

BouguyBlouz (si bémol)

E. Nataf

Intro

[illegible]

Thème

Thème

4

Measures 4-7 of the 'Thème' section. The melody is in D major (two sharps). The notes are D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7. The chords are E7, F#7, E7, and B7.

13

13

E⁷


Em⁷ C[#]m⁷ Bm⁷ E⁷

3


[illegible]

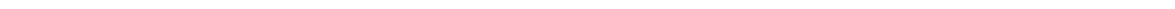
Solos

28 Solos E⁷



Measure 28 contains four measures of whole rests on the G#4 line, indicating a solo section for the E7 chord.

32 

36 

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

B. Scherrer

Sheet music for the piece "<< C'est pas une punition - han >> (si bémol)" by B. Scherrer. The music is written in treble clef, key of B-flat major (one flat), and 4/4 time signature. The piece is divided into two sections, A and B.

Section A: Measures 1 through 12. The key signature is B-flat major. The melody features a mix of 4/4 and 3/4 time signatures. Chords indicated include F^Δ (measures 1, 5), E^b^Δ (measures 3, 7, 11), Gm⁷ (measures 9, 13), and B^b^Δ (measures 10, 14).

Section B: Measures 13 through 24. The key signature changes to F major (no sharps or flats). The melody continues with 4/4 and 3/4 time signatures. Chords indicated include F[#]⁰ (measure 17), Gm⁷ (measures 18, 20), and A^b^Δ (measures 21, 23).

Chasse à l'homme (si bémol)

B. Scherrer

A Em^7 $F\#m^7/E$ G^Δ/E A^7/E

9 Em^7 $F\#+/E$ G^Δ/E $B\flat^\Delta\#5/E$

B (Swing) Am^7 D^7 G^Δ

21 Gm^7 C^7 F^Δ

25 Fm^7 $B\flat^7$ $F\#m^7$ B^7

29 Fm^7 $B\flat^7$ $E\flat^\Delta$ $E^7\#5$ $E\flat^\Delta$ $B^7\#5$

Basse

Em^7 $F\#m^7/E$ G^Δ/E A^7/E

9 Em^7 $F\#+/E$ G^Δ/E $B\flat^\Delta\#5/E$

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

B. Scherrer

A Em^7 D^Δ *p*

5 Em^7 D^Δ

9 F^Δ C^Δ

13 $Bb^\Delta 9$

B Fm^7 Eb^Δ *mf*

17 Fm^7 Eb^Δ

21 Fm^7 Eb^Δ

25 F^Δ C^Δ

29 B^Δ

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

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

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

B. Scherrer

Sheet music for "Danse de (la fin de) l'abondance (si bémol)" by B. Scherrer. The piece is in 7/8 time and features a key signature of one sharp (F#).

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

Section A: Measures 1 through 13. The key signature is F#. The melody is primarily composed of eighth and quarter notes, with a triplet of eighth notes in measures 4, 8, and 12. Chords are indicated above the staff: F^Δ, E⁷, E^bΔ, and D⁷.

Section B: Measures 17 through 33. The key signature changes to one flat (Bb). The melody continues with eighth and quarter notes, including a triplet of eighth notes in measure 21. Chords are indicated above the staff: A^bΔ, B^b6, B^o, and Cm.

The piece concludes with two endings, both marked "1. C#7 sus2" and "2. C#7 sus2", leading to a final cadence in measure 33.

En Chapelure (si bémol)

C. Cartier

5

9

13

Chord symbols: $F\sharp m^7$, $B^7/D\sharp$, D^Δ , B^7 , $F\sharp m^7$, D^Δ , B^7 , G^Δ , $F\sharp m^7$, $B^7/D\sharp$, D^Δ , Bm^7 , $F\sharp m^{\Delta 9}$, D^Δ , Bm^7 , $C\sharp m^7$, D^Δ .

Kronembourg-Virus + Agent 000 (si bémol)

B. Scherrer

KRO-A

Measures 1-33 of the musical score for KRO-A. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in treble clef. Chord symbols are placed above the staff: F#m7 (measures 1-2), E (measures 3-4), DΔ (measures 5-6), F#m7 (measures 7-8), E (measures 9-10), DΔ (measures 11-12), F#m (measures 13-14), G#° (measures 15-16), AΔ (measures 17-18), C#m (measures 19-20), DΔ (measures 21-22), Gm (measures 23-24), A7 (measures 25-26), Dm (measures 27-28), D#Δ (measures 29-30), A7 (measures 31-32), and a final measure (33) with a repeat sign.

