

# << 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 series of notes and rests. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two sections, A and B, marked with boxed letters. Section A starts at measure 1 and ends at measure 12. Section B starts at measure 17 and ends at measure 24. The chords are indicated by letters and symbols above the notes: F<sup>Δ</sup>, E<sup>b</sup><sup>Δ</sup>, Gm<sup>7</sup>, B<sup>b</sup><sup>Δ</sup>, F<sup>#</sup><sup>0</sup>, and A<sup>b</sup><sup>Δ</sup>. The melody is composed of eighth and quarter notes, with some measures containing rests. The score ends with a double bar line and repeat dots at the end of the sixth staff.

1 A F<sup>Δ</sup> E<sup>b</sup><sup>Δ</sup>

5 F<sup>Δ</sup> E<sup>b</sup><sup>Δ</sup>

9 Gm<sup>7</sup> B<sup>b</sup><sup>Δ</sup>

13 Gm<sup>7</sup> B<sup>b</sup><sup>Δ</sup>

17 B F<sup>#</sup><sup>0</sup> Gm<sup>7</sup>

21 A<sup>b</sup><sup>Δ</sup> A<sup>b</sup><sup>Δ</sup>

# 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

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 1:** 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.

**Section 2:** Measures 33 through 37. The key signature changes to one flat (Bb) at measure 33. 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.

# 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 a final measure (33) with a repeat sign.

## 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), Dm9 (measures 52-53), and a final measure (54) with a repeat sign.

# 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). It consists of 51 measures, organized into systems of two staves each. The score includes various chords and articulations, with some measures marked with a '4' indicating a four-measure phrase.

**Measures 1-12:** Section A. Measures 1-4: Em<sup>7</sup>, A<sup>7</sup>, D<sup>Δ</sup>. Measures 5-8: Em<sup>7</sup>, A<sup>7</sup>, D<sup>Δ</sup>. Measures 9-12: F<sup>#</sup>°, B<sup>7</sup>, Em<sup>7</sup>, Gm.

**Measures 13-18:** Section B. Measures 13-18: D, B<sup>b</sup>6, C<sup>6</sup>, D, B<sup>b</sup>6, C<sup>6</sup>. A four-measure phrase is indicated between measures 15 and 18.

**Measures 19-26:** Section C. Measures 19-22: Gm<sup>7</sup>, C<sup>7</sup>, F<sup>Δ</sup>, B<sup>b</sup>Δ. Measures 23-26: E<sup>°</sup>, A<sup>7</sup>, Dm<sup>7</sup>, D<sup>7</sup>. Measures 27-30: Gm<sup>7</sup>, C<sup>7</sup>, F<sup>Δ</sup>, B<sup>b</sup>Δ.

**Measures 31-34:** Section A'. Measures 31-34: E<sup>°</sup>, A<sup>7</sup>, D<sup>Δ</sup>.

**Measures 35-42:** Section A. Measures 35-38: Em<sup>7</sup>, A<sup>7</sup>, D<sup>Δ</sup>. Measures 39-42: Em<sup>7</sup>, A<sup>7</sup>, D<sup>Δ</sup>.

**Measures 43-50:** Section C. Measures 43-46: F<sup>#</sup>°, B<sup>7</sup>, Em<sup>7</sup>. Measures 47-50: E<sup>°</sup>, E<sup>b</sup>7, D<sup>Δ</sup>, D<sup>Δ</sup>.

**Measures 51:** Section C. Measures 51: E<sup>°</sup>, E<sup>b</sup>7, D<sup>Δ</sup>.

# 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

B<sup>7</sup>

C<sup>△</sup>

B<sup>7</sup>

B<sup>m</sup>

F<sup>#</sup>/C<sup>#</sup>

D

E<sup>7</sup>

A<sup>m7</sup>

E<sup>7</sup>

A<sup>m7</sup>

B<sup>7</sup>

E<sup>m7</sup>

F<sup>△</sup>

D<sup>#o7</sup>

C<sup>△</sup>

A<sup>m7</sup>

B<sup>7</sup>

A<sup>m7</sup>

B<sup>m7</sup>

B<sup>b△</sup>

G<sup>#△</sup>

F<sup>#△</sup>

B<sup>b△</sup>



# 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>

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 featuring rests. The piece concludes with a double bar line and repeat dots.

# 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<sup>7</sup> Bm<sup>7</sup> C $\Delta$

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

9 F $\Delta$  C $\Delta$  D<sup>sus4</sup> D<sup>7</sup>

13 **B** Dm<sup>7</sup> A/C# Cm<sup>7</sup> G/B

17 1. B $\flat^6$  Dm/A G $\sharp^{\circ 7}$  A<sup>7</sup>

21 2. B $\flat^6$  Dm/A E $^{\circ}$  E $\flat^7$  D<sup>7</sup>

**A'**

25 G $\Delta$  Am<sup>7</sup> Bm<sup>7</sup> C $\Delta$

29 A<sup>7</sup>/C# D<sup>7</sup> D $\sharp^{\circ 7}$  Em<sup>7</sup>

33 F $\Delta$  C $\Delta$  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.

# 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

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

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

9 B $\flat$  $\Delta$  A $\flat$  $\Delta$

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 $\flat$  $\Delta$

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