

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

B. Scherrer

Sheet music for the song "<< C'est pas une punition - han >>" by B. Scherrer. The music is written in G-flat major (three flats) and 4/4 time. It consists of two main sections, A and B.

**Section A:** Measures 1 through 13. The key signature is G-flat major. The melody is written in treble clef. Chords are indicated above the staff: E $\flat$  $\Delta$  (measures 1-4), D $\flat$  $\Delta$  (measures 5-8), Fm $^7$  (measures 9-12), and A $\flat$  $\Delta$  (measures 13-16). The section ends with a repeat sign.

**Section B:** Measures 17 through 21. The key signature remains G-flat major. The melody is written in treble clef. Chords are indicated above the staff: E $\emptyset$  (measures 17-20), Fm $^7$  (measures 21-24), and G $\flat$  $\Delta$  (measures 25-28). The section ends with a repeat sign.

# Chasse à l'homme

B. Scherrer

**A**  $Dm^7$   $Em^7/D$   $F^\Delta/D$   $G^7/D$

9  $Dm^7$   $E+/D$   $F^\Delta/D$   $A\flat^\Delta\#5/D$

**B** (Swing)

17  $Gm^7$   $C^7$   $F^\Delta$

21  $Fm^7$   $B\flat^7$   $E\flat^\Delta$

25  $E\flat m^7$   $A\flat^7$   $Em^7$   $A^7$

29  $E\flat m^7$   $A\flat^7$  1.  $D\flat^\Delta$   $D^7\#5$  2.  $D\flat^\Delta$   $A^7\#5$

**Basse**

$Dm^7$   $Em^7/D$   $F^\Delta/D$   $G^7/D$

9  $Dm^7$   $E+/D$   $F^\Delta/D$   $A\flat^\Delta\#5/D$

# Coucher de soleil (derrière un volet bloqué)

B. Scherrer

**A** Dm<sup>7</sup> C<sup>Δ</sup>

5 Dm<sup>7</sup> C<sup>Δ</sup>

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

13 A<sup>b</sup><sup>Δ</sup> 9

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

17 mf

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

25 E<sup>Δ</sup> B<sup>Δ</sup>

29 A<sup>Δ</sup>

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

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

# Danse de (la fin de) l'abondance

B. Scherrer

**A**

1  $E\flat^\Delta$   $D^7$   $D\flat^\Delta$   $C^7$

5  $E\flat^\Delta$   $D^7$   $D\flat^\Delta$   $C^7$

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

13  $E\flat^\Delta$   $D^7$   $D\flat^\Delta$   $C^7$

**B**

17  $G\flat^\Delta$   $A\flat^6$   $A^\circ$   $B\flat m$

21  $G\flat^\Delta$   $A\flat^6$   $A^\circ$   $B\flat m$

25  $G\flat^\Delta$   $A\flat^6$   $A^\circ$   $B\flat m$

29 1  $B^7$  sus2

33 2  $B^7$  sus2

# Kronembourg-Virus + Agent 000

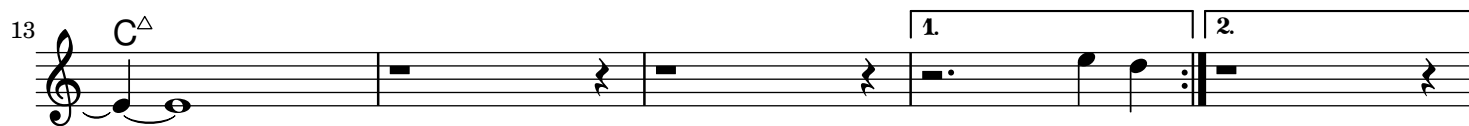
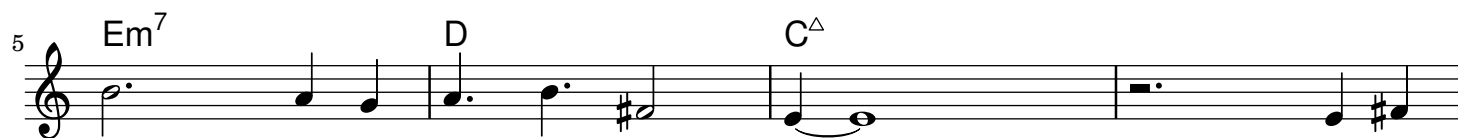
B. Scherrer

