

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

B. Scherrer

Sheet music for the song "<< C'est pas une punition - han >> (mi bémol)" by B. Scherrer. The music is written in 4/4 time and consists of two systems, A and B.

System A:

- Measures 1-4: Chord C Δ
- Measures 5-8: Chord B $\flat\Delta$
- Measures 9-12: Chord Dm 7 and F Δ
- Measures 13-16: Chord Dm 7 and F Δ

System B:

- Measures 17-20: Chord C \sharp° and Dm 7
- Measures 21-24: Chord E $\flat\Delta$

Coucher de soleil (derrière un volet bloqué) (mi bémol)

B. Scherrer

A Bm^7 A^Δ

p

5 Bm^7 A^Δ

9 C^Δ G^Δ

13 $F^\Delta 9$

B Cm^7 Bb^Δ

mf

17 Cm^7 Bb^Δ

21 C^\sharp^Δ G^\sharp^Δ

25 F^\sharp^Δ

29

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

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

Danse de (la fin de) l'abondance (mi bémol)

B. Scherrer

A

1. C^Δ B⁷ B^{bΔ} A⁷

5. C^Δ B⁷ B^{bΔ} A⁷

9. C^Δ B⁷ B^{bΔ} A⁷

13. C^Δ B⁷ B^{bΔ} A⁷

B

17. E^{bΔ} F⁶ F^{#o} Gm

21. E^{bΔ} F⁶ F^{#o} Gm

25. E^{bΔ} F⁶ F^{#o} Gm

29. 1. G^{#7} sus2

33. 2. G^{#7} sus2

Kronembourg-Virus + Agent 000 (mi bémol)

B. Scherrer

KRO-A

Measures 1-33 of the KRO-A section. The key signature has one sharp (F#) and the time signature is 5/4. The score consists of six staves of music. Chord symbols are placed above the staves: C#m7 (measures 1-2), B (measures 3-4), A^Δ (measures 5-6), C#m7 (measures 7-8), B (measures 9-10), A^Δ (measures 11-12), C#m (measures 13-14), D#[°] (measures 15-16), E^Δ (measures 17-18), G#m (measures 19-20), A^Δ (measures 21-22), B (measures 23-24), D#[°] (measures 25-26), Dm (measures 27-28), E⁷ (measures 29-30), Am (measures 31-32), A#^Δ (measures 33-34). Measures 23-24 and 29-30 contain first and second endings. The section concludes with a double bar line at measure 33.

Agent-C

Measures 34-47 of the Agent-C section. The key signature has one flat (Bb) and the time signature is 5/4. The score consists of four staves of music. Chord symbols are placed above the staves: Am⁹ (measures 34-35), Bb^Δ (measures 36-37), Am⁹ (measures 38-39), Dm⁷ (measures 40-41), D#[°] (measures 42-43), E⁷ b⁹ (measures 44-45), F^Δ (measures 46-47), C^Δ (measures 48-49), Bb^Δ (measures 50-51), Am⁹ (measures 52-53). The section concludes with a double bar line at measure 53.

La demoiselle de Montréal (mi bémol)

Bruno Scherrer

The musical score is written for a single melodic line in 3/4 time, key of D major (three sharps). The piece consists of 51 measures, organized into systems of two staves each. The score includes various chords and articulations, with some measures containing multiple chords or complex figures.

Measures and Chords:

- 1-4: **A** Bm⁷ E⁷ A^Δ
- 5-8: Bm⁷ E⁷ A^Δ
- 9-12: C^{#0} F^{#7} Bm⁷ Dm
- 13-16: **B** A F⁶ G⁶ A F⁶ G⁶
- 17-20: **C** Dm⁷ G⁷ C^Δ F^Δ
- 21-24: B⁰ E⁷ Am⁷ A⁷
- 25-28: Dm⁷ G⁷ C^Δ F^Δ
- 29-32: B⁰ E⁷
- 33-36: **A'** Bm⁷ E⁷ A^Δ
- 37-40: Bm⁷ E⁷ A^Δ
- 41-44: C^{#0} F^{#7} Bm⁷
- 45-48: B⁰ B^{b7} A^Δ A^Δ
- 49-51: B⁰ B^{b7} A^Δ

The score includes various articulations such as slurs, ties, and accents. The key signature is D major (three sharps). The time signature is 3/4.

