

# Agent 000

B. Scherrer

The musical score is written in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four staves of music, each containing four measures. The notes are primarily eighth and quarter notes, often beamed together. Chords are indicated by letters above the staff.

**Staff 1:** Measure 1: Cm<sup>9</sup> (C4, E-flat4, G4, B-flat4, C5). Measure 2: F#4, G4, A-flat4. Measure 3: G4, A-flat4, B-flat4. Measure 4: A-flat4, B-flat4.

**Staff 2:** Measure 1: D-flat<sup>Δ</sup> (D-flat4, F4, A-flat4). Measure 2: G4, A-flat4, B-flat4. Measure 3: C5, B-flat4. Measure 4: C5, B-flat4. Ends with a repeat sign.

**Staff 3:** Measure 1: Fm<sup>7</sup> (F4, A-flat4, C5, E-flat5). Measure 2: F#4, G4, A-flat4. Measure 3: G4, A-flat4, B-flat4. Measure 4: A-flat4, B-flat4.

**Staff 4:** Measure 1: E-flat<sup>Δ</sup> (E-flat4, G4, B-flat4). Measure 2: D-flat<sup>Δ</sup> (D-flat4, F4, A-flat4). Measure 3: C5, B-flat4. Measure 4: C5, B-flat4. Ends with a repeat sign.

# Balade (partie 2)

B. Scherrer

Em<sup>11</sup> G<sup>△</sup>

5 C<sup>△9</sup> Em<sup>11</sup> 1. 2.

17 Em<sup>11</sup> Am<sup>7</sup>

21 Am<sup>7</sup>/F<sup>#</sup> Em<sup>11</sup>

25 D<sup>7</sup> C<sup>△</sup> Am<sup>9</sup> Am<sup>7</sup>

29 E<sup>sus4</sup> Em<sup>7</sup> A<sup>7</sup> Am<sup>7</sup>

33 E<sup>sus4</sup> Em<sup>7</sup> A<sup>7</sup> Am<sup>7</sup>

# Blues

B. Scherrer

The musical score is written in 12/8 time and consists of three staves. The first staff begins with a  $C^7$  chord and contains four measures of music. The second staff starts at measure 5 with an  $F^7$  chord, followed by a  $C^7$  chord in the fourth measure. The third staff starts at measure 9 with a  $G^7$  chord, followed by  $F^7$ ,  $C^7$ , and  $G^7$  chords in the subsequent measures. The notation includes eighth and sixteenth notes, rests, and various chord symbols.

# Boléro malgré lui

B. Scherrer

1  $C^{sus2}$   $C^{sus2}$   $C^{sus2}$   $G^7 b9$

5  $C^{sus2}$   $C^{sus2}$   $C^{sus2}$   $C^{sus2}$

9  $C^{sus2}$   $C^{sus2}$   $C^{sus2}$   $G^7 b9$

13  $Am^7$   $E^7/A^b$   $C^{sus2}/G$   $D^7/F^\#$

17  $C^{sus2}$   $C^{sus2}$   $C^{sus2}$   $C^{sus2}$

21  $Am^7$   $E^7/A^b$   $C^{sus2}/G$   $D^7/F^\#$

25  $F^\Delta$   $C^\Delta$   $F^\Delta$

31  $C^\#^\Delta$   $E^b6$   $E^\emptyset$   $Gm^7/F$   $F^\#^\Delta$

# Bolerototo

B. Scherrer

The musical score is written in 3/4 time and consists of two systems of piano and guitar staves. The key signature has one flat (B-flat).

**System 1 (Measures 1-8):**  
Chords: C<sup>7</sup>, B<sup>b</sup>Δ, C<sup>7</sup>.  
The piano part features a melodic line with eighth and quarter notes, while the guitar part provides a rhythmic accompaniment with eighth notes and chords.

**System 2 (Measures 9-18):**  
Chords: F<sup>Δ</sup>, C<sup>7</sup>, E<sup>b</sup>Δ.  
This system includes a first ending (marked '1.') and a second ending (marked '2.'). The piano part continues with a melodic line, and the guitar part has a steady accompaniment.

**System 3 (Measures 21-28):**  
Chords: E<sup>b</sup>7, A<sup>b</sup>Δ.  
The piano part features a melodic line with eighth notes and quarter notes. The guitar part has a rhythmic accompaniment with eighth notes and chords.

**System 4 (Measures 29-36):**  
Chords: G<sup>b</sup>Δ, D<sup>b</sup>Δ.  
The piano part features a melodic line with eighth notes and quarter notes. The guitar part has a rhythmic accompaniment with eighth notes and chords.

**System 5 (Measures 37-44):**  
Chords: G<sup>b</sup>Δ, A<sup>Δ</sup>, G<sup>Δ</sup>, G<sup>7</sup>.  
The piano part features a melodic line with eighth notes and quarter notes. The guitar part has a rhythmic accompaniment with eighth notes and chords.

# Bras cassé

B. Scherrer

The musical score is written in 4/4 time and consists of four staves. The first staff begins with a treble clef and a 4/4 time signature. The key signature has one flat (B-flat). The first staff contains measures 1-5 with chords C<sup>Δ</sup>, F<sup>Δ</sup>, and A<sup>b</sup>Δ. The second staff starts at measure 6 and includes a B<sup>b</sup> chord, a triplet of eighth notes, a C<sup>Δ</sup> chord, and a triplet of eighth notes. It features a first ending (1.) and a second ending (2.). The third staff begins at measure 10 and contains chords Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>Δ, and D<sup>7</sup>. The fourth staff starts at measure 14 and includes chords Gm<sup>7</sup>, F<sup>#</sup>Δ, B<sup>b</sup>Δ, and B<sup>0</sup>. It also features a first ending (1.) and a second ending (2.).

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

B. Scherrer

**A**

1 5 9 13

**B**

17 21

Chords:  $E_b^\Delta$ ,  $D_b^\Delta$ ,  $Fm^7$ ,  $A_b^\Delta$ ,  $E^\emptyset$ ,  $G_b^\Delta$

# ça swingue à Caracas!

B. Scherrer

**A**

C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup>

5 G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b7</sup> D<sup>b7</sup> C<sup>7</sup> #5

**A**

9 C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup>

13 G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b7</sup> D<sup>b7</sup> C<sup>7</sup> #5

**B**

17 F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b7</sup>

21 C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b7</sup> D<sup>b7</sup> C<sup>7</sup>

# Chanson froide réchauffée (d'après Cold Song)

H. Purcell (arr. BS)

## Intro

Cm Fm/C B $\flat$ /D E $\flat$  C $^7$ #5 F/A G $^7$ /B Cm

9 G<sup>sus4</sup> E $\flat$ /G D/F# D $\flat$ /F G $^7$ /F C/E D $^\circ$ /F G $^7$

## A

17 Cm A $\flat$ /C D $^\circ$ /C G $^7$ /B

What power are you who from be -

21 Cm C $^7$ /B $\flat$  Fm/A $\flat$  F# $^\circ 7$  G F# $^\circ 7$ /G

low has made me rise un - wil - ling - ly and slow from

27 Gm G $^7$ /F C $^7$ /E G $^7$ /D Cm C+

beds of e - ver - las - - - ting snow? Don't you

## B

33 D $^\circ$  C $^7$  F $^7$  B $^\circ 7$

see how stiff I am sti - ff and won - drous

37 C $^7$  D $\flat$  $^\Delta$  C $^7$  B $^\circ 7$  C C $^7$ #5

old far, fa - r un - fit to bear the bit - ter cold?

## C

43 F B $\flat$ /D E $\flat$  C $^\circ 7$

I can scar - cely move or draw my

47 B $\flat$ m D $^\circ 7$  Cm G Cm D $^7$

breath can scar - cely move or draw my breath Let

## D

53 E $^\circ$  F $^\circ 7$  G $^7$ /F C $^7$ /E Cm/E $\flat$  B $\flat$ /D A $\flat$ /C

me free - eeze a - gain let me free - eeze a - gain

59 B $^\circ 7$  A $^\circ$  G $^7$  Cm

to death let me free - eeze a - gain to death

# Chasse à l'homme

B. Scherrer

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

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

**B** (Swing)

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

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

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

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

**Basse**

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

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

# Cinq à sept

B. Scherrer

**A** Cm<sup>7</sup> B<sup>b7</sup>/D E<sup>b</sup>Δ Fm<sup>7</sup> Cm<sup>7</sup> B<sup>b7</sup>/D E<sup>b</sup>Δ Fm<sup>7</sup>

5 Cm<sup>7</sup> B<sup>b7</sup>/D E<sup>b</sup>Δ E<sup>o7</sup> Fm<sup>7</sup> Gm<sup>7</sup> A<sup>b</sup>Δ B<sup>b7</sup>

