

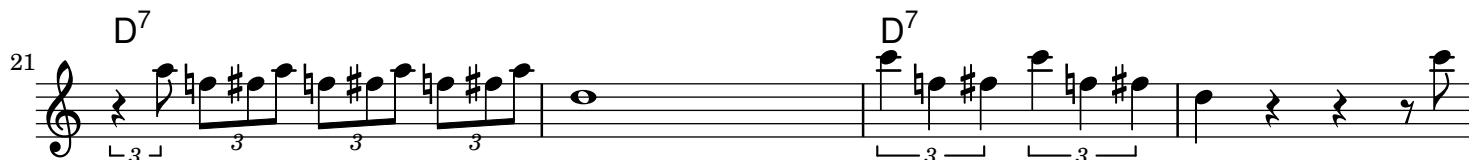
BouguyBlouz

E. Nataf

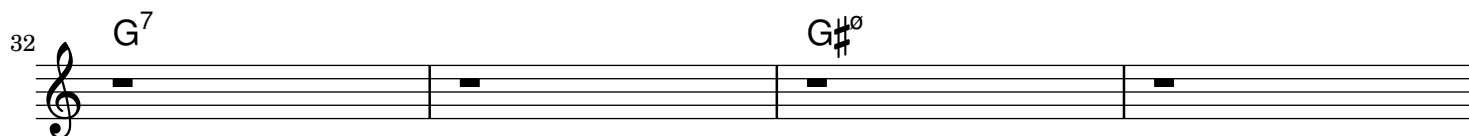
Intro



Thème



Solos



<< 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, with various chord changes and melodic lines.

Section A:

- Measures 1-4: Chord Eb^Δ. Melody: G^b4 (quarter), G^b4 (quarter), A^b4 (quarter), B^b4 (quarter).
- Measures 5-8: Chord Eb^Δ. Melody: G^b4 (quarter), G^b4 (quarter), A^b4 (quarter), B^b4 (quarter).
- Measures 9-12: Chord Fm⁷. Melody: G^b4 (quarter), G^b4 (quarter), A^b4 (quarter), B^b4 (quarter).
- Measures 13-16: Chord Ab^Δ. Melody: G^b4 (quarter), G^b4 (quarter), A^b4 (quarter), B^b4 (quarter).

Section B:

- Measures 17-20: Chord E[∅]. Melody: G^b4 (quarter), G^b4 (quarter), A^b4 (quarter), B^b4 (quarter).
- Measures 21-24: Chord Gb^Δ. Melody: G^b4 (quarter), G^b4 (quarter), A^b4 (quarter), B^b4 (quarter).

The music concludes with a double bar line at the end of measure 24.

Chasse à l'homme

B. Scherrer

B (Swing)

Basse

9

Dm⁷ Em⁷/D F^Δ/D G⁷/D

Dm⁷ E⁺/D F^Δ/D A^bΔ^{#5}/D

Coucher de soleil (derrière un volet bloqué)