La revanche du triton (mi bémol)

B. Scherrer

Am⁹ Eb^Δ F^Δ G^Δ

5 Am⁹ Eb^Δ F^Δ C^Δ

9 Em Em^Δ/Eb Em⁷/D Em⁶/C^Δ

13 C^Δ Eb^Δ F^Δ G^Δ

Le meilleur est à venir (mi bémol)

B. Scherrer

A Dm⁹ F^{6 10} G⁹ C⁷

5 Dm⁹ F^{6 10} G⁹ B^bΔ

9 Dm⁹ F^{6 10} G⁹ C⁷

13 Dm⁹ F^{6 10} G⁹ B^bΔ

B

17 C G/B Gm/B^b A⁷

21 Gm⁷ F^{6 10} A⁷/E A⁷

25 B^b A⁷ #5 G[#]° A⁷

29 Gm⁷ F^{6 10} A⁷/E D[#]Δ b5

C (contre-chant)

35 Dm⁹ F^{6 10} G⁹ C⁷

39 Dm⁹ F^{6 10} G⁹ B^bΔ

Nouveau Morceau (mi bémol)

B. Scherrer

5

9

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Chords: $F\#^7$, G^Δ , $F\#m$, $C\#/G\#$, A , B^7 , Em^7 , B^7 , Em^7 , $F\#^7$, Bm^7 , C^Δ , $A\#^{o7}$, G^Δ , Em^7 , $F\#^7$, Em^7 , $F\#m^7$, F^Δ , $D\#^\Delta$, $C\#^\Delta$, F^Δ

Oblivion (mi bémol)

A. Piazzola, arr. B. Scherrer

A1

Em Em^Δ Em⁷ Em^Δ

A2

Em Em^Δ Em⁷ Em⁶

Am⁷ D⁷ G^Δ C^Δ F[♯]^ø B⁷

Em Em^Δ Em⁷ Em⁶

B^ø E⁷ Am⁷

F[♯]^ø B⁷ Em Em/D

F[♯]⁷/C[♯] B⁷ Em

B Am⁷ D⁷ G^Δ C^Δ

1. F[♯]^ø B⁷ Em Em^Δ E⁷

2. F[♯]⁷ B⁷ Em Em^Δ Em⁷ Em^Δ

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

Trad. stade de foot manif / Arr. B Scherrer

N.C. A Δ Bm⁷ C \sharp m⁷ C \sharp ⁰ F \sharp ⁷

On est là, on est là, même si

5 Bm⁷ F \sharp ⁷ Bm⁷ E⁷ D Δ Dm⁷/F

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

A/E D \sharp ⁰ D Δ C \sharp m⁷ Bm⁷ B \flat ⁷

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

Perdre son temps (mi bémol)

B. Scherrer

4/4

1 A^{sus4} B \flat Δ C⁶ B \flat Δ

5 A^{sus4} B \flat Δ C⁶ Dm⁷

9 Em⁷ F Δ G G \sharp ⁰

13 A^{sus4} B \flat Δ C⁶ B \flat Δ

17 F Δ F \sharp ⁰ G⁶ G \sharp ⁰

21 Am⁷ B \flat Δ F Δ E⁷

7/8

25 A^{sus4} B \flat Δ C⁶ B \flat Δ

29 A^{sus4} B \flat Δ C⁶ Dm⁷

33 Em⁷ F Δ G G \sharp ⁰

37 A^{sus4} B \flat Δ C⁶ B \flat Δ

41 F Δ F \sharp ⁰ G⁶ G \sharp ⁰

45 Am⁷ B \flat Δ F Δ E⁷

3/4

49 A^{sus4} B \flat Δ C⁶ B \flat Δ

53 A^{sus4} $B\flat^{\Delta}$ C^6 Dm^7

57 Em^7 F^{Δ} G $G^{\#o}$

61 A^{sus4} $B\flat^{\Delta}$ C^6 $B\flat^{\Delta}$

65 F^{Δ} $F^{\#o}$ G^6 $G^{\#o}$

69 Am^7 $B\flat^{\Delta}$ F^{Δ} E^7

Planète Ça tourne (mi bémol)

