

<< 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 rhythmic structure with frequent changes between 4/4 and 3/4 time signatures.

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

Section A: Measures 1 through 13. Chords include Eb^Δ, D^b_b^Δ, Fm⁷, and Ab^Δ. The section concludes with a repeat sign.

Section B: Measures 14 through 21. Chords include E[∅], Fm⁷, G^b_b^Δ, and G^b_b^Δ.



Chasse à l'homme

B. Scherrer

A Dm^7 Em^7/D F^Δ/D G^7/D

9 Dm^7 $E+/D$ F^Δ/D $A\flat^\Delta\#5/D$

B (Swing)

17 Gm^7 C^7 F^Δ

21 Fm^7 $B\flat^7$ $E\flat^\Delta$

25 $E\flat m^7$ $A\flat^7$ Em^7 A^7

29 $E\flat m^7$ $A\flat^7$ $D\flat^\Delta$ $D^7\#5$ $D\flat^\Delta$ $A^7\#5$

Basse

Dm^7 Em^7/D F^Δ/D G^7/D

9 Dm^7 $E+/D$ F^Δ/D $A\flat^\Delta\#5/D$

Coucher de soleil (derrière un volet bloqué)

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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

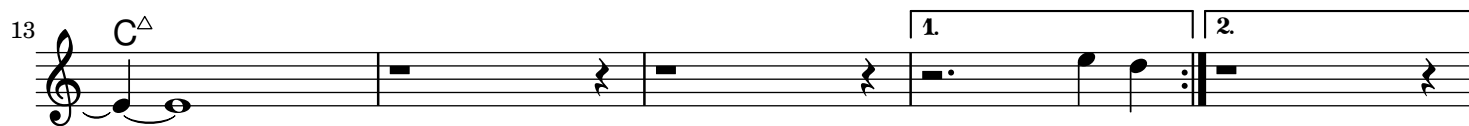
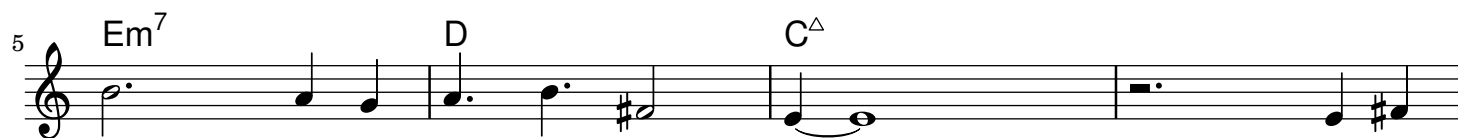
B. Scherrer

KRO-A

Em⁷

D

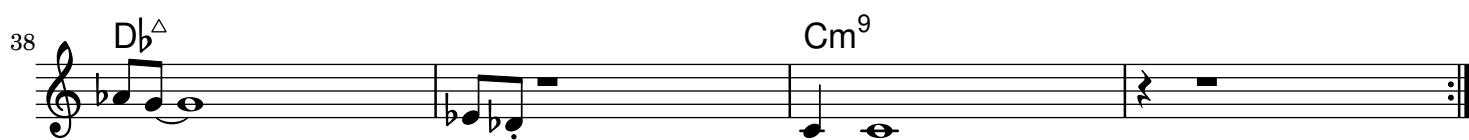
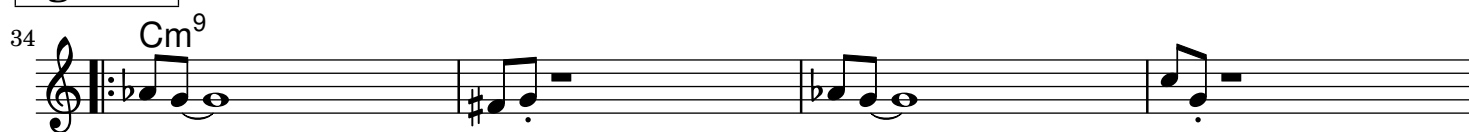
C^Δ



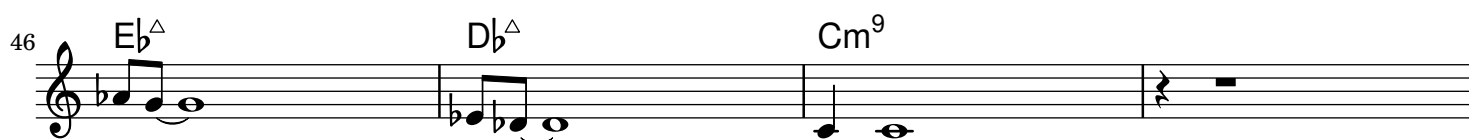
B



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

Measures 1-28

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

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

Chord progression for measures 1-20:

- Measures 1-4: C^{sus4}, D \flat^{Δ} , E \flat^6 , D \flat^{Δ}
- Measures 5-8: C^{sus4}, D \flat^{Δ} , E \flat^6 , Fm⁷
- Measures 9-12: Gm⁷, A \flat^{Δ} , B \flat , B $^{\circ}$
- Measures 13-16: C^{sus4}, D \flat^{Δ} , E \flat^6 , D \flat^{Δ}
- Measures 17-20: A \flat^{Δ} , A $^{\circ}$, B \flat^6 , B $^{\circ}$

7/8

Chord progression for measures 21-48:

- Measures 21-24: Cm⁷, D \flat^{Δ} , A \flat^{Δ} , G⁷
- Measures 25-28: C^{sus4}, D \flat^{Δ} , E \flat^6 , D \flat^{Δ}
- Measures 29-32: C^{sus4}, D \flat^{Δ} , E \flat^6 , Fm⁷
- Measures 33-36: Gm⁷, A \flat^{Δ} , B \flat , B $^{\circ}$
- Measures 37-40: C^{sus4}, D \flat^{Δ} , E \flat^6 , D \flat^{Δ}
- Measures 41-44: A \flat^{Δ} , A $^{\circ}$, B \flat^6 , B $^{\circ}$
- Measures 45-48: Cm⁷, D \flat^{Δ} , A \flat^{Δ} , G⁷

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^b7
- 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.

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. 2.

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 each measure. 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 (measure 13), G^7 (measure 14), C^6 (measure 15), C^7/E (measure 16), F^6 (measure 17), $F\sharp^0$ (measure 18), and G^7 (measure 19). The melody in the treble clef is mostly composed of eighth notes and rests, with some chords in the treble in measures 11, 12, 13, 14, and 15. The piano accompaniment in the bass clef is mostly composed of eighth notes, with some chords in the bass in measures 11, 12, 13, 14, and 15. The score ends with a double bar line in measure 19.

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 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

A Gm⁷ Am⁷

5 Gm⁷ Am⁷

9 Ab^Δ Gb^Δ

13 F^{Δ9} F^{Δ9}

B Em⁷ Dm⁷

21 Em⁷ Dm⁷

25 Eb^Δ Db^Δ

29 Ab^{Δ9} Ab^{Δ9}