

# << C'est pas une punition - han >> (si bémol)

B. Scherrer

The musical score is written for a single melodic line in 4/4 time. It consists of six staves, each containing a measure of music. The notation includes various chords and melodic lines with rests and ties.

Staff 1: Measure 1. Chord: F $\Delta$ . Melody: Quarter note F, quarter rest, eighth note G, eighth note A, quarter note B. Chord: E $\flat\Delta$ . Melody: Quarter note B, quarter note A, quarter note G, quarter note F.

Staff 2: Measure 2. Chord: F $\Delta$ . Melody: Quarter note F, quarter rest, eighth note G, eighth note A, quarter note B. Chord: E $\flat\Delta$ . Melody: Quarter note B, quarter note A, quarter note G, quarter note F.

Staff 3: Measure 3. Chord: Gm $^7$ . Melody: Quarter note G, quarter rest, eighth note A, eighth note B, quarter note C. Chord: B $\flat\Delta$ . Melody: Quarter note C, quarter note B, quarter note A, quarter note G.

Staff 4: Measure 4. Chord: Gm $^7$ . Melody: Quarter note G, quarter rest, eighth note A, eighth note B, quarter note C. Chord: B $\flat\Delta$ . Melody: Quarter note C, quarter note B, quarter note A, quarter note G.

Staff 5: Measure 5. Chord: F $\sharp^{\circ}$ . Melody: Quarter note F, quarter rest, eighth note G, eighth note A, quarter note B. Chord: Gm $^7$ . Melody: Quarter note B, quarter note A, quarter note G, quarter note F.

Staff 6: Measure 6. Chord: A $\flat\Delta$ . Melody: Quarter note A, quarter rest, eighth note B, eighth note C, quarter note D. Chord: A $\flat\Delta$ . Melody: Quarter note D, quarter note C, quarter note B, quarter note A.

# Coucher de soleil (derrière un volet bloqué) (si bémol)

B. Scherrer

1 **A**  $Em^7$   $D^\Delta$  *p*

5  $Em^7$   $D^\Delta$

9  $F^\Delta$   $C^\Delta$

13  $Bb^\Delta 9$

17 **B**  $Fm^7$   $Eb^\Delta$  *mf*

21  $Fm^7$   $Eb^\Delta$

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

29  $B^\Delta$

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

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

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

B. Scherrer

Sheet music for "Danse de (la fin de) l'abondance (si bémol)" by B. Scherrer. The piece is in 7/8 time and features a key signature of one sharp (F#).

The score is divided into two main sections, A and B.

**Section A:** Measures 1 through 13. The key signature changes to two sharps (F# and C#) at measure 5. The section consists of four measures of music, each with a specific chord: F<sup>Δ</sup>, E<sup>7</sup>, E<sup>b</sup>Δ, and D<sup>7</sup>. The melody is a simple, rhythmic line. The section ends with a triplet of eighth notes.

**Section B:** Measures 17 through 33. The key signature changes to one flat (Bb) at measure 17. The section consists of four measures of music, each with a specific chord: A<sup>b</sup>Δ, B<sup>b</sup>6, B<sup>o</sup>, and Cm. The melody is a simple, rhythmic line. The section ends with a triplet of eighth notes.

**Section C:** Measures 29 through 33. The key signature changes to one sharp (F#) at measure 29. The section consists of four measures of music, each with a specific chord: C#7 sus2, C#7 sus2, C#7 sus2, and C#7 sus2. The melody is a simple, rhythmic line. The section ends with a triplet of eighth notes.

The score is written for a single melodic line on a grand staff (treble and bass clefs).