B. Scherrer

A Dm⁷ C^Δ

5 Dm⁷ C^Δ

9 E^bΔ B^bΔ

13 A^bΔ⁹

B E^bm⁷ D^bΔ

17 mf

21 E^bm⁷ D^bΔ

25 E^Δ B^Δ

29 A^Δ

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 3

5 $E\flat^{\Delta}$ D^7 $D\flat^{\Delta}$ C^7 3

9 $E\flat^{\Delta}$ D^7 $D\flat^{\Delta}$ C^7 3

13 $E\flat^{\Delta}$ D^7 $D\flat^{\Delta}$ C^7 3

B

17 $G\flat^{\Delta}$ $A\flat^6$ A° $B\flat m$

21 $G\flat^{\Delta}$ $A\flat^6$ A° $B\flat m$

25 $G\flat^{\Delta}$ $A\flat^6$ A° $B\flat m$

29 1 $B^7 \text{ sus}2$

33 2 $B^7 \text{ sus}2$

En Chapelure

C. Cartier

Em⁷ A⁷/C[#] C^Δ A⁷

5 Em⁷ C^Δ A⁷ F^Δ

9 Em⁷ A⁷/C[#] C^Δ Am⁷

13 Em^Δ9 C^Δ Am⁷ Bm⁷ C^Δ

The musical score is written for a single melodic line in 9/8 time. It consists of four staves, each containing four measures. The first staff begins with a treble clef and a key signature of one sharp (F#). The notes are: Measure 1: G4, A4, B4; Measure 2: C5, B4, A4; Measure 3: G4, F#4, E4; Measure 4: D4, C4, B3. The second staff continues: Measure 5: G4, A4, B4; Measure 6: C5, B4, A4; Measure 7: G4, F#4, E4; Measure 8: D4, C4, B3. The third staff: Measure 9: G4, A4, B4; Measure 10: C5, B4, A4; Measure 11: G4, F#4, E4; Measure 12: D4, C4, B3. The fourth staff: Measure 13: G4, A4, B4; Measure 14: C5, B4, A4; Measure 15: G4, F#4, E4; Measure 16: D4, C4, B3. The score ends with a double bar line and repeat dots. Chords are indicated above the notes: Em⁷, A⁷/C[#], C^Δ, A⁷, Em⁷, C^Δ, A⁷, F^Δ, Em⁷, A⁷/C[#], C^Δ, Am⁷, Em^Δ9, C^Δ, Am⁷, Bm⁷, and C^Δ.

Kronembourg-Virus + Agent 000

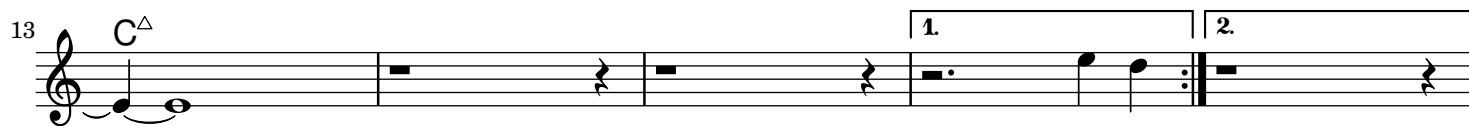
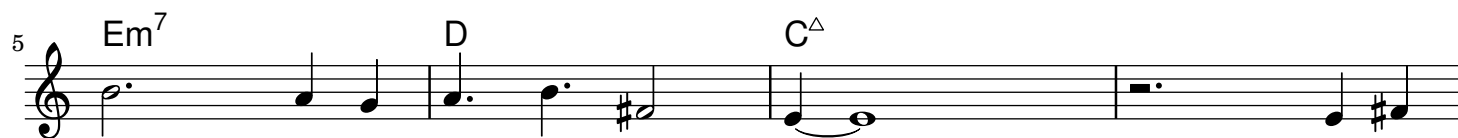
B. Scherrer