Agent-C

Measures 34-49 of the musical score for Agent-C. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in treble clef. Chord symbols are placed above the staff: Dm9 (measures 34-35), EbΔ (measures 36-37), Dm9 (measures 38-39), Gm7 (measures 40-41), G#° (measures 42-43), A7b9 (measures 44-45), BbΔ (measures 46-47), FΔ (measures 48-49), EbΔ (measures 50-51), and Dm9 (measures 52-53).

La demoiselle de Montréal (si bémol)

Bruno Scherrer

The musical score is written for a single melodic line in 3/4 time, key of D major (two sharps). The piece consists of 51 measures, organized into systems of two staves each. The notation includes various chords and articulations:

- Measures 1-4:** Chords Em⁷, A⁷, D^Δ. Measure 4 has a fermata.
- Measures 5-8:** Chords Em⁷, A⁷, D^Δ. Measure 8 has a fermata.
- Measures 9-12:** Chords F[#]°, B⁷, Em⁷, Gm. Measure 12 has a fermata.
- Measures 13-16:** Chords D, B^b6, C⁶, D, B^b6, C⁶. Measure 16 has a fermata.
- Measures 17-20:** Chords Gm⁷, C⁷, F^Δ, B^bΔ. Measure 20 has a fermata.
- Measures 21-24:** Chords E[°], A⁷, Dm⁷, D⁷. Measure 24 has a fermata.
- Measures 25-28:** Chords Gm⁷, C⁷, F^Δ, B^bΔ. Measure 28 has a fermata.
- Measures 29-32:** Chords E[°], A⁷. Measure 32 has a sharp sign at the end.
- Measures 33-36:** Chords Em⁷, A⁷, D^Δ. Measure 36 has a fermata.
- Measures 37-40:** Chords Em⁷, A⁷, D^Δ. Measure 40 has a fermata.
- Measures 41-44:** Chords F[#]°, B⁷, Em⁷. Measure 44 has a fermata.
- Measures 45-48:** Chords E[°], E^b7, D^Δ, D^Δ. Measure 48 has a fermata.
- Measures 49-52:** Chords E[°], E^b7, D^Δ. Measure 52 has a fermata.

La revanche du triton (si bémol)

B. Scherrer

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13

Dm⁹ Ab^Δ Bb^Δ C^Δ

Dm⁹ Ab^Δ Bb^Δ F^Δ

Am Am^Δ/Ab Am⁷/G Am⁶/F[#]

F^Δ Ab^Δ Bb^Δ C^Δ

Le meilleur est à venir (si bémol)

B. Scherrer

A Gm⁹ B \flat ^{6 10} C⁹ F⁷

5 Gm⁹ B \flat ^{6 10} C⁹ E \flat ^{Δ}

9 Gm⁹ B \flat ^{6 10} C⁹ F⁷ 3

13 Gm⁹ B \flat ^{6 10} C⁹ E \flat ^{Δ}

B F C/E Cm/E \flat D⁷

17

21 Cm⁷ B \flat ^{6 10} D⁷/A D⁷

25 E \flat D⁷ #5 C \sharp ^o D⁷

29 Cm⁷ B \flat ^{6 10} D⁷/A G \sharp ^{Δ b5}

C (contre-chant)

35 Gm⁹ B \flat ^{6 10} C⁹ F⁷

39 Gm⁹ B \flat ^{6 10} C⁹ E \flat ^{Δ}

Nouveau Morceau (si bémol)

B. Scherrer

5

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13

17

21

25

Chords and musical notation details:

- Measures 1-4: B⁷ chord, melodic line with slurs and ties.
- Measure 5: C^Δ chord, melodic line.
- Measures 6-8: C^Δ chord, melodic line.
- Measures 9-12: Bm, F[#]/C[#], D, E⁷ chords, melodic line.
- Measures 13-16: Am⁷, E⁷, Am⁷, B⁷ chords, melodic line with triplets (3).
- Measures 17-20: Em⁷, F^Δ, D[#]o⁷, C^Δ chords, melodic line.
- Measures 21-24: Am⁷, B⁷ chords, melodic line.
- Measures 25-28: Am⁷, Bm⁷, B^bΔ, G[#]Δ, F[#]Δ, B^bΔ chords, melodic line.