# Kronembourg-Virus + Agent 000 (si bémol)

B. Scherrer

## KRO-A

Measures 1-33 of the musical score for KRO-A. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in treble clef. Chord symbols are placed above the staff: F#m7 (measures 1-2), E (measures 3-4), DΔ (measures 5-6), F#m7 (measures 7-8), E (measures 9-10), DΔ (measures 11-12), F#m (measures 13-14), G#° (measures 15-16), AΔ (measures 17-18), C#m (measures 19-20), DΔ (measures 21-22), Gm (measures 23-24), A7 (measures 25-26), Dm (measures 27-28), D#Δ (measures 29-30), A7 (measures 31-32), and Dm9 (measure 33). The score includes a repeat sign at measure 1, a first ending bracket at measures 21-22, and a second ending bracket at measures 23-24.

## Agent-C

Measures 34-49 of the musical score for Agent-C. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in treble clef. Chord symbols are placed above the staff: Dm9 (measures 34-35), EbΔ (measures 36-37), Dm9 (measures 38-39), Gm7 (measures 40-41), G#° (measures 42-43), A7b9 (measures 44-45), BbΔ (measures 46-47), FΔ (measures 48-49), EbΔ (measures 50-51), and Dm9 (measures 52-53). The score includes a repeat sign at measure 34 and a first ending bracket at measures 36-37.

# La demoiselle de Montréal (si bémol)

Bruno Scherrer

The musical score is written for a single melodic line in 3/4 time, key of D major (two sharps). The piece consists of 51 measures, organized into systems of two staves each. The notation includes various chords and articulations:

- Measures 1-4:** Chords Em<sup>7</sup>, A<sup>7</sup>, D<sup>Δ</sup>. Measure 4 has a fermata.
- Measures 5-8:** Chords Em<sup>7</sup>, A<sup>7</sup>, D<sup>Δ</sup>. Measure 8 has a fermata.
- Measures 9-12:** Chords F<sup>#</sup>°, B<sup>7</sup>, Em<sup>7</sup>, Gm. Measure 12 has a fermata.
- Measures 13-16:** Chords D, B<sup>b</sup>6, C<sup>6</sup>, D, B<sup>b</sup>6, C<sup>6</sup>. Measure 16 has a fermata.
- Measures 17-20:** Chords Gm<sup>7</sup>, C<sup>7</sup>, F<sup>Δ</sup>, B<sup>b</sup>Δ. Measure 20 has a fermata.
- Measures 21-24:** Chords E<sup>°</sup>, A<sup>7</sup>, Dm<sup>7</sup>, D<sup>7</sup>. Measure 24 has a fermata.
- Measures 25-28:** Chords Gm<sup>7</sup>, C<sup>7</sup>, F<sup>Δ</sup>, B<sup>b</sup>Δ. Measure 28 has a fermata.
- Measures 29-32:** Chords E<sup>°</sup>, A<sup>7</sup>. Measure 32 has a sharp sign at the end.
- Measures 33-36:** Chords Em<sup>7</sup>, A<sup>7</sup>, D<sup>Δ</sup>. Measure 36 has a fermata.
- Measures 37-40:** Chords Em<sup>7</sup>, A<sup>7</sup>, D<sup>Δ</sup>. Measure 40 has a fermata.
- Measures 41-44:** Chords F<sup>#</sup>°, B<sup>7</sup>, Em<sup>7</sup>. Measure 44 has a fermata.
- Measures 45-48:** Chords E<sup>°</sup>, E<sup>b</sup>7, D<sup>Δ</sup>, D<sup>Δ</sup>. Measure 48 has a fermata.
- Measures 49-52:** Chords E<sup>°</sup>, E<sup>b</sup>7, D<sup>Δ</sup>. Measure 52 has a fermata.

