

# 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>♯</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.

# Bolerototo (pour Arnaud)

B. Scherrer

1

C<sup>7</sup>

B<sub>b</sub><sup>△</sup>

C<sup>7</sup>

9

F<sup>△</sup>

1.

C<sup>7</sup>

16

2.

E<sub>b</sub><sup>△</sup>

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

23

A<sub>b</sub><sup>△</sup>

29

$G_b \triangle$

$D_b \triangle$

37

$G_b \triangle$

$A \triangle$

$G \triangle$

$G^7$

# Bras cassé

B. Scherrer

1 C<sup>△</sup>

6 B<sub>b</sub>

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

14 Gm<sup>7</sup> F<sup>△</sup> B<sub>b</sub><sup>△</sup> B<sup>o</sup>

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

B. Scherrer

1 E<sub>b</sub>△ D<sub>b</sub>△

5 E<sub>b</sub>△ D<sub>b</sub>△

9 Fm<sup>7</sup> A<sub>b</sub>△

13 Fm<sup>7</sup> A<sub>b</sub>△

17 [B] E<sup>0</sup> Fm<sup>7</sup>

21 G<sub>b</sub>△ G<sub>b</sub>△

# 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

Musical score for 'Coucher de soleil' (derrière un volet bloqué) by B. Scherrer. The score consists of eight staves of music, each with a different dynamic and harmonic progression. The staves are numbered 1 through 29. The music is in 3/4 time.

- Staff 1: Dm<sup>7</sup> (p), C<sup>△</sup>
- Staff 2: Dm<sup>7</sup>, C<sup>△</sup>
- Staff 3: E<sub>b</sub><sup>△</sup>, B<sub>b</sub><sup>△</sup>
- Staff 4: A<sub>b</sub><sup>△</sup>
- Staff 5: E<sub>b</sub>m<sup>7</sup> (mf), D<sub>b</sub><sup>△</sup>
- Staff 6: E<sub>b</sub>m<sup>7</sup>, D<sub>b</sub><sup>△</sup>
- Staff 7: E<sup>△</sup>, B<sup>△</sup>
- Staff 8: A<sup>△</sup>

Chords and dynamics are indicated above the staff, and performance instructions like 'mf' (mezzo-forte) are shown below the staff. The music features various note values, rests, and slurs.

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

B. Scherrer

9 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>

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 Am<sup>7</sup> chord. The second staff (measures 4-6) shows a Em<sup>7</sup> chord, a sustained note 'F' with a triangle pick mark, and an Am<sup>7</sup> chord. The third staff (measures 7-9) includes a C note with a triangle pick mark, a E<sup>7</sup>♯5 chord, and another E<sup>7</sup>♯5 chord. The fourth staff (measures 10-12) has a F note with a triangle pick mark, an Am<sup>7</sup> chord, and a D<sup>7</sup>♭9/F♯ chord. The fifth staff (measures 13-15) features a F note with a triangle pick mark, an Em<sup>7</sup> chord, a F note with a triangle pick mark, and a D<sup>7</sup>♭9/F♯ chord. The sixth staff (measures 16-18) starts with a G<sup>sus4</sup> chord, followed by a F note with a triangle pick mark, a D<sup>7</sup> chord, and another D<sup>7</sup> chord. Measure numbers 1, 2, and 4 are indicated above the staff lines.

## Danse de (la fin de) l'abondance

B. Scherrer

14

E♭△ D⁷ D♭△ C⁷

3 E♭△ D⁷ D♭△ C⁷

5 E♭△ D⁷ D♭△ C⁷

7 E♭△ D⁷ D♭△ C⁷

9 G♭△ A♭⁶ A° B♭m

11 G♭△ A♭⁶ A° B♭m 5:7

13 G♭△ A♭⁶ A° B♭m

15 1 B⁷ sus2

17 2 B⁷ sus2

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

B. Scherrer

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

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 sus2</sup>

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

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

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

**Solos**

29 E<sup>b △</sup> F<sup># △</sup>

37 E<sup>b △</sup> F<sup># △</sup>

45 F<sup># m 7</sup> E<sup>△</sup>

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

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

4/4 8 Cm<sup>7</sup>

5 Am A<sub>b</sub> C 4 1 2

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

14 Fm F<sup>#</sup>m<sup>6</sup> b<sup>5</sup> G<sup>7</sup>

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

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

26 C Cm<sup>7</sup>

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

Basse C Cm<sup>7</sup> Am A<sub>b</sub> C 1 2

# 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>) with a key signature of one sharp. The fourth staff (measures 13-16) contains a first ending (1.) in G major (Gm) and a second ending (2.) in F major (F<sup>♯</sup>). The fifth staff (measures 17-20) is in F major (Fm) with a key signature of one sharp. The sixth staff (measures 21-24) is in C major (Cm) with a key signature of one sharp. The seventh staff (measures 25-28) is in G major (G<sup>7</sup>). The eighth staff (measures 29-32) is in G major (G<sup>7</sup>). The lyrics are in French and German, appearing in the first, third, and fifth staves.

