷ | Eb[△] | G⁷ | Eb[△] |

30 G⁷ | Eb[△] | G⁷ | Eb[△] |

Saint Thomas 5/8

Sonny Rollins, Arr. BS

5/8 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 shown below the staff. The score includes the following chords and bass lines:

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

1 A Gm⁷ Am⁷

5 Gm⁷ Am⁷

9 A♭△ G♭△

13 F△⁹ F△⁹

17 B Em⁷ Dm⁷

21 Em⁷ Dm⁷

25 E♭△ D♭△

29 A♭△⁹ A♭△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

Satirieke

B. Scherrer

The musical score consists of four 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 5-8) starts with **Gm⁹**, followed by a eighth-note pattern. The third staff (measures 9-12) starts with **Gm⁹**, followed by a eighth-note pattern. The fourth staff (measures 13-16) starts with **B**, followed by **E♭△**, **F△**, **Gm⁷**, **B♭△**, **B♭⁶**, and **B♭**. The fifth staff (measures 17-20) starts with **Gm**, **Gm/G♭**, **Gm/F**, and **E♭△**. The sixth staff (measures 21-24) starts with a section labeled **A'** in a 3/4 time signature. The seventh staff (measures 25-28) starts with **Gm⁹**, followed by a eighth-note pattern. The eighth staff (measures 29-32) starts with **Gm⁹**, followed by a eighth-note pattern. The ninth staff (measures 33-36) starts with **C**, followed by **E△**, **B**, and a eighth-note pattern. The tenth staff (measures 37-40) starts with **E△**, **C♯⁷**, **F♯⁷**, and a eighth-note pattern.

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[△] D_b G⁷

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 A⁷
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. Measures are numbered on the left side of the staves.

Measures 1-4: C⁹, C^{#5 9}, C^{6 9}, C^{#5 9}

Measures 5-8: C⁹, C^{#5 9}, C^{6 9}, C^{#5 9}

Measures 9-12: E⁹, E^{#5 9}, E^{6 9}, E^{#5 9}

Measures 13-16: E⁹, E^{#5 9}, E^{6 9}, E^{#5 9}

Measures 17-20: A_b⁹, A_b^{#5 9}, A_b^{6 9}, A_b^{#5 9}

Measures 21-24: 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)