## KRO-A

Em<sup>7</sup>

D

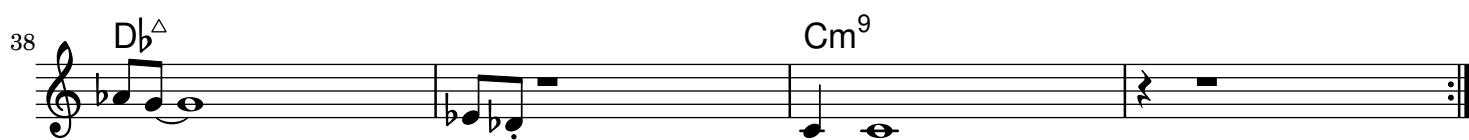
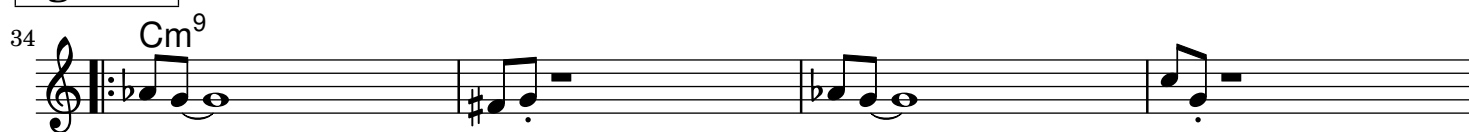
C<sup>Δ</sup>



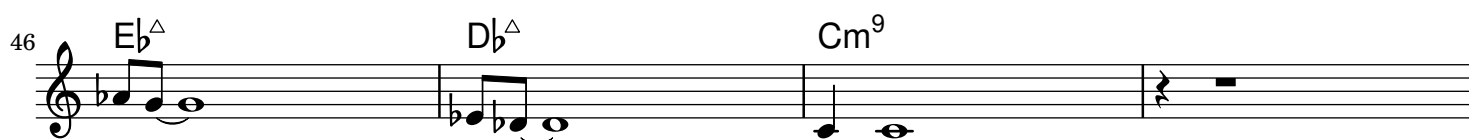
## B



## Agent-C



## D



# 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>∅</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

**C** Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>Δ A<sup>b</sup>Δ

19 D<sup>∅</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>∅</sup> G<sup>7</sup>

31

**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>∅</sup> A<sup>7</sup> Dm<sup>7</sup>

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

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

51

# La revanche du triton

B. Scherrer

5

9

13

Chord symbols:  $Cm^9$ ,  $Gb^{\Delta}$ ,  $Ab^{\Delta}$ ,  $Bb^{\Delta}$ ,  $Eb^{\Delta}$ ,  $Gm$ ,  $Gm^{\Delta}/Gb$ ,  $Gm^7/F$ ,  $Gm^6/E$ .