# La demoiselle de Montréal (Pour Perrine)

Bruno Scherrer

The sheet music consists of a single melodic line on a staff, with various chords and markings indicating harmonic progression and performance style. The chords are labeled with Roman numerals and additional markings. The markings include a box labeled 'A' with 'Dm<sup>7</sup>', a box labeled 'B' with 'C', a box labeled 'C' with 'Fm<sup>7</sup>', and a box labeled 'A'' with 'Dm<sup>7</sup>'. Other markings include 'G<sup>7</sup>', 'C<sup>△</sup>', 'E<sup>0</sup>', 'A<sup>7</sup>', 'Dm<sup>7</sup>', 'Fm', 'A<sup>6</sup>', 'B<sup>6</sup>', 'C', 'A<sup>6</sup>', 'B<sup>6</sup>', 'Fm<sup>7</sup>', 'B<sup>7</sup>', 'E<sup>△</sup>', 'A<sup>△</sup>', 'D<sup>0</sup>', 'G<sup>7</sup>', 'Cm<sup>7</sup>', 'C<sup>7</sup>', 'Fm<sup>7</sup>', 'B<sup>7</sup>', 'E<sup>△</sup>', 'A<sup>△</sup>', 'D<sup>0</sup>', 'G<sup>7</sup>', 'C<sup>△</sup>', 'E<sup>0</sup>', 'A<sup>7</sup>', 'Dm<sup>7</sup>', 'D<sup>0</sup>', 'D<sup>7</sup>', 'C<sup>△</sup>', 'C<sup>△</sup>', 'D<sup>0</sup>', 'D<sup>7</sup>', 'C<sup>△</sup>', and 'C<sup>△</sup>. The staff is in 3/4 time, and the music is divided into measures by vertical bar lines and measures by horizontal bar lines. Measure numbers are indicated on the left side of the staff, ranging from 5 to 51.

# La laïcité, c'est ça !

B. Scherrer

1 F G G<sup>#</sup> Am

5 F G G<sup>#</sup> Am

9 F F<sup>#</sup> G G<sup>#</sup>

13 Am A/C<sup>#</sup> Dm

17 Gm/A<sup>#</sup> Dm/A E<sup>7</sup>/G<sup>#</sup> Gm

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

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

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

# La revanche du triton

B. Scherrer

3 Cm<sup>9</sup> G<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>△</sup>

5 Cm<sup>9</sup> G<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup>

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

13 E<sub>b</sub><sup>△</sup> G<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup> B<sub>b</sub><sup>△</sup>

The musical score consists of three staves of music. The top staff is for treble clef, the middle for bass clef, and the bottom for bass clef. The music is in 3/4 time. Various chords are marked with superscript symbols: 9, △, 7, and 6. The score includes dynamic markings such as accents and slurs. The key signature changes throughout the piece, indicated by the chord markings.

# 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  $Gm$  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. The key changes to  $F$  at measure 8.

3. **Measures 9-12:** The first staff starts in  $F$  with a 4/4 time signature. The second staff starts in  $F$  with a 4/4 time signature. The key changes to  $B$  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  $B$  with a 4/4 time signature. The second staff starts in  $B$  with a 4/4 time signature. The key changes to  $B_{\flat}m$  at measure 16. The third staff starts in  $B_{\flat}m$  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. The key changes to  $G$  at measure 16.

5. **Measures 17-20:** The first staff starts in  $G$  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 20. The third staff starts in  $B_{\flat}m$  with a 4/4 time signature. The key changes to  $G$  at measure 20. The fourth staff starts in  $G$  with a 4/4 time signature. The key changes to  $G$  at measure 20.