9 Fm<sup>7</sup> Gm<sup>7</sup> A<sup>b</sup>Δ B<sup>b7</sup> Fm<sup>7</sup> Gm<sup>7</sup> A<sup>b</sup>Δ B<sup>b7</sup>

13 Fm<sup>7</sup> Gm<sup>7</sup> A<sup>b</sup>Δ B<sup>o7</sup> Cm<sup>7</sup> B<sup>b7</sup>/D E<sup>b</sup>Δ Fm<sup>7</sup>

**B**

17 E<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup> G<sup>b</sup>Δ A<sup>b</sup>7 E<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup> G<sup>b</sup>Δ A<sup>b</sup>7

21 E<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup> G<sup>b</sup>Δ G<sup>o7</sup> A<sup>b</sup>m<sup>7</sup> B<sup>b</sup>m<sup>7</sup> C<sup>b</sup>Δ D<sup>b</sup>7

25 A<sup>b</sup>m<sup>7</sup> B<sup>b</sup>m<sup>7</sup> C<sup>b</sup>Δ D<sup>b</sup>7 A<sup>b</sup>m<sup>7</sup> B<sup>b</sup>m<sup>7</sup> C<sup>b</sup>Δ D<sup>b</sup>7

29 A<sup>b</sup>m<sup>7</sup> B<sup>b</sup>m<sup>7</sup> C<sup>b</sup>Δ B<sup>o7</sup> Cm<sup>7</sup> B<sup>b7</sup>/D E<sup>b</sup>Δ Fm<sup>7</sup>

# Cool modulations

B. Scherrer

The musical score consists of ten staves, each representing a measure of music. The notation includes treble clefs, a 4/4 time signature, and various musical symbols such as chords, accidentals, and articulation marks.

- Staff 1:** Measure 1. Chord:  $Am^9$ . Features a melodic line with eighth notes and a whole note with a slur.
- Staff 2:** Measure 2. Chord:  $F^{\Delta 9}$ . Features a melodic line with eighth notes and a whole note with a slur.
- Staff 3:** Measure 3. Chord:  $Am^9$ . Features a melodic line with eighth notes and a whole note with a slur.
- Staff 4:** Measure 4. A whole rest.
- Staff 5:** Measure 5. Chord:  $Em^9$ . Features a melodic line with eighth notes and a whole note with a slur.
- Staff 6:** Measure 6. Chord:  $Gm$ . Features a melodic line with eighth notes and a whole note with a slur. Includes first and second endings.
- Staff 7:** Measure 7. Chord:  $Am^9$ . Features a melodic line with eighth notes and a whole note with a slur.
- Staff 8:** Measure 8. Chord:  $Em^9$ . Features a melodic line with eighth notes and a whole note with a slur.
- Staff 9:** Measure 9. Chord:  $Gm$ . Features a melodic line with eighth notes and a whole note with a slur.
- Staff 10:** Measure 10. Chord:  $F^{\Delta 9}$ . A whole rest.

# Coucher de soleil (derrière un volet bloqué)

B. Scherrer

**A**  $Dm^7$   $C^\Delta$   
*p*

5  $Dm^7$   $C^\Delta$

9  $Eb^\Delta$   $Bb^\Delta$

13  $Ab^\Delta 9$

**B**  $Ebm^7$   $Db^\Delta$   
*mf*

17  $Ebm^7$   $Db^\Delta$

21  $Ebm^7$   $Db^\Delta$

25  $E^\Delta$   $B^\Delta$

29  $A^\Delta$

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

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

# Croisière sur le Styx

B. Scherrer

**A** Am<sup>7</sup> Am<sup>Δ</sup>/G<sup>#</sup> Am<sup>7</sup>/G Am<sup>6</sup>/F<sup>#</sup>

5 Am<sup>7</sup> Am<sup>Δ</sup>/G<sup>#</sup> Am<sup>7</sup>/G Am<sup>6</sup>/F<sup>#</sup>

9 **1** F<sup>Δ</sup> G<sup>7</sup> E<sup>7</sup>/G<sup>#</sup> Am<sup>7</sup> B<sup>b</sup><sup>Δ</sup>

15 **2** F<sup>Δ</sup> G<sup>7</sup> A<sup>b</sup><sup>Δ</sup> B<sup>b</sup><sup>Δ</sup> A<sup>Δ</sup>

21 **B** B<sup>b</sup><sup>Δ</sup> G<sup>Δ</sup> B<sup>b</sup><sup>Δ</sup> G<sup>Δ</sup>

25 E<sup>b</sup><sup>Δ</sup> B<sup>b</sup><sup>Δ</sup> A<sup>b</sup><sup>Δ</sup>

**C**

29 Am<sup>7</sup> Am<sup>Δ</sup>/G<sup>#</sup> Am<sup>7</sup>/G Am<sup>6</sup>/F<sup>#</sup>

33 Am<sup>7</sup> Am<sup>Δ</sup>/G<sup>#</sup> Am<sup>7</sup>/G Am<sup>6</sup>/F<sup>#</sup>

37 F<sup>Δ</sup> G<sup>7</sup> E<sup>7</sup>/G<sup>#</sup> Am<sup>7</sup> A<sup>b</sup><sup>Δ</sup>

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

B. Scherrer

1. F $\Delta$  Am<sup>7</sup> C $\Delta$  Em<sup>7</sup>

5. F $\Delta$  Am<sup>7</sup> C $\Delta$  1. E<sup>7</sup> #5 2. E<sup>7</sup> #5

10. F $\Delta$  Am<sup>7</sup> D<sup>7</sup> b<sup>9</sup>/F# F $\Delta$

14. Em<sup>7</sup> 1. F $\Delta$  D<sup>7</sup> b<sup>9</sup>/F# G<sup>sus4</sup> 4. 2. F $\Delta$  D<sup>7</sup> D<sup>7</sup>

# Danse de (la fin de) l'abondance

B. Scherrer

**A**

1  $E_b^\Delta$   $D^7$   $D_b^\Delta$   $C^7$

5  $E_b^\Delta$   $D^7$   $D_b^\Delta$   $C^7$

9  $E_b^\Delta$   $D^7$   $D_b^\Delta$   $C^7$

13  $E_b^\Delta$   $D^7$   $D_b^\Delta$   $C^7$

**B**

17  $G_b^\Delta$   $A_b^6$   $A^\circ$   $B_bm$

21  $G_b^\Delta$   $A_b^6$   $A^\circ$   $B_bm$

25  $G_b^\Delta$   $A_b^6$   $A^\circ$   $B_bm$

29 1  $B^7$  sus2

33 2  $B^7$  sus2

# Descente au Klezmeristan

B. Scherrer

## Intro

Musical notation for the first system (measures 1-4). The key signature has one flat (Bb) and the time signature is 5/4. The melody consists of eighth notes. Chords are Gm/D, D, Gm/D, and D.

Musical notation for the second system (measures 5-8). The melody continues with eighth notes. Chords are D<sup>7</sup> b<sup>9</sup>, Gm/D, D<sup>7</sup>, and D<sup>7</sup>.

Musical notation for the third system (measures 9-12). The melody continues with eighth notes. Chords are F#m/C#, C#, F#m/C#, and C#.

Musical notation for the fourth system (measures 13-16). The melody continues with eighth notes. Chords are C#<sup>7</sup> b<sup>9</sup>, F#m/C#, C#<sup>7</sup>, and C#<sup>7</sup>.

Musical notation for the fifth system (measures 17-20). The melody continues with eighth notes. Chords are Fm/C, C, Fm/C, and C.

Musical notation for the sixth system (measures 21-24). The melody continues with eighth notes. Chords are C<sup>7</sup> b<sup>9</sup>, Fm/C, C<sup>7</sup>, and C<sup>7</sup>.

**A**

25  $D^7$   $E\flat^6$   $D^7$   $E\flat^6$   $D^7$   $E\flat^6$   $D^7$   $E\flat^6$

29  $D^7$   $E\flat^6$   $D^7$   $E\flat^6$   $D^7$   $E\flat^6$   $D^7$   $E\flat^6$

**B**

33  $C\sharp^7$   $D^6$   $C\sharp^7$   $D^6$   $C\sharp^7$   $D^6$   $C\sharp^7$   $D^6$

37  $C\sharp^7$   $D^6$   $C\sharp^7$   $D^6$   $C\sharp^7$   $D^6$   $C\sharp^7$   $D^6$

**C**

41  $C^7$   $D\flat^6$   $C^7$   $D\flat^6$   $C^7$   $D\flat^6$   $C^7$   $D\flat^6$

45  $C^7$   $D\flat^6$   $C^7$   $D\flat^6$   $C^7$   $D\flat^6$   $C^7$   $D\flat^6$

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

B. Scherrer

**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>

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

17 A<sup>b 7 sus4</sup> G<sup>b</sup> Fm<sup>7 #5</sup> E<sup>Δ 6</sup>

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

25

**Solos**

29 E<sup>b Δ</sup> F<sup># Δ</sup>

37 E<sup>b Δ</sup> F<sup># Δ</sup>

45 F<sup># m 7</sup> E<sup>Δ</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>

# Emotion du petit bonhomme

B. Scherrer

**A** Am<sup>9</sup> C<sup>Δ</sup> G<sup>Δ</sup> D<sup>9</sup>

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

9 Dm<sup>9</sup> B<sup>ø</sup> Am<sup>9</sup> Abm<sup>#5</sup>

13 D<sup>7</sup> D<sup>7</sup> #5 F<sup>#7</sup> C<sup>7</sup> #5

**B** 17 F<sup>Δ</sup> G<sup>9</sup> Abm<sup>#5</sup> Am<sup>9</sup>

21 B<sup>b</sup> Δ E<sup>7</sup> #5

# Ete 2001

B. Scherrer

The musical score is written in treble clef with a 3/4 time signature. It consists of several systems of music, each with guitar chords indicated above the notes. The score is divided into sections A, B, C, and D.

