

<< C'est pas une punition - han >> (mi bémol)

B. Scherrer

Sheet music for the song "<< C'est pas une punition - han >> (mi bémol)" by B. Scherrer. The music is written in 4/4 time and consists of two systems, A and B.

System A:

- Measures 1-4: Chord C Δ (C major triad).
- Measures 5-8: Chord B \flat Δ (Bb major triad).
- Measures 9-12: Chord Dm 7 (D minor 7th) and Chord F Δ (F major triad).
- Measures 13-16: Chord Dm 7 (D minor 7th) and Chord F Δ (F major triad).

System B:

- Measures 17-20: Chord C \sharp $^\circ$ (C# diminished) and Chord Dm 7 (D minor 7th).
- Measures 21-24: Chord E \flat Δ (Eb major triad).

Chasse à l'homme (mi bémol)

B. Scherrer

A Bm⁷ C#m⁷/B D^Δ/B E⁷/B

9 Bm⁷ C#+/B D^Δ/B F^Δ#⁵/B

B (Swing)

17 Em⁷ A⁷ D^Δ

21 Dm⁷ G⁷ C^Δ

25 Cm⁷ F⁷ C#m⁷ F⁷

29 Cm⁷ F⁷ 1. B^bΔ B⁷#⁵ 2. B^bΔ F[#]⁷#⁵

Basse

Bm⁷ C#m⁷/B D^Δ/B E⁷/B

9 Bm⁷ C#+/B D^Δ/B F^Δ#⁵/B

Coucher de soleil (derrière un volet bloqué) (mi bémol)

B. Scherrer

A Bm^7 A^Δ

p

5 Bm^7 A^Δ

9 C^Δ G^Δ

13 $F^\Delta 9$

B Cm^7 Bb^Δ

mf

17 Cm^7 Bb^Δ

21 C^Δ G^Δ

25 F^Δ

29

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

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

Danse de (la fin de) l'abondance (mi bémol)

B. Scherrer

A

1. C^Δ B⁷ B^{bΔ} A⁷

5. C^Δ B⁷ B^{bΔ} A⁷

9. C^Δ B⁷ B^{bΔ} A⁷

13. C^Δ B⁷ B^{bΔ} A⁷

B

17. E^{bΔ} F⁶ F^{♯°} Gm

21. E^{bΔ} F⁶ F^{♯°} Gm

25. E^{bΔ} F⁶ F^{♯°} Gm

29. 1. G^{♯7} sus2

33. 2. G^{♯7} sus2

Kronembourg-Virus + Agent 000 (mi bémol)

B. Scherrer

KRO-A

Measures 1-33 of the KRO-A section. The key signature has one sharp (F#) and the time signature is 5/4. The score is written on a single staff. Measure numbers 5, 9, 13, and 18 are indicated at the start of their respective lines. Chord symbols are placed above the staff: C#m7 (measures 1-2), B (measures 3-4), AΔ (measures 5-6), C#m7 (measures 7-8), B (measures 9-10), AΔ (measures 11-12), C#m (measures 13-14), D#° (measures 15-16), EΔ (measures 17-18), G#m (measures 19-20), AΔ (measures 21-22), Em (measures 23-24), D#° (measures 25-26), Dm (measures 27-28), E7 (measures 29-30), Am (measures 31-32), and A#Δ (measures 33-34). A first and second ending bracket spans measures 21-22.

Agent-C

Measures 34-47 of the Agent-C section. The key signature has one sharp (F#) and the time signature is 5/4. The score is written on a single staff. Measure numbers 34, 38, 42, and 46 are indicated at the start of their respective lines. Chord symbols are placed above the staff: Am9 (measures 34-35), BbΔ (measures 36-37), Am9 (measures 38-39), Dm7 (measures 40-41), D#° (measures 42-43), E7 b9 (measures 44-45), FΔ (measures 46-47), CΔ (measures 48-49), BbΔ (measures 50-51), and Am9 (measures 52-53). The section ends with a double bar line at measure 53.