# Le meilleur est à venir

B. Scherrer

**A** Fm<sup>9</sup> A<sup>b</sup>6 10 B<sup>b</sup>9 E<sup>b</sup>7

5 Fm<sup>9</sup> A<sup>b</sup>6 10 B<sup>b</sup>9 D<sup>b</sup>Δ

9 Fm<sup>9</sup> A<sup>b</sup>6 10 B<sup>b</sup>9 E<sup>b</sup>7 3

13 Fm<sup>9</sup> A<sup>b</sup>6 10 B<sup>b</sup>9 D<sup>b</sup>Δ

**B** E<sup>b</sup> B<sup>b</sup>/D B<sup>b</sup>m/D<sup>b</sup> C<sup>7</sup>

17 B<sup>b</sup>m<sup>7</sup> A<sup>b</sup>6 10 C<sup>7</sup>/G C<sup>7</sup>

21 D<sup>b</sup> C<sup>7</sup> #5 B<sup>o</sup> C<sup>7</sup>

25 B<sup>b</sup>m<sup>7</sup> A<sup>b</sup>6 10 C<sup>7</sup>/G F<sup>#</sup>Δ b5

29

**C** (contre-chant) Fm<sup>9</sup> A<sup>b</sup>6 10 B<sup>b</sup>9 E<sup>b</sup>7

35 Fm<sup>9</sup> A<sup>b</sup>6 10 B<sup>b</sup>9 D<sup>b</sup>Δ

39



# Nouveau Morceau

B. Scherrer

5

9

13

17

21

25

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

Measures 1-28 are shown. Measure 28 ends with a double bar line.

# 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>

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

Trad. stade de foot manif / Arr. B Scherrer

Musical score for the song "On est là (même si Macron ne veut pas)". The score is written in 4/4 time and consists of three staves. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The lyrics are written below the notes. Chord symbols are placed above the notes. Triplet markings (3) are present under several groups of notes. The score ends with a double bar line and repeat dots.

1 N.C. C $\Delta$  Dm $^7$  Em $^7$  E $^{\emptyset}$  A $^7$

On est là, on est là, même si

5 Dm $^7$  A $^7$  Dm $^7$  G $^7$  F $\Delta$  Fm $^7$ /A $\flat$

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

11 C/G F $\sharp^{\emptyset}$  F $\Delta$  Em $^7$  Dm $^7$  D $\flat^7$

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

# Perdre son temps

B. Scherrer

4/4

Measures 1-20 of the musical score for 'Perdre son temps' in 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of five staves, each containing four measures. Chord symbols are placed above the staves: C<sup>sus4</sup>, D<sup>b</sup>Δ, E<sup>b</sup>6, D<sup>b</sup>Δ, C<sup>sus4</sup>, D<sup>b</sup>Δ, E<sup>b</sup>6, Fm7, Gm7, A<sup>b</sup>Δ, B<sup>b</sup>, B<sup>ø</sup>, C<sup>sus4</sup>, D<sup>b</sup>Δ, E<sup>b</sup>6, D<sup>b</sup>Δ, A<sup>b</sup>Δ, A<sup>ø</sup>, B<sup>b</sup>6, B<sup>ø</sup>, Cm7, D<sup>b</sup>Δ, A<sup>b</sup>Δ, G7. The piece concludes with a double bar line and repeat dots in measure 20.

7/8

Measures 21-48 of the musical score for 'Perdre son temps' in 7/8 time. The key signature remains three flats. The score consists of five staves, each containing four measures. Chord symbols are placed above the staves: C<sup>sus4</sup>, D<sup>b</sup>Δ, E<sup>b</sup>6, D<sup>b</sup>Δ, C<sup>sus4</sup>, D<sup>b</sup>Δ, E<sup>b</sup>6, Fm7, Gm7, A<sup>b</sup>Δ, B<sup>b</sup>, B<sup>ø</sup>, C<sup>sus4</sup>, D<sup>b</sup>Δ, E<sup>b</sup>6, D<sup>b</sup>Δ, A<sup>b</sup>Δ, A<sup>ø</sup>, B<sup>b</sup>6, B<sup>ø</sup>, Cm7, D<sup>b</sup>Δ, A<sup>b</sup>Δ, G7. The piece concludes with a double bar line and repeat dots in measure 48.