KRO-A

Em⁷

D

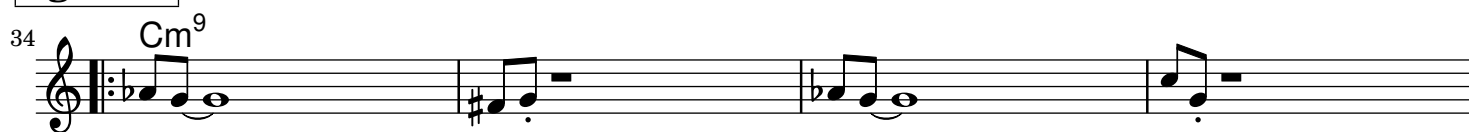
C^Δ



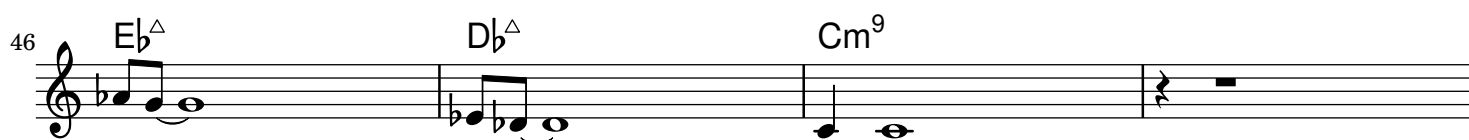
B



Agent-C



D



La demoiselle de Montréal

Bruno Scherrer

A Dm⁷ G⁷ C^Δ

5 Dm⁷ G⁷ C^Δ

9 E[∅] A⁷ Dm⁷ Fm

B C A^b6 B^b6 C A^b6 B^b6

13

C Fm⁷ B^b7 E^bΔ A^bΔ

19 D[∅] G⁷ Cm⁷ C⁷

23 Fm⁷ B^b7 E^bΔ A^bΔ

27 D[∅] G⁷

31

A' Dm⁷ G⁷ C^Δ

35 Dm⁷ G⁷ C^Δ

39 E[∅] A⁷ Dm⁷

43 D[∅] D^b7 C^Δ C^Δ

47 D[∅] D^b7 C^Δ

51

La revanche du triton

B. Scherrer

Chord symbols: Cm⁹, Gb^Δ, Ab^Δ, Bb^Δ, Cm⁹, Gb^Δ, Ab^Δ, Eb^Δ, Gm, Gm^Δ/Gb, Gm⁷/F, Gm⁶/E, Eb^Δ, Gb^Δ, Ab^Δ, Bb^Δ.

Measures 1-4: Cm⁹, Gb^Δ, Ab^Δ, Bb^Δ

Measures 5-8: Cm⁹, Gb^Δ, Ab^Δ, Eb^Δ

Measures 9-12: Gm, Gm^Δ/Gb, Gm⁷/F, Gm⁶/E

Measures 13-16: Eb^Δ, Gb^Δ, Ab^Δ, Bb^Δ

Le meilleur est à venir

B. Scherrer

A Fm⁹ A^b6 10 B^b9 E^b7

5 Fm⁹ A^b6 10 B^b9 D^bΔ

9 Fm⁹ A^b6 10 B^b9 E^b7 3

13 Fm⁹ A^b6 10 B^b9 D^bΔ

B E^b B^b/D B^bm/D^b C⁷

17 B^bm⁷ A^b6 10 C⁷/G C⁷

21 D^b C⁷ #5 B^o C⁷

25 B^bm⁷ A^b6 10 C⁷/G F[#]Δ b5

29

C (contre-chant) Fm⁹ A^b6 10 B^b9 E^b7

35 Fm⁹ A^b6 10 B^b9 D^bΔ

39

Nouveau Morceau

B. Scherrer

5

9

13

17

21

25

Chords and musical notation include:

- A⁷
- B^bΔ
- Am
- E/B
- C
- D⁷
- Gm⁷
- D⁷
- Gm⁷
- A⁷
- Dm⁷
- E^bΔ
- C[#]0⁷
- B^bΔ
- Gm⁷
- A⁷
- Gm⁷
- Am⁷
- A^bΔ
- F[#]Δ
- E^Δ
- A^bΔ

Oblivion

A. Piazzola, arr. B. Scherrer

A1

5

A2

9

13

17

21

25

29

B

37

45

On est là (même si Macron ne veut pas)

Trad. stade de foot manif / Arr. B Scherrer

On est là, on est là, même si
Macron ne veut pas, nous on est là, pour l'honneur des travailleurs et pour
un monde meilleur, même si Ma-cron n'veut pas, nous on est là

The musical score is written in 4/4 time and 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., C^Δ, Dm⁷, Em⁷, E⁰, A⁷, Dm⁷, A⁷, Dm⁷, G⁷, F^Δ, Fm⁷/A^b, C/G, F[#]⁰, F^Δ, Em⁷, Dm⁷, and D^b⁷. The lyrics are written below the notes, with some words aligned under specific notes or groups of notes. The score includes triplets and a repeat sign at the end.

Perdre son temps

B. Scherrer

4/4

Chords for measures 1-20:

- Measures 1-4: C^{sus4}, D^bΔ, E^b6, D^bΔ
- Measures 5-8: C^{sus4}, D^bΔ, E^b6, Fm7
- Measures 9-12: Gm7, A^bΔ, B^b, B^o7
- Measures 13-16: C^{sus4}, D^bΔ, E^b6, D^bΔ
- Measures 17-20: A^bΔ, A^o, B^b6, B^o7

7/8

Chords for measures 21-48:

- Measures 21-24: Cm7, D^bΔ, A^bΔ, G7^b9
- Measures 25-28: C^{sus4}, D^bΔ, E^b6, D^bΔ
- Measures 29-32: C^{sus4}, D^bΔ, E^b6, Fm7
- Measures 33-36: Gm7, A^bΔ, B^b, B^o7
- Measures 37-40: C^{sus4}, D^bΔ, E^b6, D^bΔ
- Measures 41-44: A^bΔ, A^o, B^b6, B^o7
- Measures 45-48: Cm7, D^bΔ, A^bΔ, G7^b9