La demoiselle de Montréal (mi bémol)

Bruno Scherrer

1 A Bm⁷ E⁷ A^Δ

5 Bm⁷ E⁷ A^Δ

9 C^{#0} F^{#7} Bm⁷ Dm

13 B A F⁶ G⁶ A F⁶ G⁶

19 C Dm⁷ G⁷ C^Δ F^Δ

23 B⁰ E⁷ Am⁷ A⁷

27 Dm⁷ G⁷ C^Δ F^Δ

31 B⁰ E⁷

35 A' Bm⁷ E⁷ A^Δ

39 Bm⁷ E⁷ A^Δ

43 C^{#0} F^{#7} Bm⁷

47 B⁰ B^{b7} A^Δ A^Δ

51 B⁰ B^{b7} A^Δ

La revanche du triton (mi bémol)

B. Scherrer

Am⁹ Eb^Δ F^Δ G^Δ

5 Am⁹ Eb^Δ F^Δ C^Δ

9 Em Em^Δ/Eb Em⁷/D Em⁶/C^Δ

13 C^Δ Eb^Δ F^Δ G^Δ

Le meilleur est à venir (mi bémol)

B. Scherrer

A Dm⁹ F^{6 10} G⁹ C⁷

5 Dm⁹ F^{6 10} G⁹ B^bΔ

9 Dm⁹ F^{6 10} G⁹ C⁷

13 Dm⁹ F^{6 10} G⁹ B^bΔ

B

17 C G/B Gm/B^b A⁷

21 Gm⁷ F^{6 10} A⁷/E A⁷

25 B^b A⁷ #5 G[#]° A⁷

29 Gm⁷ F^{6 10} A⁷/E D[#]Δ b5

C (contre-chant)

35 Dm⁹ F^{6 10} G⁹ C⁷

39 Dm⁹ F^{6 10} G⁹ B^bΔ

Nouveau Morceau (mi bémol)

B. Scherrer

5

9

13

17

21

25

Chords: $F\sharp^7$, G^Δ , $F\sharp m$, $C\sharp/G\sharp$, A , B^7 , Em^7 , B^7 , Em^7 , $F\sharp^7$, Bm^7 , C^Δ , $A\sharp^{o7}$, G^Δ , Em^7 , $F\sharp^7$, Em^7 , $F\sharp m^7$, F^Δ , $D\sharp^\Delta$, $C\sharp^\Delta$, F^Δ

Oblivion (mi bémol)

A. Piazzola, arr. B. Scherrer

A1

Em Em^Δ Em⁷ Em^Δ

A2

Em Em^Δ Em⁷ Em⁶

Am⁷ D⁷ G^Δ C^Δ F[♯]^ø B⁷

Em Em^Δ Em⁷ Em⁶

B^ø E⁷ Am⁷

F[♯]^ø B⁷ Em Em/D

F[♯]⁷/C[♯] B⁷ Em

B Am⁷ D⁷ G^Δ C^Δ

1. F[♯]^ø B⁷ Em Em^Δ E⁷

2. F[♯]⁷ B⁷ Em Em^Δ Em⁷ Em^Δ

On est là (même si Macron ne veut pas) (mi bémol)

Trad. stade de foot manif / Arr. B Scherrer

N.C. A Δ Bm 7 C \sharp m 7 C \sharp $^{\circ}$ F \sharp 7

On est là, on est là, même si

5 Bm 7 F \sharp 7 Bm 7 E 7 D Δ Dm 7 /F

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

A/E D \sharp $^{\circ}$ D Δ C \sharp m 7 Bm 7 B \flat 7

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

Perdre son temps (mi bémol)

B. Scherrer

4/4

1 A^{sus4} B \flat Δ C⁶ B \flat Δ

5 A^{sus4} B \flat Δ C⁶ Dm⁷

9 Em⁷ F Δ G G \sharp ⁰

13 A^{sus4} B \flat Δ C⁶ B \flat Δ

17 F Δ F \sharp ⁰ G⁶ G \sharp ⁰

21 Am⁷ B \flat Δ F Δ E⁷

7/8

25 A^{sus4} B \flat Δ C⁶ B \flat Δ

29 A^{sus4} B \flat Δ C⁶ Dm⁷

33 Em⁷ F Δ G G \sharp ⁰

37 A^{sus4} B \flat Δ C⁶ B \flat Δ

41 F Δ F \sharp ⁰ G⁶ G \sharp ⁰

45 Am⁷ B \flat Δ F Δ E⁷

3/4

49 A^{sus4} B \flat Δ C⁶ B \flat Δ

53 A^{sus4} $B\flat^{\Delta}$ C^6 Dm^7

57 Em^7 F^{Δ} G $G^{\#o}$

61 A^{sus4} $B\flat^{\Delta}$ C^6 $B\flat^{\Delta}$

65 F^{Δ} $F^{\#o}$ G^6 $G^{\#o}$

69 Am^7 $B\flat^{\Delta}$ F^{Δ} E^7

Planète Ça tourne (mi bémol)