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

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

65  $A\flat^{\Delta}$   $A^{\emptyset}$   $B\flat^6$   $B^{\emptyset}$

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

# Planète Ça tourne

B. Scherrer

**A**

1 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**

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

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

**C**

24 G<sup>bΔ</sup> E<sup>b</sup>m<sup>7</sup> D<sup>b7</sup> G<sup>bΔ</sup> E<sup>b</sup>m<sup>7</sup> D<sup>b7</sup>

30 G<sup>bΔ</sup> E<sup>b</sup>m<sup>7</sup> D<sup>b7</sup> G<sup>bΔ</sup> G<sup>bΔ</sup>

# Rencontre du 3ème type (pour Bertrand)

B. Scherrer

The musical score is written for a single melodic line in 4/4 time, key of B-flat major. It consists of 33 measures, divided into two main sections, A and B, with various chord progressions and melodic lines.

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

- Measure 1:  $F^{\Delta}$
- Measure 2:  $Gm^7$
- Measure 3:  $Am^7$
- Measure 4:  $Bb^{\Delta}$
- Measure 5:  $G^7/B$
- Measure 6:  $C^7$
- Measure 7:  $C^{\#o7}$
- Measure 8:  $Dm^7$

**Section B (Measures 9-12):**

- Measure 9:  $Eb^{\Delta}$
- Measure 10:  $Bb^{\Delta}$
- Measure 11:  $C^{sus4}$
- Measure 12:  $C^7$

**Section B (Measures 13-16):**

- Measure 13:  $Cm^7$
- Measure 14:  $G/B$
- Measure 15:  $Bbm^7$
- Measure 16:  $F/A$

**Section B (Measures 17-20):**

- Measure 17:  $1. Ab^6$
- Measure 18:  $Cm/G$
- Measure 19:  $F^{\#o7}$
- Measure 20:  $G^7$

**Section B (Measures 21-24):**

- Measure 21:  $2. Ab^6$
- Measure 22:  $Cm/G$
- Measure 23:  $D^{\circ}$
- Measure 24:  $D^b7$
- Measure 25:  $C^7$

**Section A' (Measures 25-32):**

- Measure 25:  $F^{\Delta}$
- Measure 26:  $Gm^7$
- Measure 27:  $Am^7$
- Measure 28:  $Bb^{\Delta}$
- Measure 29:  $G^7/B$
- Measure 30:  $C^7$
- Measure 31:  $C^{\#o7}$
- Measure 32:  $Dm^7$

**Section A' (Measures 33-36):**

- Measure 33:  $Eb^{\Delta}$
- Measure 34:  $Bb^{\Delta}$
- Measure 35:  $C^{sus4}$
- Measure 36:  $C^7$

# Risas de Bolivia

Trad. Bolivie, Arr. B. Scherrer

**A**

1. 2.

5. 8. 12. 16. 20.

**Solos**

25. 29. 33. 37. 40. 44. 48.

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

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

Dm<sup>7</sup> B<sup>b</sup> C<sup>7</sup> F<sup>Δ</sup> Gm<sup>7</sup> Am<sup>7</sup>

Dm<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup>/A Dm<sup>7</sup> Em<sup>7</sup>/A Dm<sup>7</sup>

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

Am<sup>7</sup> Dm<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Dm<sup>7</sup>

Dm<sup>9</sup> Am Dm<sup>9</sup> Am Dm<sup>7</sup> Em<sup>7</sup>/A F<sup>Δ</sup>/D Em<sup>7</sup>/A

**B** Dm<sup>7</sup> Dm Dm<sup>Δ</sup>/C<sup>#</sup> Dm<sup>7</sup>/C Dm<sup>6</sup>/B B<sup>b</sup>Δ Am<sup>7</sup>

Gm F Am/E Gm F Am/E Dm F Am/E Dm

B<sup>b</sup>Δ B<sup>b</sup>Δ/A Gm<sup>7</sup> F Am/E Dm<sup>7</sup> A<sup>7</sup>/C<sup>#</sup> A<sup>7</sup> A<sup>7</sup>/C<sup>#</sup>