# Le meilleur est à venir (pour Pascale)

B. Scherrer

**A** Fm<sup>9</sup> A♭<sup>6</sup> B♭<sup>7</sup> Fm/E♭

5 Fm<sup>9</sup> A♭<sup>6</sup> B♭<sup>7</sup> D♭△

9 Fm<sup>9</sup> A♭<sup>6</sup> B♭<sup>7</sup> Fm/E♭ 3

13 Fm<sup>9</sup> A♭<sup>6</sup> B♭<sup>7</sup> D♭△

**B** E♭ B♭/D B♭m/D♭ C<sup>7</sup>

17 E♭ B♭/D B♭m/D♭ C<sup>7</sup>

21 B♭m<sup>7</sup> A♭<sup>6</sup> G<sup>7 sus4</sup> C<sup>7</sup>

25 D♭ C<sup>7</sup>♯<sup>5</sup> B<sup>0</sup> C<sup>7</sup>

29 B♭m<sup>7</sup> A♭<sup>6</sup> G<sup>7 sus4</sup> F♯△♭<sup>5</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

Am F $\triangle$  Am F $\triangle$  Am F $\triangle$  Am F $\triangle$

3 F $\sharp$  $^0$  B Dm E $^7$

5 Am F $\triangle$  1 Am F $\triangle$  2 Am F $\triangle$

8 Em $^9$  Gm $^9$  Eb $\triangle$  Ab $\triangle$

13 Em $^9$  Gm $^9$  Eb $\triangle$  Ab $\triangle$

18 B $\flat$  C D Eb F G 3 A $\flat$  3 B $\flat$  3 G/B

2

22

Am F $\triangle$  Am F $\triangle$  Am F $\triangle$  Am F $\triangle$

24

F $\sharp$  $\emptyset$  B Dm E $^7$

26

Am F $\triangle$  Am F $\triangle$

# 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.

# 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<sup>△</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>△</sup>, Fm<sup>7/A<sub>b</sub></sup>, C/G, F<sup>Ø</sup>, F<sup>△</sup>, Em<sup>7</sup>, Dm<sup>7</sup>, D<sub>b</sub><sup>7</sup>.

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       $\text{D}_{\flat}\Delta$        $\text{E}_{\flat}6$        $\text{D}_{\flat}\Delta$

Csus4       $\text{D}_{\flat}\Delta$        $\text{E}_{\flat}6$        $\text{Fm9}$

Gm7       $\text{A}_{\flat}\Delta$        $\text{B}_{\flat}$        $\text{B}\emptyset$

Csus4       $\text{D}_{\flat}\Delta$        $\text{E}_{\flat}6$        $\text{D}_{\flat}\Delta$

**B1**

$\text{A}_{\flat}\Delta$        $\text{A}\emptyset$        $\text{B}_{\flat}6$        $\text{B}\emptyset$

Cm7       $\text{D}_{\flat}\Delta$        $\text{A}_{\flat}\Delta$        $\text{G7}$

**A2**

Csus4       $\text{D}_{\flat}\Delta$        $\text{E}_{\flat}6$        $\text{D}_{\flat}\Delta$

Csus4       $\text{D}_{\flat}\Delta$        $\text{E}_{\flat}6$        $\text{Fm9}$

Gm7       $\text{A}_{\flat}\Delta$        $\text{B}_{\flat}$        $\text{B}\emptyset$

Csus4       $\text{D}_{\flat}\Delta$        $\text{E}_{\flat}6$        $\text{D}_{\flat}\Delta$

**B2**

$\text{A}_{\flat}\Delta$        $\text{A}\emptyset$        $\text{B}_{\flat}6$        $\text{B}\emptyset$

Cm7       $\text{D}_{\flat}\Delta$        $\text{A}_{\flat}\Delta$        $\text{G7}$



## **Pour Juliette (partie II)**

B. Scherrer

A musical score for a 12-bar blues in E-flat major (key signature of four flats). The score is divided into four staves, each representing a different instrument. The first staff (top) shows a melodic line with eighth and sixteenth notes, starting with an E-flat chord. The second staff shows a bass line with eighth notes. The third staff (4th measure) shows a melodic line with eighth and sixteenth notes, starting with an E-flat chord. The fourth staff shows a bass line with eighth notes. The fifth staff (7th measure) shows a melodic line with eighth and sixteenth notes, starting with an A-flat chord. The sixth staff shows a bass line with eighth notes. The seventh staff (10th measure) shows a melodic line with eighth and sixteenth notes, starting with an A-flat chord. The eighth staff shows a bass line with eighth notes. The score includes various chords: E-flat major (E-flat), F minor 7 (Fm<sup>7</sup>), G minor 7 (Gm<sup>7</sup>), F minor 7 (Fm<sup>7</sup>), A-flat major (A-flat), G minor 7 (Gm<sup>7</sup>), F minor 7 (Fm<sup>7</sup>), C<sup>9</sup>/E (C<sup>9</sup>/E), F minor 7 (Fm<sup>7</sup>), G minor 7 (Gm<sup>7</sup>), A-flat major (A-flat), and B-flat 7 (B-flat<sup>7</sup>). Measure numbers 1, 4, 7, and 10 are indicated on the left side of the score.