B. Scherrer

A

Bm⁹ D^Δ E⁷ Bm⁹ D^Δ E⁷

7 Bm⁹ D^Δ E⁷ Bm⁹ D^Δ E⁷

B

13 B^Δ G#m⁷ F#⁷ B^Δ G#m⁷ F#⁷

19 B^Δ G#m⁷ F#⁷ B^Δ B^Δ

C

24 E^bΔ Cm⁷ B^b7 E^bΔ Cm⁷ B^b7

30 E^bΔ Cm⁷ B^b7 E^bΔ E^bΔ

Rencontre du 3ème type (pour Bertrand) (mi bémol)

B. Scherrer

A D Δ Em 7 F \sharp m 7 G Δ

5 E 7 /G \sharp A 7 A \sharp $^{\circ 7}$ Bm 7

9 C Δ G Δ A $^{\text{sus}4}$ A 7

13 **B** Am 7 E/G \sharp Gm 7 D/F \sharp

17 1. F 6 Am/E D \sharp $^{\circ 7}$ E 7

21 2. F 6 Am/E B $^{\circ}$ B \flat 7 A 7

A' D Δ Em 7 F \sharp m 7 G Δ

25 E 7 /G \sharp A 7 A \sharp $^{\circ 7}$ Bm 7

29 C Δ G Δ A $^{\text{sus}4}$ A 7

33

Risas de Bolivia (mi bémol)

Trad. Bolivie, Arr. B. Scherrer

A

Bm⁷ C#m⁷/F# D[△]/B C#m⁷/F# Bm⁷ C#m⁷/F#

1. D[△] C#m⁷/F# 2. Bm⁷ C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷

9 G A⁷ D[△] Em⁷ F#m⁷

12 1. Bm⁷ 2. Bm⁷ C#m⁷/F# Bm⁷ C#m⁷/F# Bm⁷

16 G[△] D[△] F#m⁷ Bm⁷ G[△] D[△] F#m⁷ Bm⁷

20 F#m⁷ Bm⁷ F#m⁷ Bm⁷ F#m⁷ Bm⁷ F#m⁷ Bm⁷ Bm⁷

Solos

25 Bm⁹ F#m Bm⁹ F#m Bm⁷ C#m⁷/F# D[△]/B C#m⁷/F#

B

29 Bm⁷ Bm Bm[△]/A# Bm⁷/A Bm⁶/G# G[△] F#m⁷

33 1. Em D F#m/C# Em 2. D F#m/C# Bm D F#m/C#

36 Bm G[△] G[△]/F# Em⁷ D F#m/C# Bm⁷ F#⁷/A# F#⁷ F#⁷/A#

40 1. Bm⁷ 2. Bm⁷ D F#m/C# Bm D F#m/C# Bm

44 G[△] G#⁰ A G#⁰ G[△] G#⁰ A G#⁰

48

The musical notation is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes. Above the staff, the following chords are indicated: G[△], F#m⁷, Em⁷, F#m⁷, G[△], F#m⁷, Em⁷, D, F#m/C#, and Bm⁷. The notation ends with a double bar line and a final quarter rest.

G[△] F#m⁷ Em⁷ F#m⁷ G[△] F#m⁷ Em⁷ D F#m/C# Bm⁷

Rêverie (mi bémol)

B. Scherrer

5

10

14

18

22

26

30

Chords: E⁷, C^Δ, F^Δ, F[♯]m⁷, G⁶, C^Δ, C[♯]m⁷, D⁶, E⁷, C^Δ, E⁷, C^Δ.

Triplet: 3

Rehearsal marks: 1., 2.

Saint Thomas 5/8 (mi bémol)

Sonny Rollins, Arr. BS

13

5

9

13

16

Chords: A⁶, A⁶, A⁶, A⁶, A⁶, A⁶, C[#]m⁷, F[#]7, Bm⁷, E⁷, A⁶, A⁷/C[#], D⁶, D[#]0, E⁷

Samba Calor-é-a (mi bémol)

B. Scherrer

Am⁷ D⁷ Am⁷ D⁷

3 Am⁷ D⁷ Am⁷ D⁷

5 C#m⁷ F#⁷ C#m⁷ F#⁷

7 C#m⁷ F#⁷ F^Δ

9 A^Δ D^Δ A^Δ D^Δ

11 A^Δ D^Δ 1. F^Δ9 2. F^Δ9

G/A F/A

3 Em⁷/A Am⁷

Samba Lek' (mi bémol)

B. Scherrer

A $E m^7$ $F\# m^7$

5 $E m^7$ $F\# m^7$

9 F^Δ $E b^\Delta$

13 $D^\Delta 9$ $D^\Delta 9$

B $C\# m^7$ $B m^7$

17 $C\# m^7$ $B m^7$

21 $C\# m^7$ $B m^7$

25 C^Δ $B b^\Delta$

29 $F^\Delta 9$ $F^\Delta 9$