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

B<sup>b</sup>Δ B<sup>0</sup> C B<sup>0</sup> B<sup>b</sup>Δ B<sup>0</sup> C B<sup>0</sup>

B<sup>b</sup>Δ Am<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>Δ Am<sup>7</sup> Gm<sup>7</sup> F Am/E Dm<sup>7</sup>



# Rêverie

B. Scherrer

5

10

14

18

22

26

30

Chords:  $G^7$ ,  $E\flat^\Delta$ ,  $A\flat^\Delta$ ,  $Am^7$ ,  $B\flat^6$ ,  $Em^7$ ,  $F^6$ ,  $G^7$ ,  $E\flat^\Delta$

Repeat sign: 1. 2.

Detailed description: This is a musical score for a piece titled 'Rêverie' by B. Scherrer. The music is written for a single melodic line in 4/4 time. The score consists of seven staves, each containing a line of music. The first staff begins with a repeat sign and a double bar line. The second staff contains a measure with a whole note, followed by a measure with a whole note, and then a measure with a whole note. The third staff contains a measure with a whole note, followed by a measure with a whole note, and then a measure with a whole note. The fourth staff contains a measure with a whole note, followed by a measure with a whole note, and then a measure with a whole note. The fifth staff contains a measure with a whole note, followed by a measure with a whole note, and then a measure with a whole note. The sixth staff contains a measure with a whole note, followed by a measure with a whole note, and then a measure with a whole note. The seventh staff contains a measure with a whole note, followed by a measure with a whole note, and then a measure with a whole note. The score includes various chords:  $G^7$ ,  $E\flat^\Delta$ ,  $A\flat^\Delta$ ,  $Am^7$ ,  $B\flat^6$ ,  $Em^7$ ,  $F^6$ ,  $G^7$ , and  $E\flat^\Delta$ . There is a repeat sign with first and second endings in the second staff.

# Saint Thomas 5/8

Sonny Rollins, Arr. BS

This piano score is for the song "Saint Thomas" in 5/8 time, arranged by BS. The score is written for piano and includes a melody line in the treble clef and a bass line in the bass clef. The key signature is one sharp (F#), and the time signature is 5/8. The score is divided into four systems, each containing two staves. The first system (measures 1-4) features a C6 chord. The second system (measures 5-8) also features a C6 chord. The third system (measures 9-12) features a C6 chord, an Em7 chord, and an A7 chord. The fourth system (measures 13-16) features a Dm7 chord, a G7 chord, a C6 chord, a C7/E chord, an F6 chord, an F#0 chord, and a G7 chord. The melody line consists of eighth and quarter notes, while the bass line consists of eighth and quarter notes. The score ends with a double bar line and repeat signs.

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>#</sup>0 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

12 Bb/C Ab/C

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

# Samba Lek'

B. Scherrer

1  
5  
9  
13  
17  
21  
25  
29

**A**  $Gm^7$   $Am^7$   $Gm^7$   $Am^7$   $A\flat^\Delta$   $G\flat^\Delta$   $F^\Delta 9$   $F^\Delta 9$  **B**  $Em^7$   $Dm^7$   $Em^7$   $Dm^7$   $E\flat^\Delta$   $D\flat^\Delta$   $A\flat^\Delta 9$   $A\flat^\Delta 9$

The musical score is written for a single melodic line in 4/4 time. It consists of seven staves, each containing four measures of music. The key signature has one flat (B-flat). The score is divided into two sections: Section A (measures 1-8) and Section B (measures 17-24). Section A features a sequence of chords:  $Gm^7$ ,  $Am^7$ ,  $Gm^7$ , and  $Am^7$ . Section B features a sequence of chords:  $A\flat^\Delta$ ,  $G\flat^\Delta$ ,  $F^\Delta 9$ , and  $F^\Delta 9$ . The score concludes with a final measure of  $A\flat^\Delta 9$ .