# La revanche du triton (si bémol)

B. Scherrer

1 Dm<sup>9</sup> A<sup>b</sup>Δ B<sup>b</sup>Δ C<sup>Δ</sup>

5 Dm<sup>9</sup> A<sup>b</sup>Δ B<sup>b</sup>Δ F<sup>Δ</sup>

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

13 F<sup>Δ</sup> A<sup>b</sup>Δ B<sup>b</sup>Δ C<sup>Δ</sup>

# Le meilleur est à venir (si bémol)

B. Scherrer

**A** Gm<sup>9</sup> B $\flat$ <sup>6 10</sup> C<sup>9</sup> F<sup>7</sup>

5 Gm<sup>9</sup> B $\flat$ <sup>6 10</sup> C<sup>9</sup> E $\flat$  <sup>$\Delta$</sup>

9 Gm<sup>9</sup> B $\flat$ <sup>6 10</sup> C<sup>9</sup> F<sup>7</sup> 3

13 Gm<sup>9</sup> B $\flat$ <sup>6 10</sup> C<sup>9</sup> E $\flat$  <sup>$\Delta$</sup>

**B** F C/E Cm/E $\flat$  D<sup>7</sup>

17

21 Cm<sup>7</sup> B $\flat$ <sup>6 10</sup> D<sup>7</sup>/A D<sup>7</sup>

25 E $\flat$  D<sup>7</sup> #5 C $\sharp$ <sup>o</sup> D<sup>7</sup>

29 Cm<sup>7</sup> B $\flat$ <sup>6 10</sup> D<sup>7</sup>/A G $\sharp$  <sup>$\Delta$  b5</sup>

**C** (contre-chant)

35 Gm<sup>9</sup> B $\flat$ <sup>6 10</sup> C<sup>9</sup> F<sup>7</sup>

39 Gm<sup>9</sup> B $\flat$ <sup>6 10</sup> C<sup>9</sup> E $\flat$  <sup>$\Delta$</sup>

# Nouveau Morceau (si bémol)

B. Scherrer

5

9

13

17

21

25

Chords and musical notation details:

- Measures 1-4: B<sup>7</sup> chord, melodic line with slurs and ties.
- Measure 5: C<sup>Δ</sup> chord, melodic line with slurs and ties.
- Measures 6-8: B<sup>7</sup> chord, melodic line with slurs and ties.
- Measures 9-12: Bm, F<sup>#</sup>/C<sup>#</sup>, D, E<sup>7</sup> chords, melodic line with slurs and ties.
- Measures 13-16: Am<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>, B<sup>7</sup> chords, melodic line with slurs and ties, including triplets (3).
- Measures 17-20: Em<sup>7</sup>, F<sup>Δ</sup>, D<sup>#</sup>o<sup>7</sup>, C<sup>Δ</sup> chords, melodic line with slurs and ties.
- Measures 21-24: Am<sup>7</sup>, B<sup>7</sup> chords, melodic line with slurs and ties.
- Measures 25-28: Am<sup>7</sup>, Bm<sup>7</sup>, B<sup>b</sup>Δ, G<sup>#</sup>Δ, F<sup>#</sup>Δ, B<sup>b</sup>Δ chords, melodic line with slurs and ties.



# Oblivion (si bémol)

A. Piazzola, arr. B. Scherrer

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

**A2** Am Am<sup>Δ</sup> Am<sup>7</sup> Am<sup>6</sup>

9 Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup> F<sup>Δ</sup> B<sup>ø</sup> E<sup>7</sup>

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

17 E<sup>ø</sup> A<sup>7</sup> Dm<sup>7</sup>

21 B<sup>ø</sup> E<sup>7</sup> Am Am/G

25 B<sup>7</sup>/F<sup>♯</sup> E<sup>7</sup> Am

**B** 29 Dm<sup>7</sup> G<sup>7</sup> C<sup>Δ</sup> F<sup>Δ</sup>

37 <sup>1</sup> B<sup>ø</sup> E<sup>7</sup> Am Am<sup>Δ</sup> A<sup>7</sup>

45 <sup>2</sup> B<sup>7</sup> E<sup>7</sup> Am Am<sup>Δ</sup> Am<sup>7</sup> Am<sup>Δ</sup>