**Section A:** Measures 1-4. Chords: Cm<sup>9</sup>, Fm<sup>7</sup>, Ab<sup>Δ</sup>, F#<sup>o7</sup>.

**Section B:** Measures 5-7. Chords: G<sup>7</sup>, Ab<sup>Δ</sup>, Fm<sup>7</sup>, G<sup>7</sup>. Measure 8 is the start of Section B with chords C<sup>Δ</sup>, F<sup>Δ</sup>, Am<sup>7</sup>, G<sup>7</sup>.

**Section C:** Measures 12-15. Chords: F#<sup>o</sup>, F<sup>Δ</sup>, Em<sup>7</sup>, F<sup>Δ</sup>, D<sup>o7</sup>, Em<sup>7</sup>, F<sup>Δ</sup>, D<sup>o7</sup>. Measure 16 is the start of Section C with chords Eb<sup>Δ</sup>, Ab<sup>Δ</sup>, Abm<sup>7</sup>, Db<sup>7</sup>.

**Section D:** Measures 20-23. Chords: Eb<sup>7</sup>, G<sup>7</sup>, F, Am, E/Ab. Measure 24 is the start of Section D with chords C<sup>Δ</sup>, F<sup>Δ</sup>, Am<sup>7</sup>, G<sup>7</sup>.

**Section E:** Measures 28-29. Chords: Ab<sup>Δ</sup>, Fm<sup>7</sup>, G<sup>7</sup>, Ab<sup>Δ</sup>, Fm<sup>7</sup>, G<sup>7</sup>.

**Section F:** Measures 30-31. Chords: Ab<sup>Δ</sup>, Fm<sup>7</sup>, G<sup>7</sup>, Cm<sup>9</sup>.

The score includes various musical notations such as triplets, slurs, and repeat signs. The key signature has one flat (Bb).

# Joie & bonheur

B. Scherrer

1. C Cm<sup>7</sup>

5. Am Ab C 4 1. 2.

10. Fm B<sup>b</sup>7 Eb<sup>Δ</sup> 3 Ab<sup>Δ</sup>

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

18. Fm B<sup>b</sup>7 Eb<sup>Δ</sup> 3 Ab<sup>Δ</sup>

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

26. C Cm<sup>7</sup>

30. Am Ab C

Basse C Cm<sup>7</sup> Am Ab C 1. 2.

# Kronembourg-Virus Valse

B. Scherrer

**A** Em<sup>7</sup> D C<sup>Δ</sup>

5 Em<sup>7</sup> D C<sup>Δ</sup> Em

10 F<sup>#0</sup> G<sup>Δ</sup> Bm C<sup>Δ</sup>

14 1. 2.

**B** Gm F<sup>#0</sup>

22 Fm G<sup>7</sup>

26 Cm C<sup>#Δ</sup>

30 G<sup>7</sup>

# La demoiselle de Montréal

Bruno Scherrer

**A** Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup>

5 Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup>

9 E<sup>0</sup> A<sup>7</sup> Dm<sup>7</sup> Fm

**B** C A<sup>b</sup>6 B<sup>b</sup>6 C A<sup>b</sup>6 B<sup>b</sup>6

13 Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>Δ A<sup>b</sup>Δ

19 D<sup>0</sup> G<sup>7</sup> Cm<sup>7</sup> C<sup>7</sup>

23 Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>Δ A<sup>b</sup>Δ

27 D<sup>0</sup> G<sup>7</sup>

31 D<sup>0</sup> G<sup>7</sup>

**A'** Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup>

35 Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup>

39 E<sup>0</sup> A<sup>7</sup> Dm<sup>7</sup>

43 D<sup>0</sup> D<sup>b</sup>7 C<sup>Δ</sup> C<sup>Δ</sup>

47 D<sup>0</sup> D<sup>b</sup>7 C<sup>Δ</sup>

51 D<sup>0</sup> D<sup>b</sup>7 C<sup>Δ</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 E7/G# Gm

21 Gm/A# Dm/A E7/G# A<sup>sus4</sup> A

25 F#m B F#m B

29 **F#m** **B** **G<sup>△</sup>**

33 **Ebm** **D<sup>b</sup>/F** **G<sup>b</sup>** **A<sup>b</sup>**

37 **Ebm** **D<sup>b</sup>/F** **G<sup>b</sup>** **A<sup>b</sup>**

41 **F** **G** **A<sup>b</sup>°** **Am**

45 **F** **G** **Am**

# La naine des neiges

B. Scherrer

**A**

6

10 Em D/E Em D/E Em

**B**

14 Em<sup>7</sup> C<sup>Δ</sup> D<sup>7</sup> G<sup>Δ</sup>

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

22 C<sup>Δ</sup> F<sup>#0</sup> G<sup>Δ</sup> G<sup>Δ</sup>

26 1. C<sup>Δ</sup> F<sup>#0</sup> B<sup>7</sup>

30 2. C<sup>Δ</sup> F<sup>#0</sup> D<sup>6 sus4</sup> D<sup>+</sup> D

# La revanche du triton

B. Scherrer

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

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

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

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

# La révolte

Sébastien Faure (arrangement B. Scherrer)

The musical score is written in a single treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The piece consists of 32 measures, divided into eight systems of four measures each. The notation includes various chords, triplets, and rests. The chords are: Fm<sup>9</sup>, G<sup>o</sup>, A<sup>b</sup>6, B<sup>b</sup>m<sup>7</sup>, C<sup>7</sup>, D<sup>b</sup>Δ, E<sup>b</sup>6, C<sup>7</sup>/E, Fm<sup>6</sup>9, E<sup>b</sup>7, C<sup>7</sup> b<sup>9</sup>/E, C<sup>7</sup>/E, Fm<sup>7</sup>, D<sup>b</sup>Δ, C<sup>7</sup>, C+, F<sup>Δ</sup>, F<sup>#</sup>o, Gm<sup>7</sup>, C<sup>7</sup>, Gm<sup>7</sup>, B<sup>b</sup>Δ, C<sup>7</sup>, C+, F<sup>Δ</sup>, F<sup>#</sup>o, Gm<sup>7</sup>, C<sup>7</sup>/B<sup>b</sup>, B<sup>b</sup>, 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 fléchir  
Sous le joug qui courba nos pères  
Car nous voulons nous affranchir  
de ceux qui causent nos misères

### 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 coeur fraternel  
nous réaliserons l'idéal libertaire

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)

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

(Refrain)

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)

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

(Refrain)

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

(Refrain)