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 $A\flat^{\Delta}$ $B\flat$ $B^{\circ7}$

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

65 $A\flat^{\Delta}$ A° $B\flat^6$ $B^{\circ7}$

69 Cm^7 $D\flat^{\Delta}$ $A\flat^{\Delta}$ $G^7\flat^9$

Planète Ça tourne

B. Scherrer

A

1 2 3 4 5 6 7 8 9 10 11 12

Dm⁹ F^Δ G⁷ Dm⁹ F^Δ G⁷

7 8 9 10 11 12

Dm⁹ F^Δ G⁷ Dm⁹ F^Δ G⁷

B

13 14 15 16 17 18 19 20 21 22 23 24

D^Δ Bm⁷ A⁷ D^Δ Bm⁷ A⁷

19 20 21 22 23 24

D^Δ Bm⁷ A⁷ D^Δ D^Δ

C

24 25 26 27 28 29 30 31 32 33 34 35 36

G^bΔ E^bm⁷ D^b7 G^bΔ E^bm⁷ D^b7

30 31 32 33 34 35 36

G^bΔ E^bm⁷ D^b7 G^bΔ G^bΔ

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.

Section A (Measures 1-8):

- Measure 1: Chord F^{Δ} (F major triad).
- Measure 2: Chord Gm^7 (G minor 7).
- Measure 3: Chord Am^7 (A minor 7).
- Measure 4: Chord Bb^{Δ} (B-flat major triad).
- Measure 5: Chord G^7/B (G 7 with B in the bass).
- Measure 6: Chord C^7 (C 7).
- Measure 7: Chord $C^{\#o7}$ (C# diminished 7).
- Measure 8: Chord Dm^7 (D minor 7).

Section B (Measures 9-12):

- Measure 9: Chord Eb^{Δ} (E-flat major triad).
- Measure 10: Chord Bb^{Δ} (B-flat major triad).
- Measure 11: Chord C^{sus4} (C suspended 4).
- Measure 12: Chord C^7 (C 7).

Section B (Measures 13-16):

- Measure 13: Chord Cm^7 (C minor 7).
- Measure 14: Chord G/B (G major triad with B in the bass).
- Measure 15: Chord Bbm^7 (B-flat minor 7).
- Measure 16: Chord F/A (F major triad with A in the bass).

Section B (Measures 17-20):

- Measure 17: Chord Ab^6 (A-flat 6).
- Measure 18: Chord Cm/G (C minor 7 with G in the bass).
- Measure 19: Chord $F^{\#o7}$ (F# diminished 7).
- Measure 20: Chord G^7 (G 7).

Section B (Measures 21-24):

- Measure 21: Chord Ab^6 (A-flat 6).
- Measure 22: Chord Cm/G (C minor 7 with G in the bass).
- Measure 23: Chord D° (D diminished).
- Measure 24: Chord $D^{\flat 7}$ (D-flat 7).
- Measure 25: Chord C^7 (C 7).

Section A' (Measures 25-32):

- Measure 25: Chord F^{Δ} (F major triad).
- Measure 26: Chord Gm^7 (G minor 7).
- Measure 27: Chord Am^7 (A minor 7).
- Measure 28: Chord Bb^{Δ} (B-flat major triad).
- Measure 29: Chord G^7/B (G 7 with B in the bass).
- Measure 30: Chord C^7 (C 7).
- Measure 31: Chord $C^{\#o7}$ (C# diminished 7).
- Measure 32: Chord Dm^7 (D minor 7).

Section A' (Measures 33-36):

- Measure 33: Chord Eb^{Δ} (E-flat major triad).
- Measure 34: Chord Bb^{Δ} (B-flat major triad).
- Measure 35: Chord C^{sus4} (C suspended 4).
- Measure 36: Chord C^7 (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.