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

Trad. stade de foot manif / Arr. B Scherrer

N.C. D<sup>△</sup> Em<sup>7</sup> F<sup>♯</sup>m<sup>7</sup> F<sup>♯</sup><sup>0</sup> B<sup>7</sup>

On est là, on est là, même si

5 Em<sup>7</sup> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> G<sup>△</sup> Gm<sup>7</sup>/B<sup>♭</sup>

Macron ne veut pas, nous on est là, pour l'honneur des travailleurs et pour

11 D/A G<sup>♯</sup><sup>0</sup> G<sup>△</sup> F<sup>♯</sup>m<sup>7</sup> Em<sup>7</sup> E<sup>♭</sup><sup>7</sup>

un monde meilleur, même si Ma-cron n'veut pas, nous on est là

The musical score is written for a single melodic line in treble clef, 4/4 time, with a key signature of one sharp (F#). It consists of three staves. The first staff contains measures 1-4, the second staff measures 5-8, and the third staff measures 9-12. Chord symbols are placed above the notes: N.C. (measure 1), D<sup>△</sup> (measure 2), Em<sup>7</sup> (measure 3), F<sup>♯</sup>m<sup>7</sup> (measure 4), F<sup>♯</sup><sup>0</sup> (measure 5), B<sup>7</sup> (measure 6), Em<sup>7</sup> (measure 7), B<sup>7</sup> (measure 8), Em<sup>7</sup> (measure 9), A<sup>7</sup> (measure 10), G<sup>△</sup> (measure 11), Gm<sup>7</sup>/B<sup>♭</sup> (measure 12), D/A (measure 13), G<sup>♯</sup><sup>0</sup> (measure 14), G<sup>△</sup> (measure 15), F<sup>♯</sup>m<sup>7</sup> (measure 16), Em<sup>7</sup> (measure 17), and E<sup>♭</sup><sup>7</sup> (measure 18). The lyrics are written below the notes, with some words spanning across measures. There are triplets indicated by a '3' and a bracket over groups of notes in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, and 18. The score ends with a double bar line and repeat dots in measure 18.

