

<< 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, featuring a complex, multi-measure rhythmic structure.

The score is divided into two main sections, A and B.

Section A: Measures 1 through 13. The key signature is G-flat major. The tempo is marked 4/4. The music features a complex, multi-measure rhythmic structure. The first measure is marked with a box 'A' and a key signature change to E-flat major (two flats). The second measure is marked with a key signature change to D-flat major (one flat). The third measure is marked with a key signature change to F major (no flats). The fourth measure is marked with a key signature change to E-flat major (two flats). The fifth measure is marked with a key signature change to D-flat major (one flat). The sixth measure is marked with a key signature change to F major (no flats). The seventh measure is marked with a key signature change to E-flat major (two flats). The eighth measure is marked with a key signature change to D-flat major (one flat). The ninth measure is marked with a key signature change to F major (no flats). The tenth measure is marked with a key signature change to E-flat major (two flats). The eleventh measure is marked with a key signature change to D-flat major (one flat). The twelfth measure is marked with a key signature change to F major (no flats). The thirteenth measure is marked with a key signature change to E-flat major (two flats).

Section B: Measures 14 through 21. The key signature is G-flat major. The tempo is marked 4/4. The music features a complex, multi-measure rhythmic structure. The first measure is marked with a box 'B' and a key signature change to E-flat major (two flats). The second measure is marked with a key signature change to D-flat major (one flat). The third measure is marked with a key signature change to F major (no flats). The fourth measure is marked with a key signature change to E-flat major (two flats). The fifth measure is marked with a key signature change to D-flat major (one flat). The sixth measure is marked with a key signature change to F major (no flats). The seventh measure is marked with a key signature change to E-flat major (two flats). The eighth measure is marked with a key signature change to D-flat major (one flat). The ninth measure is marked with a key signature change to F major (no flats). The tenth measure is marked with a key signature change to E-flat major (two flats). The eleventh measure is marked with a key signature change to D-flat major (one flat). The twelfth measure is marked with a key signature change to F major (no flats). The thirteenth measure is marked with a key signature change to E-flat major (two flats). The fourteenth measure is marked with a key signature change to D-flat major (one flat). The fifteenth measure is marked with a key signature change to F major (no flats). The sixteenth measure is marked with a key signature change to E-flat major (two flats). The seventeenth measure is marked with a key signature change to D-flat major (one flat). The eighteenth measure is marked with a key signature change to F major (no flats). The nineteenth measure is marked with a key signature change to E-flat major (two flats). The twentieth measure is marked with a key signature change to D-flat major (one flat). The twenty-first measure is marked with a key signature change to F major (no flats).

Coucher de soleil (derrière un volet bloqué)

B. Scherrer

A Dm⁷ C^Δ

5 Dm⁷ C^Δ

9 E^b^Δ B^b^Δ

13 A^b^Δ 9

B E^bm⁷ D^b^Δ

17 mf

21 E^bm⁷ D^b^Δ

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

7 $E\flat^{\Delta}$ 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 $B^7 \text{ sus}2$

Kronembourg-Virus + Agent 000

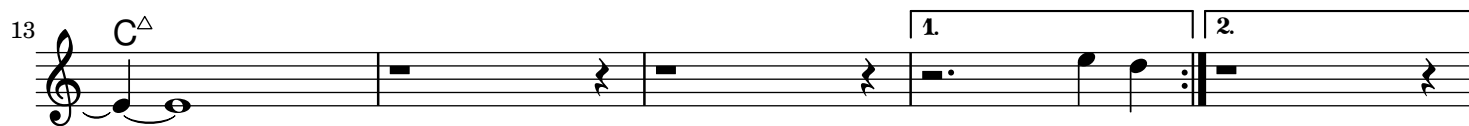
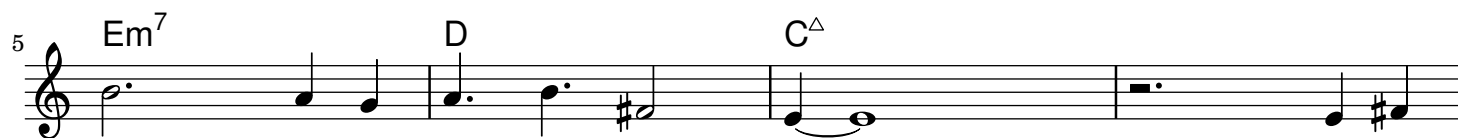
B. Scherrer

KRO-A

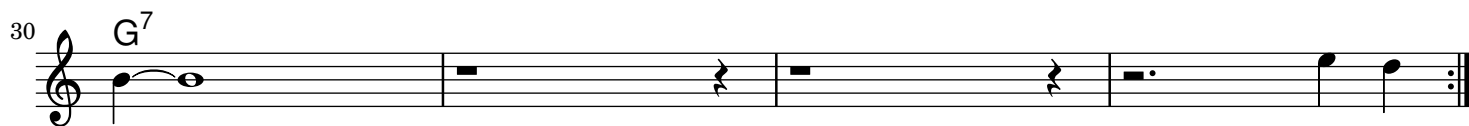
Em⁷

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

5

9

13

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

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: A⁷, B^bΔ, Am, E/B, C, D⁷, Gm⁷, Dm⁷, E^bΔ, C[#]Δ⁷, B^bΔ, Gm⁷, A⁷, Am⁷, A^bΔ, F[#]Δ, E^Δ, A^bΔ

Measures 1-28 are shown. Measure 28 ends with a repeat sign.