Oblivion (si bémol)

A. Piazzola, arr. B. Scherrer

A1 Am Am^Δ Am⁷ Am^Δ

A2 Am Am^Δ Am⁷ Am⁶

9 Dm⁷ G⁷ C^Δ F^Δ B^Ø E⁷

13 Am Am^Δ Am⁷ Am⁶

17 E^Ø A⁷ Dm⁷

21 B^Ø E⁷ Am Am/G

25 B⁷/F^Δ E⁷ Am

B 29 Dm⁷ G⁷ C^Δ F^Δ

37 ¹ B^Ø E⁷ Am Am^Δ A⁷

45 ² B⁷ E⁷ Am Am^Δ Am⁷ Am^Δ

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

Trad. stade de foot manif / Arr. B Scherrer

N.C. D[△] Em⁷ F[♯]m⁷ F[♯]⁰ B⁷

On est là, on est là, même si

5 Em⁷ B⁷ Em⁷ A⁷ G[△] Gm⁷/B[♭]

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

11 D/A G[♯]⁰ G[△] F[♯]m⁷ Em⁷ E[♭]⁷

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

The image shows a musical score for a song. It is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The score is divided into three systems. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. Chord symbols are placed above the staff: N.C. (measure 1), D△ (measure 2), Em7 (measure 3), F#m7 (measure 4), F#0 (measure 5), B7 (measure 6), Em7 (measure 7), B7 (measure 8), Em7 (measure 9), A7 (measure 10), G△ (measure 11), Gm7/Bb (measure 12), D/A (measure 13), G#0 (measure 14), G△ (measure 15), F#m7 (measure 16), Em7 (measure 17), and Eb7 (measure 18). The lyrics are written below the staff, with some words underlined. There are triplets indicated by a '3' and a bracket over groups of notes. The score ends with a double bar line and repeat dots in measure 18.

Perdre son temps (si bémol)

B. Scherrer

4/4

1 5 9 13 17 21 25 29 33 37 41 45

D^{sus4} E \flat^{Δ} F⁶ E \flat^{Δ} D^{sus4} E \flat^{Δ} F⁶ Gm⁷ Am⁷ B \flat^{Δ} C C \sharp° D^{sus4} E \flat^{Δ} F⁶ E \flat^{Δ} B \flat^{Δ} B \circ C⁶ C \sharp° Dm⁷ E \flat^{Δ} B \flat^{Δ} A⁷ D^{sus4} E \flat^{Δ} F⁶ E \flat^{Δ} Gm⁷ Am⁷ B \flat^{Δ} C C \sharp° D^{sus4} E \flat^{Δ} F⁶ E \flat^{Δ} B \flat^{Δ} B \circ C⁶ C \sharp° Dm⁷ E \flat^{Δ} B \flat^{Δ} A⁷

49 **3/4** D^{sus4} E \flat Δ F⁶ E \flat Δ

53 D^{sus4} E \flat Δ F⁶ Gm⁷

57 Am⁷ B \flat Δ C C \sharp ^o

61 D^{sus4} E \flat Δ F⁶₃ E \flat Δ

65 B \flat Δ B^o C⁶ C \sharp ^o

69 Dm⁷ E \flat Δ B \flat Δ A⁷

This musical score is written for guitar in 3/4 time. It consists of six staves of music, each containing four measures. The key signature has two flats (B-flat and E-flat). The score includes various chords: D^{sus4}, E \flat Δ , F⁶, Gm⁷, Am⁷, B \flat Δ , C, C \sharp ^o, B^o, C⁶, Dm⁷, and A⁷. Triplet markings (3) are used throughout the piece. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests. The score ends with a double bar line and repeat dots.

Planète Ça tourne (si bémol)

B. Scherrer

Sheet music for "Planète Ça tourne (si bémol)" by B. Scherrer, featuring chord progressions and musical notation.

Section A: Measures 1-6. Chords: Em⁹, G^Δ, A⁷, Em⁹, G^Δ, A⁷.

Section B: Measures 7-12. Chords: Em⁹, G^Δ, A⁷, Em⁹, G^Δ, A⁷.