# Blues du con fini

B. Scherrer

1 C<sup>△</sup> Em<sup>7</sup> A<sup>△</sup> A<sup>7</sup>

5 Dm<sup>7</sup> G<sup>7</sup> C<sup>△</sup> C<sup>7</sup>

9 F<sup>△</sup> F<sup>#o7</sup> C/G E<sup>7</sup>/A<sup>b</sup>

13 Am<sup>7</sup> D<sup>7</sup>/F<sup>#</sup> Dm<sup>9</sup> G+

17 C<sup>△</sup> Em<sup>7</sup> A<sup>△</sup> A<sup>7</sup>

21 Dm<sup>7</sup> A<sup>7</sup>/C<sup>#</sup> F<sup>△9</sup> Fm

25 C E+/A<sup>b</sup> Am D<sup>7</sup>/F<sup>#</sup>

29 Dm<sup>9</sup> G+ C<sup>△9</sup>

# Le Marché Turc

Raoul Petite (Têt de Kran, 1995) / Mozart

1.  $A\flat m$   $A\flat m$   $A\flat m$   $Cm$

5.  $Gm$   $Gm$   $Gm$   $F$   $F$

10.  $D\flat$   $B$   $D\flat$   $B$

14.  $B\flat m$   $G$   $B\flat m$   $G$   $G$

# Le meilleur est à venir

B. Scherrer

**A** Fm<sup>9</sup> Ab<sup>6 10</sup> Bb<sup>9</sup> Eb<sup>7</sup>

5 Fm<sup>9</sup> Ab<sup>6 10</sup> Bb<sup>9</sup> Db<sup>Δ</sup>

9 Fm<sup>9</sup> Ab<sup>6 10</sup> Bb<sup>9</sup> Eb<sup>7</sup> 3

13 Fm<sup>9</sup> Ab<sup>6 10</sup> Bb<sup>9</sup> Db<sup>Δ</sup>

**B**

17 Eb Bb/D Bbm/Db C<sup>7</sup>

21 Bbm<sup>7</sup> Ab<sup>6 10</sup> C<sup>7</sup>/G C<sup>7</sup>

25 Db C<sup>7</sup>#5 B<sup>o</sup> C<sup>7</sup>

29 Bbm<sup>7</sup> Ab<sup>6 10</sup> C<sup>7</sup>/G F#<sup>Δ</sup>b5

**C (contre-chant)**

35 Fm<sup>9</sup> Ab<sup>6 10</sup> Bb<sup>9</sup> Eb<sup>7</sup>

39 Fm<sup>9</sup> Ab<sup>6 10</sup> Bb<sup>9</sup> Db<sup>Δ</sup>

# << Light inside the body >>

B. Scherrer

1 C G/C B $\flat$ /C F/C

5 Fm/C C D/C G $^7$ /C G $^7$

9 C G/C B $\flat$ /C F/C

13 Fm/C C D/C G $^7$

17 E $\flat$  D $\flat$ /E $\flat$  A $\flat$ /E $\flat$  B $\flat 5$ /E $\flat$

21 B $\flat m 6$ /E $\flat$  F/E $\flat$  A $\flat$ /E $\flat$  B $\flat 7$ /E $\flat$

25 E $\flat$  D $\flat$ /E $\flat$  A $\flat$ /E $\flat$  B $\flat 5$ /E $\flat$

29 B $\flat m 6$ /E $\flat$  F/E $\flat$  A $\flat$ /E $\flat$

33 Cm/G A $\flat$  F $^7$ /A B $\flat$

37 G/B Cm A $^7$ /C $\flat$  Dm

41 E $\flat$  C $^7$ /E F $^7$  F $\sharp 7$

45 Gm G $^7$

# Liquide

B. Scherrer

1 **A** Am F $\Delta$  Am F $\Delta$

3 Am F $\Delta$  Am F $\Delta$

5 F $\sharp$ 0 B Dm E<sup>7</sup>

8 Am F $\Delta$  1. Am F $\Delta$  2. Am F $\Delta$

11 **B** Em<sup>9</sup> Gm<sup>9</sup> Eb $\Delta$  Ab $\Delta$

15 Em<sup>9</sup> Gm<sup>9</sup> Eb $\Delta$  Ab $\Delta$

19 Bb C D

# Marche

B. Scherrer

The musical score is written for a single melodic line in 4/4 time. It is divided into two sections, A and B. Section A starts at measure 1 and ends at measure 48. Section B starts at measure 53 and ends at measure 72. The key signature changes from C major to B-flat major between measures 48 and 53.

**Section A:**

- Measures 1-6: Chords C, G/C, F/C, G/C, C.
- Measures 7-10: Chords Am, G/A, F/A, C/A.
- Measures 11-14: Chords Cm/A<sub>b</sub>, B<sub>b</sub>/A<sub>b</sub>, A<sub>b</sub><sup>△</sup>, B<sub>b</sub>/A<sub>b</sub>.
- Measures 15-18: Chord E<sub>b</sub><sup>△</sup>.
- Measures 19-22: Chord D<sub>b</sub><sup>△</sup>.
- Measures 23-26: Chord A<sub>b</sub><sup>△</sup>.

**Section B:**

- Measures 53-56: Chord G<sub>b</sub><sup>△</sup>.
- Measures 57-60: Chord D<sub>b</sub><sup>△</sup>.
- Measures 61-64: Chord G<sub>b</sub><sup>△</sup>.
- Measures 65-68: Chord A<sup>△</sup>.
- Measures 69-72: Chords G<sup>△</sup>, G<sup>7</sup>.

The score includes various musical notations such as slurs, ties, and a triplet in measure 22. Section A concludes with a repeat sign, and Section B concludes with a final double bar line.

# Mardi, prison de la santé

B. Scherrer

*swing*

The musical score is written in 4/4 time with a key signature of two flats (Bb major). It consists of six staves of music. The first staff (measures 1-4) is marked with a boxed 'A' and contains the following chords: Cm<sup>13</sup>, G<sup>7</sup> #5, Cm<sup>13</sup>, and F<sup>7</sup>. The second staff (measures 5-8) contains Cm<sup>13</sup>, G<sup>7</sup> #5, N.C., and N.C. with a triplet of eighth notes. The third staff (measures 9-12) is marked with a boxed 'B' and contains D<sup>0</sup>, G<sup>7</sup>, and Cm<sup>13</sup>. The fourth staff (measures 13-16) contains D<sup>0</sup>, D<sup>b7</sup>, and D<sup>bΔ</sup>. The fifth staff (measures 17-20) is marked with a boxed 'A' and contains Cm<sup>13</sup>, G<sup>7</sup> #5, Cm<sup>13</sup>, and F<sup>7</sup>. The sixth staff (measures 21-24) contains Cm<sup>13</sup>, G<sup>7</sup> #5, N.C., and N.C. with a triplet of eighth notes. The score includes various musical notations such as eighth notes, quarter notes, and rests.

# Mineur/Majeur

B. Scherrer

The musical score is written in 4/4 time and consists of six staves of music. The key signature has two flats (B-flat and E-flat). The notes are primarily quarter notes, with some half notes and a final whole note. Chords are indicated by letters above the notes.

Staff 1 (Measures 1-4): Cm<sup>7</sup>, Bm<sup>7</sup>, B<sup>b</sup>6 sus4, A<sup>∅</sup>

Staff 2 (Measures 5-8): A<sup>b</sup>Δ, F<sup>#</sup>7, G+, G<sup>7</sup>

Staff 3 (Measures 9-12): A<sup>b</sup>Δ, C<sup>Δ</sup>9, A<sup>b</sup>Δ, C

Staff 4 (Measures 13-16): D<sup>b</sup>Δ, D<sup>07</sup>, G<sup>7</sup>

Staff 5 (Measures 17-19): C<sup>Δ</sup>9, G<sup>7</sup>/B, B<sup>b</sup> sus2

Staff 6 (Measures 20-23): F/A, A<sup>b</sup>6 sus4, A<sup>b</sup>+, G<sup>6</sup>, G<sup>7</sup>, C



# Nouveau Morceau

B. Scherrer

5

9

13

17

21

25

Chords: A<sup>7</sup>, B<sub>b</sub><sup>Δ</sup>, Am, E/B, C, D<sup>7</sup>, Gm<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup>, Dm<sup>7</sup>, E<sub>b</sub><sup>Δ</sup>, C<sup>#07</sup>, B<sub>b</sub><sup>Δ</sup>, Gm<sup>7</sup>, A<sup>7</sup>, Gm<sup>7</sup>, Am<sup>7</sup>, A<sub>b</sub><sup>Δ</sup>, F<sup>#Δ</sup>, E<sup>Δ</sup>, A<sub>b</sub><sup>Δ</sup>

Measures 1-4: A<sup>7</sup> chord, melodic line with eighth and quarter notes.

Measures 5-8: B<sub>b</sub><sup>Δ</sup> chord, melodic line with eighth and quarter notes, ending with a repeat sign.

Measures 9-12: Am, E/B, C, D<sup>7</sup> chords, melodic line with eighth and quarter notes.

Measures 13-16: Gm<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, A<sup>7</sup> chords, melodic line with eighth and quarter notes, including triplets.

Measures 17-20: Dm<sup>7</sup>, E<sub>b</sub><sup>Δ</sup>, C<sup>#07</sup>, B<sub>b</sub><sup>Δ</sup> chords, melodic line with eighth and quarter notes.

Measures 21-24: Gm<sup>7</sup>, A<sup>7</sup> chords, melodic line with eighth and quarter notes.

Measures 25-28: Gm<sup>7</sup>, Am<sup>7</sup>, A<sub>b</sub><sup>Δ</sup>, F<sup>#Δ</sup>, E<sup>Δ</sup>, A<sub>b</sub><sup>Δ</sup> chords, melodic line with eighth and quarter notes.