Oblivion

A. Piazzola, arr. B. Scherrer

A1

Gm Gm^Δ Gm⁷ Gm^Δ

A2

5 Gm Gm^Δ Gm⁷ Gm⁶

9 Cm⁷ F⁷ B[♭]^Δ E[♭]^Δ A[∅] D⁷

13 Gm Gm^Δ Gm⁷ Gm⁶

17 D[∅] G⁷ Cm⁷

21 A[∅] D⁷ Gm Gm/F

25 A⁷/E D⁷ Gm

B

29 Cm⁷ F⁷ B[♭]^Δ E[♭]^Δ

37 1. A[∅] D⁷ Gm Gm^Δ G⁷

45 2. A⁷ D⁷ Gm Gm^Δ Gm⁷ Gm^Δ

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 Δ 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 Δ 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 Δ 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 with four measures. Chord symbols are placed above the staves: C^{sus4}, D^bΔ, E^b6, D^bΔ, C^{sus4}, D^bΔ, E^b6, Fm7, Gm7, A^bΔ, B^b, B^ø, C^{sus4}, D^bΔ, E^b6, D^bΔ, A^bΔ, A^ø, B^b6, B^ø, Cm7, D^bΔ, A^bΔ, G7. The piece ends 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 with four measures. Chord symbols are placed above the staves: C^{sus4}, D^bΔ, E^b6, D^bΔ, C^{sus4}, D^bΔ, E^b6, Fm7, Gm7, A^bΔ, B^b, B^ø, C^{sus4}, D^bΔ, E^b6, D^bΔ, A^bΔ, A^ø, B^b6, B^ø, Cm7, D^bΔ, A^bΔ, G7. The piece ends 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 Dm⁹ F^Δ G⁷ Dm⁹ F^Δ G⁷

7 Dm⁹ F^Δ G⁷ Dm⁹ F^Δ G⁷

B

13 D^Δ Bm⁷ A⁷ D^Δ Bm⁷ A⁷

19 D^Δ Bm⁷ A⁷ D^Δ D^Δ

C

24 G^{bΔ} E^bm⁷ D^{b7} G^{bΔ} E^bm⁷ D^{b7}

30 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, with various chord progressions and melodic lines.

Section A (Measures 1-8):

- Measure 1: **A** (Section marker), F^{Δ}
- Measure 2: Gm^7
- Measure 3: Am^7
- Measure 4: Bb^{Δ}
- 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^{Δ}
- Measure 10: Bb^{Δ}
- Measure 11: C^{sus4}
- Measure 12: C^7

Section B (Measures 13-16):

- Measure 13: **B** (Section marker), 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°
- Measure 24: $D^{\flat7}$
- Measure 25: C^7

Section A' (Measures 25-32):

- Measure 25: **A'** (Section marker), F^{Δ}
- Measure 26: Gm^7
- Measure 27: Am^7
- Measure 28: Bb^{Δ}
- 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^{Δ}
- Measure 34: Bb^{Δ}
- Measure 35: C^{sus4}
- Measure 36: C^7

Risas de Bolivia

Trad. Bolivie, Arr. B. Scherrer

A

1. 2.

Solos

B

1. 2.

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 score is written for a single melodic line in 4/4 time. It consists of seven staves of music. The first staff begins with a repeat sign and a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, with some measures containing triplets. Chords are indicated above the staff: G^7 (measures 1-2), $E\flat^\Delta$ (measures 3-4), G^7 (measures 5-6), and $E\flat^\Delta$ (measures 7-8). The second staff starts at measure 5 and continues the melody, with chords G^7 and $E\flat^\Delta$. It includes a first ending bracket (1.) and a second ending bracket (2.). The third staff starts at measure 10 and features chords $A\flat^\Delta$ and Am^7 . The fourth staff starts at measure 14 and features chords $B\flat^6$. The fifth staff starts at measure 18 and features chords $E\flat^\Delta$ and Em^7 . The sixth staff starts at measure 22 and features chords F^6 . The seventh staff starts at measure 26 and features chords G^7 and $E\flat^\Delta$. The piece concludes with a final double bar line at measure 30.

Saint Thomas 5/8

Sonny Rollins, Arr. BS

5/8

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

Chord symbols: C⁶, C⁶, C⁶, C⁶, C⁶, C⁶, C⁶, C⁶, Em⁷, A⁷, Dm⁷, G⁷, C⁶, C⁷/E, F⁶, F^{#0}, G⁷.

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

Bb/C Ab/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 includes various chords and melodic lines.

Staff 1: Measure 1 starts with a repeat sign. Measure 2 has a **Gm⁷** chord. Measure 3 has an **Am⁷** chord. Measure 4 ends with a repeat sign.

Staff 2: Measure 5 starts with a **Gm⁷** chord. Measure 6 has an **Am⁷** chord. Measure 7 ends with a repeat sign.

Staff 3: Measure 9 starts with an **A^bΔ** chord. Measure 10 has a **G^bΔ** chord. Measure 11 ends with a repeat sign.

Staff 4: Measure 13 starts with an **F^Δ9** chord. Measure 14 has an **F^Δ9** chord. Measure 15 ends with a repeat sign.

Staff 5: Measure 17 starts with an **Em⁷** chord. Measure 18 has a **Dm⁷** chord. Measure 19 ends with a repeat sign.

Staff 6: Measure 21 starts with an **Em⁷** chord. Measure 22 has a **Dm⁷** chord. Measure 23 ends with a repeat sign.

Staff 7: Measure 25 starts with an **E^bΔ** chord. Measure 26 has a **D^bΔ** chord. Measure 27 ends with a repeat sign.

Staff 8: Measure 29 starts with an **A^bΔ⁹** chord. Measure 30 has an **A^bΔ⁹** chord. Measure 31 ends with a repeat sign.