

<< 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 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat).

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

Section A: Measures 1 through 13. The key signature is three flats. The melody is written in treble clef. Chords are indicated above the staff: E \flat Δ (measures 1-4), D \flat Δ (measures 5-8), Fm 7 (measures 9-12), and A \flat Δ (measures 13-16). The section ends with a double bar line and repeat dots.

Section B: Measures 17 through 21. The key signature changes to two flats (B-flat, E-flat). 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 Δ (measures 25-28). The section ends with a double bar line.

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

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° $B\flat m$

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 sus2

33 2 B^7 sus2

Kronembourg-Virus + Agent 000

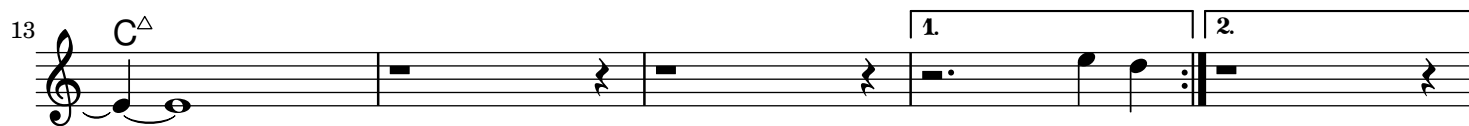
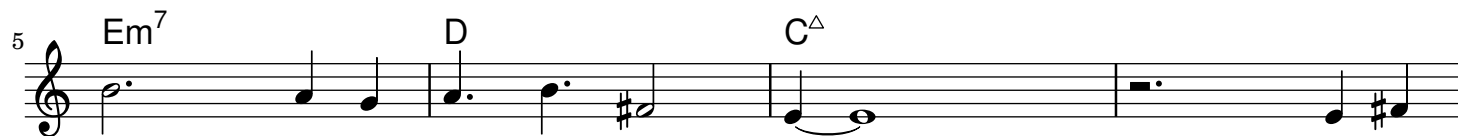
B. Scherrer

KRO-A

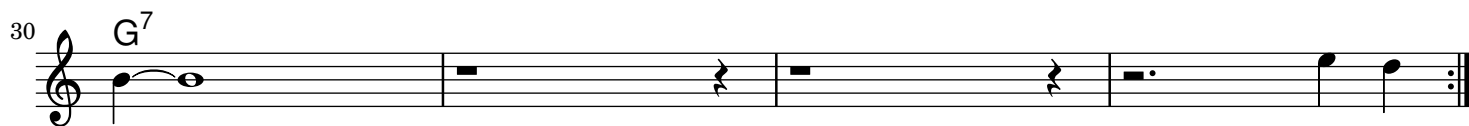
Em⁷

D

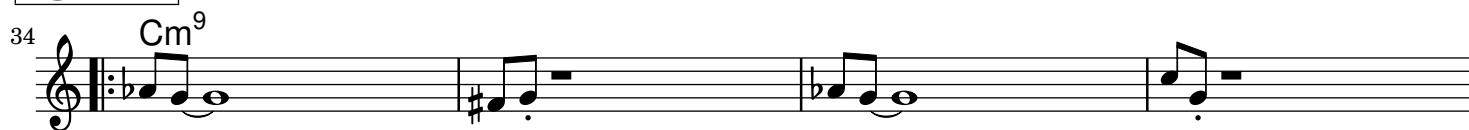
C^Δ



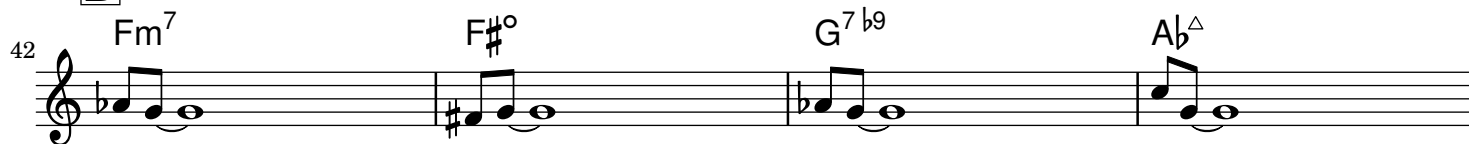
B



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: A^7 , Bb^{Δ} , Am , E/B , C , D^7 , Gm^7 , Dm^7 , Eb^{Δ} , $C\sharp^{o7}$, Bb^{Δ} , Gm^7 , A^7 , Am^7 , Ab^{Δ} , $F\sharp^{\Delta}$, E^{Δ} , Ab^{Δ}

Measures 1-4: A^7

Measures 5-8: Bb^{Δ}

Measures 9-12: Am , E/B , C , D^7

Measures 13-16: Gm^7 , D^7 , Gm^7 , A^7 (triplets)

Measures 17-20: Dm^7 , Eb^{Δ} , $C\sharp^{o7}$, Bb^{Δ}

Measures 21-24: Gm^7 , A^7

Measures 25-28: Gm^7 , Am^7 , Ab^{Δ} , $F\sharp^{\Delta}$, E^{Δ} , Ab^{Δ}

Oblivion

A. Piazzola, arr. B.Scherrer

Intro

5 **A** 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

29 **B** Cm⁷ F⁷ B^Δ E^Δ

37 1. A[∅] D⁷ Gm G⁷

45 2. A⁷ D⁷ Gm

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 are present in measures 1, 2, 5, 6, 9, 10, and 12.