# 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 (G) and includes chords such as Bm7, C#°, D, E7, C, Em7, F, C, Em7, F, Am7, B°, C, D7, and ends with Bm7. The music features various note values, rests, and dynamic markings. Measure numbers are indicated on the left side of the staves.

53 E  
57 E. B B A  
61 E.

# 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

# 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 Cm<sup>9</sup>

5 Gb<sup>△</sup>

10 F♯m<sup>9</sup>

14 C<sup>△</sup>

19 Solos Cm<sup>9</sup>

23 Gb<sup>△</sup>

27 F♯m<sup>9</sup>

31 C<sup>△</sup>

# Rencontre du 3ème type (pour Bertrand)

B. Scherrer

1 F $\triangle$   
Gm $^7$   
Am $^7$   
Bb $\triangle$

5 G $^7$ /B  
C $^7$   
C $\sharp$  $^0$   
Dm $^7$

9 E $\flat$  $\triangle$   
Bb $\triangle$   
C $^{\text{sus4}}$   
C $^7$

13 Cm $^7$   
G/B  
Bbm $^7$   
F/A

17 Ab $^6$   
1 Cm/G  
F $\sharp$  $^{\text{07}}$   
G $^7$

21 2 Cm/G  
D $^0$   
D $\flat$  $^7$   
C $^7$

24 F $\triangle$   
Gm $^7$   
Am $^7$   
Bb $\triangle$

28 G $^7$ /B  
C $^7$   
C $\sharp$  $^0$   
Dm $^7$

32 E $\flat$  $\triangle$   
Bb $\triangle$   
C $^{\text{sus4}}$   
C $^7$

# Rendez-vous à la Cascade de la Pisse

B. Scherrer

**A** E<sub>b</sub><sup>△</sup> Fm<sup>7</sup> Gm<sup>7</sup> F#m<sup>7</sup>

5 Fm<sup>7</sup> | 1. B<sub>b</sub><sup>7</sup> | 2. B<sub>b</sub><sup>7</sup>

11 G<sup>7</sup> Cm<sup>7</sup>

15 F<sup>7</sup> B<sub>b</sub><sup>7</sup>

19 A' E<sub>b</sub><sup>△</sup> Fm<sup>7</sup> Gm<sup>7</sup> F#m<sup>7</sup>

23 Fm<sup>7</sup> | 1. B<sub>b</sub><sup>7</sup> | 2. B<sub>b</sub><sup>7</sup>

29 G<sup>7</sup> Cm<sup>7</sup>

33 F<sup>7</sup> B<sub>b</sub><sup>7</sup>

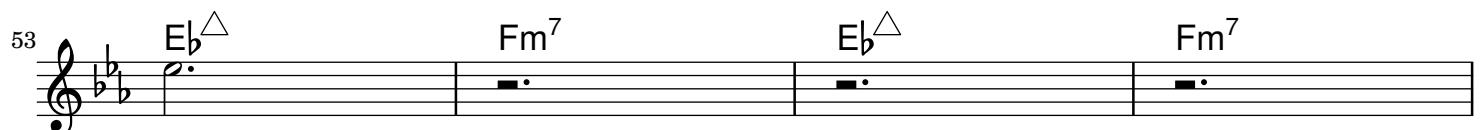
37 B A<sub>b</sub><sup>△</sup> Gm<sup>7</sup>

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

45 A<sub>b</sub><sup>△</sup> Gm<sup>7</sup> F#m<sup>7</sup>

49 Fm<sup>7</sup> B<sub>b</sub><sup>7</sup>

2



# Risas de Bolivia

Trad. Bolivie, Arr. B. Scherrer

**A**

3 -

5 1. F $\triangle$  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 (pour Gaëtan)

