

# 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  $F^\Delta$   $C^\Delta$

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

14/8

3

5

7

9

11

13

15

17

$F^{\Delta}$   $E^7$   $E_b^{\Delta}$   $D^7$

$A_b^{\Delta}$   $B_b^6$   $B^{\circ}$   $Cm$

1.  $C^{\#7}$  sus2

2.  $C^{\#7}$  sus2

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

# Perdre son temps (si bémol)

B. Scherrer

4/4

1 5 9 13 17 21 25 29 33 37 41 45

D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$  Gm<sup>7</sup> C $\sharp$  $\emptyset$  C<sup>6</sup> C $\sharp$  $\emptyset$  A<sup>7</sup>

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

7/8

25 29 33 37 41 45

D<sup>sus4</sup> E $\flat$  $\Delta$  F<sup>6</sup> E $\flat$  $\Delta$  Gm<sup>7</sup> C $\sharp$  $\emptyset$  C<sup>6</sup> C $\sharp$  $\emptyset$  A<sup>7</sup>

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

45



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>

This musical score is written for guitar in 3/4 time. It consists of six staves of music, each containing four measures. The key signature has two flats (B-flat and E-flat). The score includes various chords: 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>, B<sup>o</sup>, C<sup>6</sup>, Dm<sup>7</sup>, and A<sup>7</sup>. Triplet markings (3) are used throughout the piece. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests. The score ends with a double bar line and repeat dots.

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

B. Scherrer

Chords and measures:

- Measures 1-4: G<sup>△</sup>, Am<sup>7</sup>, Bm<sup>7</sup>, C<sup>△</sup>
- Measures 5-8: A<sup>7</sup>/C<sup>♯</sup>, D<sup>7</sup>, D<sup>♯</sup>°
- Measures 9-12: F<sup>△</sup>, C<sup>△</sup>, D<sup>sus4</sup>, D<sup>7</sup>
- Measures 13-16: Dm<sup>7</sup>, A/C<sup>♯</sup>, Cm<sup>7</sup>, G/B
- Measures 17-23 (Repeat): B<sup>♭</sup><sup>6</sup>, Dm/A, G<sup>♯</sup>°<sup>7</sup>, A<sup>7</sup>, Dm/A, E<sup>°</sup>, E<sup>♭</sup><sup>7</sup>, D<sup>7</sup>
- Measures 24-27: G<sup>△</sup>, Am<sup>7</sup>, Bm<sup>7</sup>, C<sup>△</sup>
- Measures 28-31: A<sup>7</sup>/C<sup>♯</sup>, D<sup>7</sup>, D<sup>♯</sup>°
- Measures 32-35: F<sup>△</sup>, C<sup>△</sup>, D<sup>sus4</sup>, D<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)

# Samba Calor-é-a (si bémol)

B. Scherrer

1. F/D G<sup>7</sup> F/D G<sup>7</sup>

3. F/D G<sup>7</sup> F/D G<sup>7</sup>

5. A/F# B<sup>7</sup> A/F# B<sup>7</sup>

7. A/F# B<sup>7</sup> B<sup>b</sup>△

9. D△ G△ D△ G△

11. D△ G△ B<sup>b</sup>△<sup>9</sup> B<sup>b</sup>△<sup>9</sup>

1. 2.

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

15. Am<sup>7</sup>/D Dm<sup>7</sup>

# Samba Lek' (si bémol)

B. Scherrer

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

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

9 B $\flat$  $\Delta$  G $\sharp$

13 G $\Delta$  G $\Delta$

17 F $\sharp$ m<sup>7</sup> Em<sup>7</sup>

21 F $\sharp$ m<sup>7</sup> Em<sup>7</sup>

25 F $\Delta$  E $\flat$

29 B $\flat$  $\Delta$ <sup>9</sup> B $\flat$  $\Delta$ <sup>9</sup>

# 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>b</sup>Δ Fm<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>Δ Fm<sup>7</sup> E<sup>b</sup>7

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

30