Section C: Measures 13-18. Chords: E^Δ, C[#]m⁷, B⁷, E^Δ, C[#]m⁷, B⁷.

Section D: Measures 19-23. Chords: E^Δ, C[#]m⁷, B⁷, E^Δ, E^Δ.

Section E: Measures 24-29. Chords: A^bΔ, Fm⁷, E^b7, A^bΔ, Fm⁷, E^b7.

Section F: Measures 30-34. Chords: A^bΔ, Fm⁷, E^b7, A^bΔ, A^bΔ.

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

B. Scherrer

A G Δ Am⁷ Bm⁷ C Δ

5 A⁷/C# D⁷ D^{#o7} Em⁷

9 F Δ C Δ D^{sus4} D⁷

B Dm⁷ A/C# Cm⁷ G/B

13 1. B \flat ⁶ Dm/A G^{#o7} A⁷

17 2. B \flat ⁶ Dm/A E \emptyset E \flat ⁷ D⁷

21

A' G Δ Am⁷ Bm⁷ C Δ

25 A⁷/C# D⁷ D^{#o7} Em⁷

29 F Δ C Δ D^{sus4} D⁷

33

Risas de Bolivia (si bémol)

Trad. Bolivie, Arr. B. Scherrer

A

Em⁷ F#m⁷/B G^Δ/E F#m⁷/B Em⁷ F#m⁷/B

1. G^Δ F#m⁷/B 2. Em⁷ F#m⁷/B Em⁷ F#m⁷/B

Em⁷ C D⁷ G^Δ Am⁷ Bm⁷

1. Em⁷ 2. Em⁷ F#m⁷/B Em⁷ F#m⁷/B Em⁷

C^Δ G^Δ Bm⁷ Em⁷ C^Δ G^Δ Bm⁷ Em⁷

Bm⁷ Em⁷ Bm⁷ Em⁷ Bm⁷ Em⁷ Bm⁷ Em⁷ Em⁷

Solos

Em⁹ Bm Em⁹ Bm Em⁷ F#m⁷/B G^Δ/E F#m⁷/B

B Em⁷ Em Em^Δ/D# Em⁷/D Em⁶/C# C^Δ Bm⁷

1. Am G Bm/F# Am 2. Am G Bm/F# Em G Bm/F#

Em C^Δ C^Δ/B Am⁷ G Bm/F# Em⁷ B⁷/D# B⁷ B⁷/D#

1. Em⁷ 2. Em⁷ G Bm/F# Em G Bm/F# Em

C^Δ C#⁰ D C#⁰ C^Δ C#⁰ D C#⁰

C^Δ Bm⁷ Am⁷ Bm⁷ C^Δ Bm⁷ Am⁷ G Bm/F# Em⁷

Rêverie (si bémol)

B. Scherrer

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Chords: A⁷, F^Δ, B^bΔ, Bm⁷, C⁶, F^Δ, F[#]m⁷, G⁶.

Articulations: 3, 1., 2.

Saint Thomas 5/8 (si bémol)

Sonny Rollins, Arr. BS

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Samba Calor-é-a (si bémol)

B. Scherrer

1 2 3 4 5 6 7 8 9 10 11 12 13 14

Chords: Dm⁷, G⁷, Dm⁷, G⁷, Dm⁷, G⁷, F#m⁷, B⁷, F#m⁷, B⁷, F#m⁷, B⁷, B^bΔ, D^Δ, G^Δ, D^Δ, G^Δ, D^Δ, G^Δ, B^bΔ⁹, B^bΔ⁹, C/D, B^b/D, Am⁷/D, Dm⁷

Samba Lek' (si bémol)

B. Scherrer

A Am⁷ Bm⁷

5 Am⁷ Bm⁷

9 B^bΔ A^bΔ

13 G^Δ9 G^Δ9

B F[#]m⁷ Em⁷

17 F[#]m⁷ Em⁷

21 F[#]m⁷ Em⁷

25 F^Δ E^bΔ

29 B^bΔ⁹ B^bΔ⁹

Togo (Bb)

Henri Texier

Intro (basse/batterie)

♩ = 100

Bm⁷ C^{#7} Bm⁷ C^{#7} Thème

5 Bm⁷ C^{#7} Bm⁷ C^{#7}

9 Bm⁷ C^{#7} Bm⁷ C^{#7}