B. Scherrer

N.C. G E♭/G G E♭/G

5 G E♭/G G E♭/G E♭/G

10 A♭△ Am⁷

14 B♭⁶ B♭⁶

18 E♭△ Em⁷

22 F⁶ F⁶

26 G E♭/G G E♭/G

30 G E♭/G G E♭/G

# Saint Thomas 5/8

Sonny Rollins, Arr. BS

5/8 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/E</sup> F<sup>6</sup> F#<sup>7</sup> G<sup>7</sup>

# Samba Calor-é-a

B. Scherrer

1 E♭/C F<sup>7</sup> E♭/C F<sup>7</sup>

3 E♭/C F<sup>7</sup> E♭/C F<sup>7</sup>

5 G/E A<sup>7</sup> G/E A<sup>7</sup>

7 G/E A<sup>7</sup> A♭△

9 C△ F△ C△ F△

11 C△ F△ 1 A♭△ 9 2 A♭△ 9

B♭/C A♭/C

Gm<sup>7</sup>/C Cm<sup>7</sup>

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

Key signatures: E♭/C, F<sup>7</sup>, G/E, A<sup>7</sup>, C△, F△, B♭/C, A♭/C, Gm<sup>7</sup>/C, Cm<sup>7</sup>.

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

# Samba Lek'

B. Scherrer

The music score consists of eight lines of musical notation, each starting with a treble clef and a '4' indicating common time. The score is divided into measures by vertical bar lines. Above the staff, various chords and key changes are marked with triangular symbols and Roman numerals. The chords and key changes include:

- Measure 1: Gm<sup>7</sup>
- Measure 2: Am<sup>7</sup>
- Measure 5: Gm<sup>7</sup>
- Measure 6: Am<sup>7</sup>
- Measure 9: A♭<sup>△</sup>
- Measure 10: F♯
- Measure 13: F<sup>△</sup>
- Measure 14: F<sup>△</sup>
- Measure 17: Em<sup>7</sup>
- Measure 18: Dm<sup>7</sup>
- Measure 21: Em<sup>7</sup>
- Measure 22: Dm<sup>7</sup>
- Measure 25: E♭<sup>△</sup>
- Measure 26: D♭
- Measure 29: A♭<sup>△9</sup>
- Measure 30: A♭<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

# 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 **Gm<sup>9</sup>**, followed by a eighth-note pattern. The third staff (measures 9-12) starts with **Gm<sup>9</sup>**, followed by a eighth-note pattern. The fourth staff (measures 13-16) starts with **B**, followed by **E♭△**, **F△**, **Gm<sup>7</sup>**, **B♭△**, **B♭<sup>6</sup>**, 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 **Gm<sup>9</sup>**, followed by a eighth-note pattern. The eighth staff (measures 29-32) starts with **Gm<sup>9</sup>**, 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♯<sup>7</sup>**, **F♯<sup>7</sup>**, and a eighth-note pattern.

# 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

37 A<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</sup> A<sub>b</sub><sup>△</sup> E<sub>b</sub><sup>△</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>

5 Fm<sup>7</sup>

9 E<sup>7</sup>

13 D<sup>7</sup>

17 Cm<sup>7</sup>

21 Fm<sup>7</sup>

F<sup>7</sup>

G<sup>7</sup>

A<sup>7</sup>

G<sup>7</sup>

Cm<sup>9</sup>

# Wuhan connect

B. Scherrer

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: C<sup>9</sup>, C<sup>#5 9</sup>, C<sup>6 9</sup>, C<sup>#5 9</sup>

Measures 5-8: C<sup>9</sup>, C<sup>#5 9</sup>, C<sup>6 9</sup>, C<sup>#5 9</sup>

Measures 9-12: E<sup>9</sup>, E<sup>#5 9</sup>, E<sup>6 9</sup>, E<sup>#5 9</sup>

Measures 13-16: E<sup>9</sup>, E<sup>#5 9</sup>, E<sup>6 9</sup>, E<sup>#5 9</sup>

Measures 17-20: A<sub>b</sub><sup>9</sup>, A<sub>b</sub><sup>#5 9</sup>, A<sub>b</sub><sup>6 9</sup>, A<sub>b</sub><sup>#5 9</sup>

Measures 21-24: A<sub>b</sub><sup>9</sup>, A<sub>b</sub><sup>#5 9</sup>, A<sub>b</sub><sup>6 9</sup>, A<sub>b</sub><sup>#5 9</sup>

# 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)