# Perdre son temps (si bémol)

B. Scherrer

4/4

D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

5 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> Gm<sup>7</sup>

9 Am<sup>7</sup> B $\flat$  $\Delta$  C C $\sharp$  $\emptyset$

13 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

17 B $\flat$  $\Delta$  B $\emptyset$  C<sup>6</sup> C $\sharp$  $\emptyset$

21 Dm<sup>7</sup> E $\flat$  $\Delta$  B $\flat$  $\Delta$  A<sup>7</sup>

7/8

25 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

29 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> Gm<sup>7</sup>

33 Am<sup>7</sup> B $\flat$  $\Delta$  C C $\sharp$  $\emptyset$

37 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

41 B $\flat$  $\Delta$  B $\emptyset$  C<sup>6</sup> C $\sharp$  $\emptyset$

45 Dm<sup>7</sup> E $\flat$  $\Delta$  B $\flat$  $\Delta$  A<sup>7</sup>

49 **3/4** D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$

53 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> Gm<sup>7</sup>

57 Am<sup>7</sup> B $\flat$  $\Delta$  C C $\sharp$ <sup>o</sup>

61 D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup><sub>3</sub> E $\flat$  $\Delta$

65 B $\flat$  $\Delta$  B<sup>o</sup> C<sup>6</sup> C $\sharp$ <sup>o</sup>

69 Dm<sup>7</sup> E $\flat$  $\Delta$  B $\flat$  $\Delta$  A<sup>7</sup>

The musical score is written for guitar in 3/4 time. It consists of six staves of music, each containing a melodic line and a series of chords. The chords are: D<sup>sus4</sup>, E $\flat$  $\Delta$ , F<sup>6</sup>, E $\flat$  $\Delta$ , D<sup>sus4</sup>, E $\flat$  $\Delta$ , F<sup>6</sup>, Gm<sup>7</sup>, Am<sup>7</sup>, B $\flat$  $\Delta$ , C, C $\sharp$ <sup>o</sup>, D<sup>sus4</sup>, E $\flat$  $\Delta$ , F<sup>6</sup><sub>3</sub>, E $\flat$  $\Delta$ , B $\flat$  $\Delta$ , B<sup>o</sup>, C<sup>6</sup>, C $\sharp$ <sup>o</sup>, Dm<sup>7</sup>, E $\flat$  $\Delta$ , B $\flat$  $\Delta$ , and A<sup>7</sup>. The melodic lines feature various rhythmic patterns, including triplets and eighth notes, and are often accented. The score is divided into measures by bar lines, and some measures contain repeat signs. The key signature is one flat (B-flat major or D minor).

# Planète Ça tourne (si bémol)

B. Scherrer

**A** Em<sup>9</sup> G<sup>Δ</sup> A<sup>7</sup> Em<sup>9</sup> G<sup>Δ</sup> A<sup>7</sup>

7 Em<sup>9</sup> G<sup>Δ</sup> A<sup>7</sup> Em<sup>9</sup> G<sup>Δ</sup> A<sup>7</sup>

**B** E<sup>Δ</sup> C<sup>♯</sup>m<sup>7</sup> B<sup>7</sup> E<sup>Δ</sup> C<sup>♯</sup>m<sup>7</sup> B<sup>7</sup>

13 E<sup>Δ</sup> C<sup>♯</sup>m<sup>7</sup> B<sup>7</sup> E<sup>Δ</sup> E<sup>Δ</sup>

**C** A<sup>♭</sup>Δ Fm<sup>7</sup> E<sup>♭</sup>7 A<sup>♭</sup>Δ Fm<sup>7</sup> E<sup>♭</sup>7

24 A<sup>♭</sup>Δ Fm<sup>7</sup> E<sup>♭</sup>7 A<sup>♭</sup>Δ A<sup>♭</sup>Δ

30

# Rencontre du 3ème type (pour Bertrand) (si bémol)

B. Scherrer

**A** G $\Delta$  Am $^7$  Bm $^7$  C $\Delta$

5 A $^7$ /C# D $^7$  D $\sharp^{\circ 7}$  Em $^7$

9 F $\Delta$  C $\Delta$  D $^{sus4}$  D $^7$

**B** Dm $^7$  A/C# Cm $^7$  G/B

13 1. B $\flat^6$  Dm/A G $\sharp^{\circ 7}$  A $^7$

17 2. B $\flat^6$  Dm/A E $^{\circ}$  E $\flat^7$  D $^7$

21

**A'** G $\Delta$  Am $^7$  Bm $^7$  C $\Delta$

25 A $^7$ /C# D $^7$  D $\sharp^{\circ 7}$  Em $^7$

29 F $\Delta$  C $\Delta$  D $^{sus4}$  D $^7$

33

# Risas de Bolivia (si bémol)

Trad. Bolivie, Arr. B. Scherrer

**A**

Em<sup>7</sup> F#m<sup>7</sup>/B G<sup>Δ</sup>/E F#m<sup>7</sup>/B Em<sup>7</sup> F#m<sup>7</sup>/B

1. G<sup>Δ</sup> F#m<sup>7</sup>/B 2. Em<sup>7</sup> F#m<sup>7</sup>/B Em<sup>7</sup> F#m<sup>7</sup>/B

Em<sup>7</sup> C D<sup>7</sup> G<sup>Δ</sup> Am<sup>7</sup> Bm<sup>7</sup>

1. Em<sup>7</sup> 2. Em<sup>7</sup> F#m<sup>7</sup>/B Em<sup>7</sup> F#m<sup>7</sup>/B Em<sup>7</sup>

C<sup>Δ</sup> G<sup>Δ</sup> Bm<sup>7</sup> Em<sup>7</sup> C<sup>Δ</sup> G<sup>Δ</sup> Bm<sup>7</sup> Em<sup>7</sup>