# Oblivion

A. Piazzola, arr. B. Scherrer

**A1**  
Gm Gm<sup>Δ</sup> Gm<sup>7</sup> Gm<sup>Δ</sup>

**A2**  
5 Gm Gm<sup>Δ</sup> Gm<sup>7</sup> Gm<sup>6</sup>

9 Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sup>Δ</sup> E<sup>b</sup><sup>Δ</sup> A<sup>∅</sup> D<sup>7</sup>

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

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

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

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

**B**  
29 Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sup>Δ</sup> E<sup>b</sup><sup>Δ</sup>

37 1. A<sup>∅</sup> D<sup>7</sup> Gm Gm<sup>Δ</sup> G<sup>7</sup>

45 2. A<sup>7</sup> D<sup>7</sup> Gm Gm<sup>Δ</sup> Gm<sup>7</sup> Gm<sup>Δ</sup>

The score is written in G minor (two flats) and 7/4 time. It consists of 48 measures. The first section (A1 and A2) is in 7/4 time. The second section (B) starts at measure 29 and is in 3/4 time. The key signature changes to A major (no flats) at the end of the piece.

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

Trad. stade de foot manif / Arr. B Scherrer

N.C. C<sup>Δ</sup> Dm<sup>7</sup> Em<sup>7</sup> E<sup>0</sup> A<sup>7</sup>

On est là, on est là, même si

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

Ma - cron ne veut pas, nous on est là, pour l'hon -

9 F<sup>Δ</sup> Fm<sup>7</sup>/A<sup>b</sup> C/G F<sup>#0</sup>

neur des travail - leurs et pour un monde meil - leur, même si

13 F<sup>Δ</sup> Em<sup>7</sup> Dm<sup>7</sup> D<sup>b7</sup>

Ma - cron n'veut pas, nous on est là

# Opération Nikea (pour Pascal)

B. Scherrer

**A** Cm Cm<sup>Δ</sup> Cm<sup>7</sup> Cm<sup>6</sup> Cm<sup>b6</sup> Cm Fm<sup>7</sup>/C G<sup>7</sup>/C

5 Cm Cm<sup>Δ</sup> Cm<sup>7</sup> Cm<sup>6</sup> Cm<sup>b6</sup> Cm Fm<sup>7</sup>/C G<sup>7</sup>/C

9 Ab<sup>Δ</sup> A<sup>0</sup> Bb<sup>Δ</sup> G<sup>7</sup>/B Cm Bb/D Eb<sup>Δ</sup> E<sup>0</sup>

13 **1.** Fm<sup>7</sup> F<sup>#o7</sup> G<sup>7</sup> **2.** Fm<sup>7</sup> G<sup>7</sup> Ab<sup>Δ</sup> G<sup>7</sup>/B Cm Cm<sup>Δ</sup> Cm<sup>7</sup> Cm<sup>6</sup>

**B** Bbm Bbm<sup>Δ</sup>/A Bbm<sup>7</sup>/Ab G<sup>0</sup> Gb<sup>Δ</sup> F<sup>7</sup> Ebm<sup>7</sup> F<sup>7</sup>

23 Bbm Bbm<sup>Δ</sup>/A Bbm<sup>7</sup>/Ab G<sup>0</sup> Gb<sup>Δ</sup> F<sup>7</sup> Ebm<sup>7</sup>

**C** Db<sup>Δ</sup><sup>6</sup> C<sup>7</sup> sus4

31 Bb/D Ebm<sup>7</sup>

35 E<sup>o7</sup> F<sup>7</sup>

39 Gb<sup>Δ</sup> G<sup>7</sup>

**A'** Cm Cm<sup>Δ</sup> Cm<sup>7</sup> Cm<sup>6</sup> Cm<sup>b6</sup> Cm Fm<sup>7</sup> G<sup>7</sup>

47 Cm Cm<sup>Δ</sup> Cm<sup>7</sup> Cm<sup>6</sup> Cm<sup>b6</sup> Cm Fm<sup>7</sup> G<sup>7</sup>

51 Ab<sup>Δ</sup> A<sup>0</sup> Bb<sup>Δ</sup> G<sup>7</sup>/B Cm Bb/D Eb<sup>Δ</sup> E<sup>0</sup>

55

Fm<sup>7</sup> G<sup>7</sup> A<sup>b</sup> $\Delta$  G<sup>7</sup>/B Cm

# Ou-dé-a, Casse-toi-d'là !

B. Scherrer

Basse sur A

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

Measures 1-8 of the bass line in 3/4 time. The notes are: 1. Am<sup>7</sup> (A2, C3, E3), 2. F<sup>Δ</sup> (F2, A2), 3. Dm<sup>7</sup> (D2, F2, A2), 4. Am<sup>7</sup> (A2, C3, E3), 5. F<sup>Δ</sup> (F2, A2), 6. Dm<sup>7</sup> (D2, F2, A2), 7. Am<sup>7</sup> (A2, C3, E3), 8. Dm<sup>7</sup> (D2, F2, A2).

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

Measures 9-12 of the bass line. Measure 9: A<sup>Δ</sup> (A2, C3, E3). Measure 10: Bm<sup>7</sup>/A (B2, D3, F3, A2). Measure 11: C#m<sup>7</sup>/A (C#3, E3, G3, A2). Measure 12: D<sup>Δ</sup>/A (D3, F3, A2) followed by a triplet of E4, F#4, G4. Measure 13: E<sup>sus4</sup> (E4). Measure 14: E<sup>7</sup> (E4, G#4, B4).

A Am<sup>7</sup> F<sup>Δ</sup> Dm<sup>7</sup>

Measures 1-4 of the treble line. Measure 1: Am<sup>7</sup> (A4, C5, E5). Measure 2: F<sup>Δ</sup> (F4, A4). Measure 3: Dm<sup>7</sup> (D4, F4, A4). Measure 4: Dm<sup>7</sup> (D4, F4, A4).

5 Am<sup>7</sup> F<sup>Δ</sup> Dm<sup>7</sup>

Measures 5-8 of the treble line. Measure 5: Am<sup>7</sup> (A4, C5, E5). Measure 6: F<sup>Δ</sup> (F4, A4). Measure 7: Dm<sup>7</sup> (D4, F4, A4). Measure 8: Dm<sup>7</sup> (D4, F4, A4).

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

Measures 9-12 of the treble line. Measure 9: A<sup>Δ</sup> (A4, C5, E5). Measure 10: Bm<sup>7</sup>/A (B4, D5, F5, A4). Measure 11: C#m<sup>7</sup>/A (C#5, E5, G5, A4). Measure 12: D<sup>Δ</sup>/A (D5, F5, A4).

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

Measures 13-17 of the treble line. Measure 13: E<sup>sus4</sup> (E5). Measure 14: E<sup>7</sup> (E5, G#5, B5). Measure 15: E<sup>7</sup> (E5, G#5, B5). Measure 16: E<sup>7</sup> (E5, G#5, B5). Measure 17: A<sup>Δ</sup> (A5, C6, E6).

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

Measures 18-21 of the treble line. Measure 18: B (B5). Measure 19: F#<sup>7</sup> (F#5, A5, C6, E6). Measure 20: Bm<sup>7</sup> (B5, D6, F6, A5). Measure 21: E<sup>sus4</sup> (E5). Measure 22: E<sup>7</sup> (E5, G#5, B5). Measure 23: A<sup>Δ</sup> (A5, C6, E6).

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

Measures 22-25 of the treble line. Measure 22: F#<sup>7</sup> (F#5, A5, C6, E6). Measure 23: Bm<sup>7</sup> (B5, D6, F6, A5). Measure 24: E<sup>sus4</sup> (E5). Measure 25: E<sup>7</sup> (E5, G#5, B5). Measure 26: A<sup>Δ</sup> (A5, C6, E6).

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

Measures 26-29 of the treble line. Measure 26: C#<sup>7</sup> (C#5, E5, G5, B5). Measure 27: F#m<sup>7</sup> (F#5, A5, C6, E6). Measure 28: B<sup>7</sup> (B5, D6, F6, A5). Measure 29: B<sup>7</sup> (B5, D6, F6, A5).

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

Measures 30-33 of the treble line. Measure 30: E<sup>sus4</sup> (E5) with a triplet of E5, F#5, G5. Measure 31: E<sup>7</sup> (E5, G#5, B5) with a triplet of E5, F#5, G5. Measure 32: E<sup>7</sup> (E5, G#5, B5) with a triplet of E5, F#5, G5. Measure 33: E<sup>7</sup> (E5, G#5, B5) with a triplet of E5, F#5, G5.