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 of music. 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 of music. 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 Bb major. It consists of 33 measures, divided into two main sections: A and B.

Section A (Measures 1-12):

- 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 (Bb major triad).
- Measure 5: Chord G 7 /B (G 7 chord over B).
- Measure 6: Chord C 7 (C 7).
- Measure 7: Chord C $\sharp^{\circ 7}$ (C# diminished 7).
- Measure 8: Chord Dm 7 (D minor 7).
- Measure 9: Chord Eb Δ (Eb major triad).
- Measure 10: Chord Bb Δ (Bb major triad).
- Measure 11: Chord C sus4 (C suspended 4).
- Measure 12: Chord C 7 (C 7).

Section B (Measures 13-33):

- Measure 13: Chord Cm 7 (C minor 7).
- Measure 14: Chord G/B (G over B).
- Measure 15: Chord Bbm 7 (Bb minor 7).
- Measure 16: Chord F/A (F over A).
- Measure 17: Chord 1. Ab 6 (Ab 6).
- Measure 18: Chord Cm/G (C minor over G).
- Measure 19: Chord F $\sharp^{\circ 7}$ (F# diminished 7).
- Measure 20: Chord G 7 (G 7).
- Measure 21: Chord 2. Ab 6 (Ab 6).
- Measure 22: Chord Cm/G (C minor over G).
- Measure 23: Chord D $^{\circ}$ (D diminished).
- Measure 24: Chord Db 7 (Db 7).
- Measure 25: Chord C 7 (C 7).
- Measure 26: Chord F Δ (F major triad).
- Measure 27: Chord Gm 7 (G minor 7).
- Measure 28: Chord Am 7 (A minor 7).
- Measure 29: Chord Bb Δ (Bb major triad).
- Measure 30: Chord G 7 /B (G 7 chord over B).
- Measure 31: Chord C 7 (C 7).
- Measure 32: Chord C $\sharp^{\circ 7}$ (C# diminished 7).
- Measure 33: Chord Dm 7 (D minor 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

1. 2. 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

1. 2. 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[#]

1. 2. 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 , $E\flat^\Delta$, $A\flat^\Delta$, Am^7 , $B\flat^6$, Em^7 , F^6 , G^7 , $E\flat^\Delta$

Repeat section (measures 26-30):

1. G^7 $E\flat^\Delta$

2. G^7 $E\flat^\Delta$

Saint Thomas 5/8

Sonny Rollins, Arr. BS

This piano score for "Saint Thomas" is in 5/8 time and consists of 16 measures. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The score is divided into four systems of four measures each. The first two systems (measures 1-8) feature a simple piano accompaniment of eighth notes in the bass and rests in the treble, with a C^6 chord indicated above the treble staff. The third system (measures 9-12) introduces more complex chords: C^6 for measures 9 and 10, Em^7 for measure 11, and A^7 for measure 12. The final system (measures 13-16) features a series of chords: Dm^7 for measure 13, G^7 for measure 14, C^6 for measure 15, and a sequence of C^7/E , F^6 , $F\sharp^0$, and G^7 for measure 16. The melody in the treble clef is mostly composed of eighth notes, with some rests and a final melodic phrase in the last measure.

1 C^6 C^6 C^6 C^6

5 C^6 C^6 C^6 C^6

9 C^6 C^6 Em^7 A^7

13 Dm^7 G^7 C^6 C^7/E F^6 $F\sharp^0$ G^7

Samba Calor-é-a

B. Scherrer

1 Cm⁷ F⁷ Cm⁷ F⁷

3 Cm⁷ F⁷ Cm⁷ F⁷

5 Em⁷ A⁷ Em⁷ A⁷

7 Em⁷ A⁷ A^bΔ

9 C^Δ F^Δ C^Δ F^Δ

11 C^Δ F^Δ 1. A^bΔ⁹ 2. A^bΔ⁹

12 B^b/C A^b/C

13 Gm⁷/C Cm⁷

Samba Lek'

B. Scherrer

5

9

13

17

21

25

29

The musical score is written in 4/4 time and consists of a single melodic line. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated at the start of their respective lines. Chords are written above the staff: Gm⁷ (measures 1-2), Am⁷ (measures 3-4), Gm⁷ (measures 5-6), Am⁷ (measures 7-8), A^bΔ (measures 9-10), G^bΔ (measures 11-12), F^Δ (measures 13-14), F^Δ (measures 15-16), Em⁷ (measures 17-18), Dm⁷ (measures 19-20), Em⁷ (measures 21-22), Dm⁷ (measures 23-24), E^bΔ (measures 25-26), D^bΔ (measures 27-28), A^bΔ⁹ (measures 29-30), and A^bΔ⁹ (measures 31-32). The score ends with a repeat sign in the final measure.