

<< 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 $\flat\Delta$ (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° (C# diminished) and Chord Dm 7 (D minor 7th).
- Measures 21-24: Chord E $\flat\Delta$ (Eb major triad).

Chasse à l'homme (mi bémol)

B. Scherrer

9 

B (Swing)

The image displays a musical score for the song "The Sound of Silence" in E major. The score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The melody is represented by a series of eighth and quarter notes, with some measures containing rests. Chords are indicated by letters and superscripts above the staff, such as Em⁷, A⁷, D^Δ, Dm⁷, G⁷, C^Δ, Cm⁷, F⁷, C#m⁷, F#⁷, Cm⁷, F⁷, B_b^Δ, B⁷#5, B_b^Δ, and F#⁷#5. The score is divided into measures by vertical bar lines, and some measures are grouped by brackets and numbered 1 and 2. The overall structure is a single melodic line with harmonic accompaniment provided by the chords.

Basse

The image shows the bass line of 'The Sound of Silence' in 3/4 time. The first staff contains measures 1 through 4. Measure 1 has a Bm7 chord. Measure 2 has a C#m7/B chord. Measures 3 and 4 have D^7/B and E^7/B chords respectively, each followed by a double bar line with repeat dots. The second staff starts at measure 9 and contains measures 10 through 13. Measure 10 has a Bm7 chord. Measure 11 has a C#+/B chord. Measure 12 has a D^7/B chord. Measure 13 has an F^#5/B chord. The notation includes eighth and quarter notes, rests, and specific chord symbols above the staff.

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

B. Scherrer

A Bm⁷ A^Δ

5 Bm⁷ A^Δ

9 C^Δ G^Δ

13 F^Δ9

B Cm⁷ B^bΔ

17 mf Cm⁷ B^bΔ

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^{#o} Gm

21. E^{bΔ} F⁶ F^{#o} Gm

25. E^{bΔ} F⁶ F^{#o} Gm

29. 1. G^{#7} sus2

33. 2. G^{#7} sus2

En Chapelure (mi bémol)

C. Cartier

1 C#m⁷ F#⁷/A# A^Δ F#⁷

5 C#m⁷ A^Δ F#⁷ D^Δ

9 C#m⁷ F#⁷/A# A^Δ F#m⁷

13 C#m^Δ9 A^Δ F#m⁷ G#m⁷ A^Δ

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 consists of six staves of music. Chord symbols are placed above the staves: C#m7, B, AΔ, C#m7, B, AΔ, C#m, D#°, EΔ, G#m, AΔ, B, Em, D#°, Dm, E7, Am, A#Δ, E7. The section ends with a double bar line and repeat signs.

Agent-C

Measures 34-49 of the Agent-C section. The key signature has one sharp (F#) and the time signature is 5/4. The score consists of four staves of music. Chord symbols are placed above the staves: Am9, BbΔ, Am9, Dm7, D#°, E7b9, FΔ, CΔ, BbΔ, Am9. The section ends with a double bar line and repeat signs.

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[#]

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 Bm⁷ C#m⁷ C#⁰ F#⁷

On est là, on est là, même si

5 Bm⁷ F#⁷ Bm⁷ E⁷ D Δ Dm⁷/F

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

A/E D#⁰ D Δ C#m⁷ Bm⁷ Bb⁷

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
Em⁷ F Δ G G \sharp \emptyset

9

13 A^{sus4} B \flat Δ C⁶ B \flat Δ

17 F Δ F \sharp \emptyset G⁶ G \sharp \emptyset

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
Em⁷ F Δ G G \sharp \emptyset

33

37 A^{sus4} B \flat Δ C⁶ B \flat Δ

41 F Δ F \sharp \emptyset G⁶ G \sharp \emptyset

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 Em⁷ F[♯]m⁷ G^Δ

5 E⁷/G[♯] A⁷ A[♯]o⁷ Bm⁷

9 C^Δ G^Δ A^{sus4} A⁷

B Am⁷ E/G[♯] Gm⁷ D/F[♯]

17 1. F⁶ Am/E D[♯]o⁷ E⁷

21 2. F⁶ Am/E B^ø B^b7 A⁷

A' D^Δ Em⁷ F[♯]m⁷ G^Δ

29 E⁷/G[♯] A⁷ A[♯]o⁷ Bm⁷

33 C^Δ G^Δ A^{sus4} A⁷

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 sixteenth notes, often beamed together. Chord symbols are placed above the staff: G△ (measure 48), F#m7 (measure 49), Em7 (measure 50), F#m7 (measure 51), G△ (measure 52), F#m7 (measure 53), Em7 (measure 54), D (measure 55), F#m/C# (measure 56), and Bm7 (measure 57). The piece concludes with a whole note G4 tied to the next measure, followed by a double bar line.

G \triangle F#m⁷ Em⁷ F#m⁷ G \triangle 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.

Triplet: 3

Rehearsal marks: 1., 2.

Saint Thomas 5/8 (mi bémol)

Sonny Rollins, Arr. BS

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1000

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 Em⁷ F#m⁷

5 Em⁷ F#m⁷

9 F^Δ E^bΔ

13 D^Δ9 D^Δ9

B C#m⁷ Bm⁷

17 C#m⁷ Bm⁷

21 C^Δ B^bΔ

25 F^Δ9 F^Δ9

29 F^Δ9 F^Δ9