# Perdre son temps

B. Scherrer

4/4

Musical staff 1 (measures 1-4):  $C^{sus4}$ ,  $D\flat^{\Delta}$ ,  $E\flat^6$ ,  $D\flat^{\Delta}$

Musical staff 2 (measures 5-8):  $C^{sus4}$ ,  $D\flat^{\Delta}$ ,  $E\flat^6$ ,  $Fm^7$

Musical staff 3 (measures 9-12):  $Gm^7$ ,  $A\flat^{\Delta}$ ,  $B\flat$ ,  $B^{\circ 7}$

Musical staff 4 (measures 13-16):  $C^{sus4}$ ,  $D\flat^{\Delta}$ ,  $E\flat^6$ ,  $D\flat^{\Delta}$

Musical staff 5 (measures 17-20):  $A\flat^{\Delta}$ ,  $A^{\circ}$ ,  $B\flat^6$ ,  $B^{\circ 7}$

Musical staff 6 (measures 21-24):  $Cm^7$ ,  $D\flat^{\Delta}$ ,  $A\flat^{\Delta}$ ,  $G^7\flat 9$

7/8

Musical staff 7 (measures 25-28):  $C^{sus4}$ ,  $D\flat^{\Delta}$ ,  $E\flat^6$ ,  $D\flat^{\Delta}$

Musical staff 8 (measures 29-32):  $C^{sus4}$ ,  $D\flat^{\Delta}$ ,  $E\flat^6$ ,  $Fm^7$

Musical staff 9 (measures 33-36):  $Gm^7$ ,  $A\flat^{\Delta}$ ,  $B\flat$ ,  $B^{\circ 7}$

Musical staff 10 (measures 37-40):  $C^{sus4}$ ,  $D\flat^{\Delta}$ ,  $E\flat^6$ ,  $D\flat^{\Delta}$

Musical staff 11 (measures 41-44):  $A\flat^{\Delta}$ ,  $A^{\circ}$ ,  $B\flat^6$ ,  $B^{\circ 7}$

Musical staff 12 (measures 45-48):  $Cm^7$ ,  $D\flat^{\Delta}$ ,  $A\flat^{\Delta}$ ,  $G^7\flat 9$

3/4

49  $C^{sus4}$   $D\flat^{\Delta}$   $E\flat^6$   $D\flat^{\Delta}$

53  $C^{sus4}$   $D\flat^{\Delta}$   $E\flat^6$   $Fm^7$

57  $Gm^7$   $A\flat^{\Delta}$   $B\flat$   $B^{\circ 7}$

61  $C^{sus4}$   $D\flat^{\Delta}$   $E\flat^6$   $D\flat^{\Delta}$

65  $A\flat^{\Delta}$   $A^{\circ}$   $B\flat^6$   $B^{\circ 7}$

69  $Cm^7$   $D\flat^{\Delta}$   $A\flat^{\Delta}$   $G^7\flat^9$

# Planète Ça tourne

B. Scherrer

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

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

**B** D<sup>Δ</sup> Bm<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup> Bm<sup>7</sup> A<sup>7</sup>

13 D<sup>Δ</sup> Bm<sup>7</sup> A<sup>7</sup> D<sup>Δ</sup> D<sup>Δ</sup>

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

**C** G<sup>b</sup><sup>Δ</sup> E<sup>b</sup>m<sup>7</sup> D<sup>b</sup><sup>7</sup> G<sup>b</sup><sup>Δ</sup> E<sup>b</sup>m<sup>7</sup> D<sup>b</sup><sup>7</sup>

24 G<sup>b</sup><sup>Δ</sup> E<sup>b</sup>m<sup>7</sup> D<sup>b</sup><sup>7</sup> G<sup>b</sup><sup>Δ</sup> G<sup>b</sup><sup>Δ</sup>

30 G<sup>b</sup><sup>Δ</sup> E<sup>b</sup>m<sup>7</sup> D<sup>b</sup><sup>7</sup> G<sup>b</sup><sup>Δ</sup> G<sup>b</sup><sup>Δ</sup>

# Ponyonoke dans le château sur la falaise

B. Scherrer

**A**  $A\flat^\Delta$   $B\flat^6$   $A\flat^\Delta$   $B\flat^6$

5  $A\flat^\Delta$   $B\flat^6$   $E\flat^\Delta$

**B**  $E\flat m^7$   $G\flat^\Delta$   $A\flat^7 \text{ sus4}$   $B\flat m^7$

13  $B^\Delta$

**C**  $F\sharp m^7$   $G\sharp m^7$   $F\sharp m^7$   $G\sharp m^7$

21  $D^\Delta$

A A B A A B C C

# Pour Juliette (partie II)

B. Scherrer

1 Eb $\Delta$  Fm<sup>7</sup> Gm<sup>7</sup> Fm<sup>7</sup>

4 Eb $\Delta$  Fm<sup>7</sup> Gm<sup>7</sup> Fm<sup>7</sup>

7 Ab $\Delta$  Gm<sup>7</sup> Fm<sup>7</sup> C<sup>9</sup>/E

10 Fm<sup>7</sup> Gm<sup>7</sup> Ab $\Delta$  Bb<sup>7</sup>

# Pour Manu

B. Scherrer

The musical score for "Pour Manu" by B. Scherrer is presented in 12 staves. The piece is in 3/4 time and features a variety of chords and rhythmic patterns. The chords used include C<sup>△</sup>, Em<sup>7</sup>, F<sup>△</sup>, Am<sup>7</sup>, D<sup>7</sup>, B<sup>0</sup>, D<sup>△</sup>, F<sup>♯</sup>m<sup>7</sup>, G<sup>△</sup>, Bm<sup>7</sup>, D, E<sup>7</sup>, C<sup>♯</sup>0, and E. The score includes numerous triplet markings (indicated by a '3' and a bracket) and a fourth-note group (indicated by a '4' and a bracket). The piece concludes with a final E chord.



# Prog-to-log 2000

B. Scherrer

Musical notation for measures 1-2. Chords: Cm, Bb/C.

Musical notation for measures 3-4. Chords: Ab/C, Cm, Bb/C, Ab/C, Gm/C. Measure 4 includes a 12/8 time signature change.

Musical notation for measures 5-6. Chords: Eb, Db/Eb.

Musical notation for measures 7-8. Chords: Ab/Eb, Eb, Db/Eb, Ab/Eb, Bb/Eb. Measure 8 includes a 12/8 time signature change and a key signature change to Bb major.

Musical notation for measures 9-10. Chords: Cm, Bb/C.

11

A $\flat$ /C

Gm/C

Musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in B-flat major. The top staff has a key signature of two flats and a common time signature. The bottom staff has a key signature of two flats and a common time signature. The music consists of a melody in the top staff and a bass line in the bottom staff. The melody starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The bass line starts with a quarter note G2, followed by quarter notes A2, B2, C3, B2, A2, G2, and a half note F2. The piece ends with a double bar line and repeat dots.

# Provisoire

B. Scherrer

**A** Dm<sup>9</sup> Em<sup>9</sup>

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

9 **B** B<sup>b</sup>Δ Dm<sup>9</sup>

13 B<sup>b</sup>Δ E<sup>b</sup>Δ

**B'** A<sup>b</sup>Δ A<sup>ø</sup>

20 A<sup>7</sup> #5

23 =

28 **C** D<sup>Δ</sup> Em<sup>9</sup>

32 G<sup>Δ</sup> B<sup>b</sup>Δ

36 Bm<sup>9</sup> D<sup>7</sup>/C

40 E<sup>7</sup> G<sup>Δ</sup>

Detailed description: The score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of four main sections: Section A (measures 1-8), Section B (measures 9-12), Section B' (measures 13-16), and Section C (measures 17-40). Section A features a melodic line with eighth and quarter notes, accompanied by Dm<sup>9</sup> and Em<sup>9</sup> chords. Section B and B' continue the melodic development with various chords including B<sup>b</sup>Δ, E<sup>b</sup>Δ, A<sup>b</sup>Δ, and A<sup>ø</sup>. Section C is characterized by a more rhythmic, eighth-note melody with chords like D<sup>Δ</sup>, Em<sup>9</sup>, G<sup>Δ</sup>, B<sup>b</sup>Δ, Bm<sup>9</sup>, D<sup>7</sup>/C, and E<sup>7</sup>. A double bar line with repeat dots appears at the end of measure 40. A measure rest with a fermata is used in measure 23.

# Quettehou Montchaton ? Saint-Vaast ?

B. Scherrer

## Thème

Musical notation for the 'Thème' section, measures 1-14. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes a repeat sign at the beginning and two first/second endings at the end of the section. Chord symbols are Cm<sup>9</sup> (measures 1-4), Gb<sup>Δ</sup> (measures 5-8), F#m<sup>9</sup> (measures 10-13), and C<sup>Δ</sup> (measures 14-17).

## Solos

Musical notation for the 'Solos' section, measures 19-31. The key signature changes to B-flat minor (three flats) at measure 19. The time signature is 7/4. The notation includes a repeat sign at the beginning and three first/second endings. Chord symbols are Cm<sup>9</sup> (measures 19-22), Gb<sup>Δ</sup> (measures 23-26), F#m<sup>9</sup> (measures 27-30), and C<sup>Δ</sup> (measures 31-34).

# Remous

B. Scherrer

The musical score is written for piano in G minor, 7/4 time. It consists of 17 measures, divided into two sections: Section A (measures 1-8) and Section B (measures 9-16), followed by a final measure (measure 17). The key signature has two flats (Bb and Eb), and the time signature is 7/4. The score includes various chords and melodic lines.