Bm<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Em<sup>7</sup>

**Solos**

Em<sup>9</sup> Bm Em<sup>9</sup> Bm Em<sup>7</sup> F#m<sup>7</sup>/B G<sup>Δ</sup>/E F#m<sup>7</sup>/B

**B** Em<sup>7</sup> Em Em<sup>Δ</sup>/D# Em<sup>7</sup>/D Em<sup>6</sup>/C# C<sup>Δ</sup> Bm<sup>7</sup>

1. Am G Bm/F# Am 2. Am G Bm/F# Em G Bm/F#

Em C<sup>Δ</sup> C<sup>Δ</sup>/B Am<sup>7</sup> G Bm/F# Em<sup>7</sup> B<sup>7</sup>/D# B<sup>7</sup> B<sup>7</sup>/D#

1. Em<sup>7</sup> 2. Em<sup>7</sup> G Bm/F# Em G Bm/F# Em

C<sup>Δ</sup> C#<sup>0</sup> D C#<sup>0</sup> C<sup>Δ</sup> C#<sup>0</sup> D C#<sup>0</sup>

C<sup>Δ</sup> Bm<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup> C<sup>Δ</sup> Bm<sup>7</sup> Am<sup>7</sup> G Bm/F# Em<sup>7</sup>

# Rêverie (si bémol)

B. Scherrer

5

10

14

18

22

26

30

Chords: A<sup>7</sup>, F<sup>Δ</sup>, B<sup>b</sup>Δ, Bm<sup>7</sup>, C<sup>6</sup>, F<sup>Δ</sup>, F<sup>#</sup>m<sup>7</sup>, G<sup>6</sup>.

Articulations: 3, 1., 2.

Time signature: 4/4

Key signature: D major (two sharps)



# Saint Thomas 5/8 (si bémol)

Sonny Rollins, Arr. BS

13

5

9

13

D<sup>6</sup> D<sup>6</sup> D<sup>6</sup> D<sup>6</sup>

D<sup>6</sup> D<sup>6</sup> D<sup>6</sup> D<sup>6</sup>

D<sup>6</sup> D<sup>6</sup> F<sup>#</sup>m<sup>7</sup> B<sup>7</sup>

Em<sup>7</sup> A<sup>7</sup> D<sup>6</sup> D<sup>7</sup>/F<sup>#</sup> G<sup>6</sup> G<sup>#</sup>° A<sup>7</sup>

# Samba Calor-é-a (si bémol)

B. Scherrer

1 Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

3 Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

5 F#m<sup>7</sup> B<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup>

7 F#m<sup>7</sup> B<sup>7</sup> B<sup>b</sup>Δ

9 D<sup>Δ</sup> G<sup>Δ</sup> D<sup>Δ</sup> G<sup>Δ</sup>

11 D<sup>Δ</sup> G<sup>Δ</sup> 1. B<sup>b</sup>Δ<sup>9</sup> 2. B<sup>b</sup>Δ<sup>9</sup>

C/D B<sup>b</sup>/D

3 Am<sup>7</sup>/D Dm<sup>7</sup>

# Samba Lek' (si bémol)

B. Scherrer

**A** Am<sup>7</sup> Bm<sup>7</sup>

5 Am<sup>7</sup> Bm<sup>7</sup>

9 B<sup>b</sup>Δ A<sup>b</sup>Δ

13 G<sup>Δ</sup>9 G<sup>Δ</sup>9

**B** F<sup>#</sup>m<sup>7</sup> Em<sup>7</sup>

17 F<sup>#</sup>m<sup>7</sup> Em<sup>7</sup>

21 F<sup>Δ</sup> E<sup>b</sup>Δ

25 B<sup>b</sup>Δ<sup>9</sup> B<sup>b</sup>Δ<sup>9</sup>

29