Dm⁷ Em⁷/A F^Δ/D Em⁷/A Dm⁷ Em⁷/A

F^Δ Em⁷/A Dm⁷ Em⁷/A Dm⁷ Em⁷/A

Dm⁷ B^b C⁷ F^Δ Gm⁷ Am⁷

Dm⁷ Dm⁷ Em⁷/A Dm⁷ Em⁷/A Dm⁷

B^bΔ F^Δ Am⁷ Dm⁷ B^bΔ F^Δ Am⁷ Dm⁷

Am⁷ Dm⁷ Am⁷ Dm⁷ Am⁷ Dm⁷ Am⁷ Dm⁷ Dm⁷

Dm⁹ Am Dm⁹ Am Dm⁷ Em⁷/A F^Δ/D Em⁷/A

[B] Dm⁷ Dm Dm^Δ/C[#] Dm⁷/C Dm⁶/B B^bΔ Am⁷

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

B^bΔ B^bΔ/A Gm⁷ F Am/E Dm⁷ A⁷/C[#] A⁷ A⁷/C[#]

Dm⁷ Dm⁷ F Am/E Dm F Am/E Dm

B^bΔ B⁰ C B⁰ B^bΔ B⁰ C B⁰

B^bΔ Am⁷ Gm⁷ Am⁷ B^bΔ Am⁷ Gm⁷ F Am/E Dm⁷

Rêverie

B. Scherrer

5

10

14

18

22

26

30

Chords: G^7 , E_b^Δ , A_b^Δ , A_m^7 , B_b^6 , E_m^7 , F^6

Saint Thomas 5/8

Sonny Rollins, Arr. BS

The musical score is written for piano and guitar in 5/8 time. It consists of four systems of music, each with a treble and bass staff. The piano part is primarily in the bass clef, while the guitar part is in the treble clef. The score includes various chords and melodic lines.

System 1 (Measures 1-4): The piano part features a steady eighth-note bass line. The guitar part has a melodic line in measures 3 and 4. Chords are C⁶ in measures 1, 2, 3, and 4.

System 2 (Measures 5-8): Similar to the first system, with a steady bass line and a melodic line in measures 7 and 8. Chords are C⁶ in measures 5, 6, 7, and 8.

System 3 (Measures 9-12): The piano part continues with the eighth-note bass line. The guitar part has a melodic line in measures 11 and 12. Chords are C⁶ in measures 9 and 10, Em⁷ in measure 11, and A⁷ in measure 12.

System 4 (Measures 13-16): The piano part continues with the eighth-note bass line. The guitar part has a melodic line in measures 15 and 16. Chords are Dm⁷ in measure 13, G⁷ in measure 14, C⁶ in measure 15, C⁷/E in measure 16, F⁶ in measure 17, F^{#0} in measure 18, and G⁷ in measure 19.

Samba Calor-é-a

B. Scherrer

1 Cm⁷ F⁷ Cm⁷ F⁷

3 Cm⁷ F⁷ Cm⁷ F⁷

5 Em⁷ A⁷ Em⁷ A⁷

7 Em⁷ A⁷ Ab^Δ

9 C^Δ F^Δ C^Δ F^Δ

11 C^Δ F^Δ 1. Ab^Δ 9 2. Ab^Δ 9

B^b/C A^b/C

3 Gm⁷/C Cm⁷

Samba Lek'

B. Scherrer

The musical score for "Samba Lek'" is written in 4/4 time and consists of seven staves of music. The key signature has one flat (B-flat). The score is divided into two sections, A and B.

Section A: Measures 1 through 12. The melody is primarily in the treble clef. Chords are indicated above the staff: Gm⁷ (measures 1-4), Am⁷ (measures 5-8), and F^Δ9 (measures 9-12). A repeat sign is present at the end of measure 12.

Section B: Measures 13 through 32. The melody continues in the treble clef. Chords are indicated above the staff: Em⁷ (measures 13-16), Dm⁷ (measures 17-20), Eb^Δ (measures 21-24), Db^Δ (measures 25-28), Ab^Δ9 (measures 29-32), and Ab^Δ9 (measures 33-36). A repeat sign is present at the end of measure 36.

Chord Progression Summary:

- Measures 1-4: Gm⁷
- Measures 5-8: Am⁷
- Measures 9-12: F^Δ9
- Measures 13-16: Em⁷
- Measures 17-20: Dm⁷
- Measures 21-24: Eb^Δ
- Measures 25-28: Db^Δ
- Measures 29-32: Ab^Δ9
- Measures 33-36: Ab^Δ9

Togo (C)

Henri Texier

Intro (basse/batterie)

♩ = 100

Am⁷ B⁷ Am⁷ B⁷ Thème

5

Am⁷ B⁷ Am⁷ B⁷

9

Am⁷ B⁷ Am⁷ B⁷