**Section A (Measures 1-8):**

- Measure 1: **A** Gm<sup>7</sup>
- Measure 2: A<sup>o</sup>
- Measure 3: Bb<sup>Δ</sup>
- Measure 4: Cm<sup>7</sup>
- Measure 5: D<sup>7</sup> #5
- Measure 6: Eb<sup>Δ</sup>
- Measure 7: E<sup>o</sup>
- Measure 8: F<sup>7</sup>, D<sup>7</sup> #5/F#

**Section B (Measures 9-16):**

- Measure 9: **B** Gm<sup>7</sup>
- Measure 10: A<sup>o</sup>
- Measure 11: Bb<sup>Δ</sup>
- Measure 12: Cm<sup>7</sup>
- Measure 13: D<sup>7</sup> #5
- Measure 14: Eb<sup>Δ</sup>
- Measure 15: E<sup>o</sup>
- Measure 16: F<sup>7</sup>, D<sup>7</sup> #5/F#

**Final Measure (Measure 17):**

- Measure 17: **Fin** Gm<sup>7</sup>

# Rencontre du 3ème type (pour Bertrand)

B. Scherrer

**A** F $\Delta$  Gm $^7$  Am $^7$  B $\flat$  $\Delta$

5 G $^7$ /B C $^7$  C $\#$  $^o7$  Dm $^7$

9 E $\flat$  $\Delta$  B $\flat$  $\Delta$  C $^{sus4}$  C $^7$

**B** Cm $^7$  G/B B $\flat$ m $^7$  F/A

17 <sup>1.</sup> A $\flat$  $^6$  Cm/G F $\#$  $^o7$  G $^7$

21 <sup>2.</sup> A $\flat$  $^6$  Cm/G D $^{\circ}$  D $\flat$  $^7$  C $^7$

**A'** F $\Delta$  Gm $^7$  Am $^7$  B $\flat$  $\Delta$

29 G $^7$ /B C $^7$  C $\#$  $^o7$  Dm $^7$

33 E $\flat$  $\Delta$  B $\flat$  $\Delta$  C $^{sus4}$  C $^7$

# Rendez-vous à la Cascade de la Pisse

B. Scherrer

**A**  $E\flat^{\Delta}$   $Fm^7$   $Gm^7$   $F\sharp m^7$

5  $Fm^7$  1.  $B\flat^7$  2.  $B\flat^7$

11  $G^7$   $Cm^7$

15  $F^7$   $B\flat^7$

**A'**  $E\flat^{\Delta}$   $Fm^7$   $Gm^7$   $F\sharp m^7$

23  $Fm^7$  1.  $B\flat^7$  2.  $B\flat^7$

29  $G^7$   $Cm^7$

33  $F^7$   $B\flat^7$

**B**  $A\flat^{\Delta}$   $Gm^7$

41  $Fm^7$   $E\flat^{\Delta}$   $E^{\circ}$

45  $A\flat^{\Delta}$   $Gm^7$   $F\sharp m^7$

49  $Fm^7$   $B\flat^7$

53  $E\flat^{\Delta}$   $Fm^7$   $E\flat^{\Delta}$   $Fm^7$

57  $Gm^7$   $F\sharp m^7$   $Fm^7$   $B\flat^7$

# Risas de Bolivia

Trad. Bolivie, Arr. B. Scherrer

**A**

5  $F^{\Delta}$   $Em^7/A$   $Dm^7$   $Em^7/A$   $Dm^7$   $Em^7/A$

8  $Dm^7$   $Bb$   $C^7$   $F^{\Delta}$   $Gm^7$   $Am^7$

12  $Dm^7$   $Dm^7$   $Em^7/A$   $Dm^7$   $Em^7/A$   $Dm^7$

16  $Bb^{\Delta}$   $F^{\Delta}$   $Am^7$   $Dm^7$   $Bb^{\Delta}$   $F^{\Delta}$   $Am^7$   $Dm^7$

20  $Am^7$   $Dm^7$   $Am^7$   $Dm^7$   $Am^7$   $Dm^7$   $Am^7$   $Dm^7$   $Dm^7$

**Solos**

25  $Dm^9$   $Am$   $Dm^9$   $Am$   $Dm^7$   $Em^7/A$   $F^{\Delta}/D$   $Em^7/A$

**B**

29  $Dm^7$   $Dm$   $Dm^{\Delta}/C^{\#}$   $Dm^7/C$   $Dm^6/B$   $Bb^{\Delta}$   $Am^7$

33  $Gm$   $F$   $Am/E$   $Gm$   $F$   $Am/E$   $Dm$   $F$   $Am/E$   $Dm$

37  $Bb^{\Delta}$   $Bb^{\Delta}/A$   $Gm^7$   $F$   $Am/E$   $Dm^7$   $A^7/C^{\#}$   $A^7$   $A^7/C^{\#}$

40  $Dm^7$   $Dm^7$   $F$   $Am/E$   $Dm$   $F$   $Am/E$   $Dm$

44  $Bb^{\Delta}$   $B^{\emptyset}$   $C$   $B^{\emptyset}$   $Bb^{\Delta}$   $B^{\emptyset}$   $C$   $B^{\emptyset}$

48  $Bb^{\Delta}$   $Am^7$   $Gm^7$   $Am^7$   $Bb^{\Delta}$   $Am^7$   $Gm^7$   $F$   $Am/E$   $Dm^7$

# Rêverie

B. Scherrer

Musical score for "Rêverie" by B. Scherrer, featuring a single melodic line in 4/4 time. The score consists of eight staves, each containing a line of music with corresponding chords and ornaments.

Staff 1:  $G^7$ ,  $E\flat^\Delta$ ,  $G^7$ ,  $E\flat^\Delta$ . Includes a triplet of eighth notes.

Staff 2:  $G^7$ ,  $E\flat^\Delta$ ,  $G^7$ ,  $E\flat^\Delta$ . Includes first and second endings.

Staff 3:  $A\flat^\Delta$ ,  $A\text{m}^7$ .

Staff 4:  $B\flat^6$ ,  $B\flat^6$ .

Staff 5:  $E\flat^\Delta$ ,  $E\text{m}^7$ .

Staff 6:  $F^6$ ,  $F^6$ .

Staff 7:  $G^7$ ,  $E\flat^\Delta$ ,  $G^7$ ,  $E\flat^\Delta$ .

Staff 8:  $G^7$ ,  $E\flat^\Delta$ ,  $G^7$ ,  $E\flat^\Delta$ .

# 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>#0</sup> G<sup>7</sup>

# Samba Calor-é-a

B. Scherrer

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

3 Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

5 Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

7 Em<sup>7</sup> A<sup>7</sup> Ab<sup>Δ</sup>

9 C<sup>Δ</sup> F<sup>Δ</sup> C<sup>Δ</sup> F<sup>Δ</sup>

11 C<sup>Δ</sup> F<sup>Δ</sup> 1. Ab<sup>Δ</sup>9 2. Ab<sup>Δ</sup>9

B<sup>b</sup>/C A<sup>b</sup>/C

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

# Samba Lek'

B. Scherrer

The musical score for "Samba Lek'" is written in 4/4 time and consists of seven staves of music. The key signature has one flat (B-flat major or D minor). The score is divided into two sections, A and B.

**Section A:** Measures 1-12. The first staff (measures 1-4) starts with a repeat sign and a box labeled 'A'. Chords are Gm<sup>7</sup> (measures 1-2) and Am<sup>7</sup> (measures 3-4). The second staff (measures 5-8) continues with Gm<sup>7</sup> (measures 5-6) and Am<sup>7</sup> (measures 7-8). The third staff (measures 9-12) features Ab<sup>Δ</sup> (measures 9-10) and Gb<sup>Δ</sup> (measures 11-12).

**Section B:** Measures 13-30. The fourth staff (measures 13-16) has F<sup>Δ9</sup> (measures 13-14) and F<sup>Δ9</sup> (measures 15-16). The fifth staff (measures 17-20) has Em<sup>7</sup> (measures 17-18) and Dm<sup>7</sup> (measures 19-20). The sixth staff (measures 21-24) has Em<sup>7</sup> (measures 21-22) and Dm<sup>7</sup> (measures 23-24). The seventh staff (measures 25-28) has Eb<sup>Δ</sup> (measures 25-26) and Db<sup>Δ</sup> (measures 27-28). The eighth staff (measures 29-30) has Ab<sup>Δ9</sup> (measures 29-30).