B. Scherrer

A Bm⁹ D^Δ E⁷ Bm⁹ D^Δ E⁷

7 Bm⁹ D^Δ E⁷ Bm⁹ D^Δ E⁷

B B^Δ G[♯]m⁷ F[♯]⁷ B^Δ G[♯]m⁷ F[♯]⁷

13 B^Δ G[♯]m⁷ F[♯]⁷ B^Δ B^Δ

C E[♭]^Δ Cm⁷ B[♭]⁷ E[♭]^Δ Cm⁷ B[♭]⁷

24 E[♭]^Δ Cm⁷ B[♭]⁷ E[♭]^Δ E[♭]^Δ

30

Rencontre du 3ème type (pour Bertrand) (mi bémol)

B. Scherrer

A D Δ Em 7 F \sharp m 7 G Δ

5 E 7 /G \sharp A 7 A \sharp $^{\circ 7}$ Bm 7

9 C Δ G Δ A $^{\text{sus}4}$ A 7

13 **B** Am 7 E/G \sharp Gm 7 D/F \sharp

17 1. F 6 Am/E D \sharp $^{\circ 7}$ E 7

21 2. F 6 Am/E B $^{\circ}$ B \flat 7 A 7

A' D Δ Em 7 F \sharp m 7 G Δ

25 E 7 /G \sharp A 7 A \sharp $^{\circ 7}$ Bm 7

29 C Δ G Δ A $^{\text{sus}4}$ A 7

33

Risas de Bolivia (mi bémol)

Trad. Bolivie, Arr. B. Scherrer

A

Bm⁷ C#m⁷/F# D[△]/B C#m⁷/F# Bm⁷ C#m⁷/F#

1. D[△] C#m⁷/F# 2. Bm⁷ C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷

9 G A⁷ D[△] Em⁷ F#m⁷

12 1. Bm⁷ 2. Bm⁷ C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷

16 G[△] D[△] F#m⁷ Bm⁷ G[△] D[△] F#m⁷ Bm⁷

20 F#m⁷ Bm⁷ F#m⁷ Bm⁷ F#m⁷ Bm⁷ F#m⁷ Bm⁷ Bm⁷

Solos

25 Bm⁹ F#m Bm⁹ F#m Bm⁷ C#m⁷/F# D[△]/B C#m⁷/F#

B

29 Bm⁷ Bm Bm[△]/A# Bm⁷/A Bm⁶/G# G[△] F#m⁷

33 1. Em D F#m/C# Em 2. D F#m/C# Bm D F#m/C#

36 Bm G[△] G[△]/F# Em⁷ D F#m/C# Bm⁷ F#⁷/A# F#⁷ F#⁷/A#

40 1. Bm⁷ 2. Bm⁷ D F#m/C# Bm D F#m/C# Bm

44 G[△] G#⁰ A G#⁰ G[△] G#⁰ A G#⁰

48

The musical notation is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff: G△ (measure 48), F#m7 (measure 49), Em7 (measure 50), F#m7 (measure 51), G△ (measure 52), F#m7 (measure 53), Em7 (measure 54), D (measure 55), F#m/C# (measure 56), and Bm7 (measure 57). The piece concludes with a whole rest in the final measure.

G△ F#m7 Em7 F#m7 G△ F#m7 Em7 D F#m/C# Bm7

Rêverie (mi bémol)

B. Scherrer

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18

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Chords: E⁷, C^Δ, F^Δ, F[♯]m⁷, G⁶, C^Δ, C[♯]m⁷, D⁶, E⁷, C^Δ, E⁷, C^Δ.

Repeat sign at the end of measure 32.

Saint Thomas 5/8 (mi bémol)

Sonny Rollins, Arr. BS

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Samba Calor-é-a (mi bémol)

B. Scherrer

Am⁷ D⁷ Am⁷ D⁷

3 Am⁷ D⁷ Am⁷ D⁷

5 C[#]m⁷ F[#]⁷ C[#]m⁷ F[#]⁷

7 C[#]m⁷ F[#]⁷ F^Δ

9 A^Δ D^Δ A^Δ D^Δ

11 A^Δ D^Δ 1. F^Δ9 2. F^Δ9

G/A F/A

3 Em⁷/A Am⁷

Samba Lek' (mi bémol)

B. Scherrer

Em⁷ F#m⁷

5 Em⁷ F#m⁷

9 F^Δ Eb^Δ

13 D^Δ D^Δ

17 C#m⁷ Bm⁷

21 C#m⁷ Bm⁷

25 C^Δ Bb^Δ

29 F^Δ9 F^Δ9