# Samba ni chaussettes

B. Scherrer

**A**

1 7 G F $\Delta$  G F $\Delta$

5 7 G F $\Delta$  G F $\Delta$

9 7 E $\flat$  D $\flat$  $\Delta$  E $\flat$  D $\flat$  $\Delta$

13 7 B A $\Delta$  B A $\Delta$

17 G F $\Delta$  G F $\Delta$

**B**

21 E $\flat$  $\Delta$  B $\flat$ m A $\flat$  $\Delta$ <sup>9</sup> A $\flat$ <sub>3</sub> A $\flat$ m $\Delta$  A $\flat$ m<sup>7</sup>

25 Gm<sup>7</sup> Gm<sup>6</sup> C<sup>0</sup> C<sup>07</sup> Fm<sup>7</sup> B $\flat$ <sup>+</sup>

29 E $\flat$  $\Delta$  B $\flat$ m A $\flat$  $\Delta$ <sup>9</sup> A $\flat$ <sub>3</sub> A $\flat$ m $\Delta$  A $\flat$ m<sup>7</sup>

33 Cm<sup>7</sup> F<sup>7</sup> A $\flat$  $\Delta$  A $\flat$ m<sup>7</sup>

# Samedi matin

B. Scherrer

**A**

1 Fm<sup>7</sup> Gb<sup>Δ</sup> Fm<sup>7</sup> Gb<sup>Δ</sup>

5 Fm<sup>7</sup> Gb<sup>Δ</sup> Fm<sup>7</sup> Gb<sup>Δ</sup>

9 Fm<sup>7</sup> Gb<sup>Δ</sup> Fm<sup>7</sup> Gb<sup>Δ</sup>

13 Fm<sup>7</sup> Gb<sup>Δ</sup> Fm<sup>7</sup> Gb<sup>Δ</sup>

17 Db/Eb Db Ab/C B Bbm F/A Abm

21

**B** (Solo 1)

24 Fm<sup>7</sup> Gb<sup>Δ</sup> Fm<sup>7</sup> Gb<sup>Δ</sup>

**C** (Solo 2)

28 Gm<sup>7</sup> Ab<sup>Δ</sup> Am<sup>7</sup> Bb<sup>Δ</sup>

36 Eb<sup>Δ</sup> Em<sup>7</sup> F<sup>Δ</sup> F#<sup>o7</sup>

# Satirikiki

B. Scherrer

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

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**

13 E<sup>b</sup>Δ FΔ Gm<sup>7</sup> B<sup>b</sup>Δ B<sup>b</sup><sup>6</sup> B<sup>b</sup>

17 Gm Gm/G<sup>b</sup> Gm/F E<sup>b</sup>Δ  
*f* *mf*

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<sup>Δ</sup> B  
*f*

37 E<sup>Δ</sup> C<sup>#</sup>7 F<sup>#</sup>7

# Sur un air de jazz

B. Scherrer

1

5

9

13

Chords:  $Gm^9$ ,  $E_b^\Delta$ ,  $A_b^7$ ,  $Cm^9$ ,  $Gm^9$ ,  $E_b^\Delta$ ,  $A_b^7$ ,  $E_b^\Delta$ ,  $G^7$ ,  $A_b^\Delta$ ,  $A^7$ ,  $D^7 \#5$ ,  $E_b^\Delta$ ,  $A_b^\Delta$ ,  $Dm^7$ ,  $E_b^\Delta$

# Le compte à rebours final

Europe (arr. BS)

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

9 Cm<sup>9</sup> Eb<sup>Δ</sup>

17 Ab<sup>Δ</sup> Bb<sup>7</sup> Eb Bb/D Cm Bb

25 Ab<sup>Δ</sup> Bb<sup>7</sup> G<sup>7</sup>

**B**

33 Cm<sup>9</sup> Ab<sup>Δ</sup> Fm<sup>7</sup> Bb B<sup>o</sup>

41 Cm<sup>9</sup> Ab<sup>Δ</sup> Fm<sup>7</sup> Bb B<sup>o</sup>

49 Cm Bb/D Eb Ab<sup>Δ</sup> Cm Bb/D Eb Ab<sup>Δ</sup>

57 Cm Bb/D Eb Ab<sup>Δ</sup> G<sup>7</sup>

**C** Fm<sup>7</sup> Eb<sup>7</sup> Ab<sup>Δ</sup> Db<sup>Δ</sup>

73 Bbm<sup>7</sup> Eb<sup>7</sup> Ab<sup>Δ</sup>

Detailed description: The score is written in 4/4 time with a key signature of two flats (Bb, Eb). Section A (measures 1-8) features a melodic line starting on a dotted quarter note, moving through eighth notes and quarter notes, with chords Cm<sup>9</sup> and Fm<sup>9</sup>. Section B (measures 9-64) is more complex, with multiple melodic lines and chords including Cm<sup>9</sup>, Ab<sup>Δ</sup>, Bb<sup>7</sup>, Eb, Bb/D, Cm, Bb, G<sup>7</sup>, Fm<sup>7</sup>, and B<sup>o</sup>. Section C (measures 65-76) consists of a single melodic line with chords Fm<sup>7</sup>, Eb<sup>7</sup>, Ab<sup>Δ</sup>, and Db<sup>Δ</sup>. The final measure (77) has chords Bbm<sup>7</sup>, Eb<sup>7</sup>, and Ab<sup>Δ</sup> before ending with a double bar line.

# Valse pour Zélie

B. Scherrer

**A** 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 $\flat$  $\Delta$  E $\flat$  $\Delta$  B $\flat$  $\Delta$  E $\flat$  $\Delta$

13 B $\flat$  $\Delta$  E $\flat$  $\Delta$  E $\flat$ m<sup>7</sup> D<sup>7</sup>

**B** 33 A $\flat$  $\Delta$  E $\flat$  $\Delta$  A $\flat$  $\Delta$  E $\flat$  $\Delta$

37 A $\flat$  $\Delta$  E $\flat$  $\Delta$  D $\flat$  G<sup>7</sup>

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

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

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

53 Am $^7$  G F# $^{\circ}$  F $\Delta$

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

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

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

# Without mi

B. Scherrer

The musical score consists of six staves of music, each with a treble clef and a 4/4 time signature. The first staff (measures 1-4) features a melodic line starting with a Cm<sup>7</sup> chord, followed by an F<sup>7</sup> chord. The second staff (measures 5-8) features a melodic line starting with an Fm<sup>7</sup> chord, followed by a G<sup>7</sup> chord and a Cm<sup>9</sup> chord. The third staff (measures 9-12) features a melodic line starting with an E<sup>7</sup> chord, followed by an A<sup>7</sup> chord. The fourth staff (measures 13-16) features a melodic line starting with a D<sup>7</sup> chord, followed by a G<sup>7</sup> chord. The fifth staff (measures 17-20) features a melodic line starting with a Cm<sup>7</sup> chord, followed by an F<sup>7</sup> chord. The sixth staff (measures 21-24) features a melodic line starting with an Fm<sup>7</sup> chord, followed by a G<sup>7</sup> chord and a Cm<sup>9</sup> chord. The score concludes with a double bar line and repeat dots.

# Wuhan connect

B. Scherrer

The musical score is written in 3/4 time and consists of six staves. The first staff (measures 1-4) features a melodic line with chords Cm<sup>9</sup>, Cm<sup>#5 9</sup>, Cm<sup>6 9</sup>, and Cm<sup>#5 9</sup>. The second staff (measures 5-8) features a bass line with chords Cm<sup>9</sup>, Cm<sup>#5 9</sup>, Cm<sup>6 9</sup>, and Cm<sup>#5 9</sup>. The third staff (measures 9-12) features a melodic line with chords Em<sup>9</sup>, Em<sup>#5 9</sup>, Em<sup>6 9</sup>, and Em<sup>#5 9</sup>. The fourth staff (measures 13-16) features a bass line with chords Em<sup>9</sup>, Em<sup>#5 9</sup>, Em<sup>6 9</sup>, and Em<sup>#5 9</sup>. The fifth staff (measures 17-20) features a melodic line with chords Ab<sup>9</sup>, Ab<sup>#5 9</sup>, Ab<sup>6 9</sup>, and Ab<sup>#5 9</sup>. The sixth staff (measures 21-24) features a bass line with chords Ab<sup>9</sup>, Ab<sup>#5 9</sup>, Ab<sup>6 9</sup>, and Ab<sup>#5 9</sup>.

# Zarbi

B. Scherrer

The image shows a musical score for the piece "Zarbi" by B. Scherrer. It consists of two staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The second staff begins with a treble clef, a key signature of one flat (B-flat), and a repeat sign. The music is written in a simple, melodic style with eighth and quarter notes. Chord symbols are placed above the notes: Dm<sup>7</sup>, Fm<sup>7</sup>, B<sup>Δ</sup>, G<sup>b</sup>Δ on the first staff, and B<sup>b</sup>m<sup>7</sup>, D<sup>b</sup>Δ, E<sup>Δ</sup>, B<sup>Δ</sup> on the second staff.

5

Dm<sup>7</sup> Fm<sup>7</sup> B<sup>Δ</sup> G<sup>b</sup>Δ

B<sup>b</sup>m<sup>7</sup> D<sup>b</sup>Δ E<sup>Δ</sup> B<sup>Δ</sup>