

RECUEIL PROFANE

POUR PIANO

CLAUDE LASSONDE

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DÉPÔT CMC 2011

À JOHANNE, GABRIEL ET LOUIS-ANTOINE...

RECUEIL PROFANE :

PIÈCES MUSICALES MODERNES OU
TRADITIONNELLES, AUX COULEURS JAZZ - ROCK,
PROPOSANT DES JEUX QUI PERMETTENT L'IMPROVISATION...

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②

15

f

* PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED.

18

mp

PED. * PED.

21

f *pp* *f* *pp* *mf* *f*

p *ff*

* PED. * PED. * PED. * PED. * PED. * PED.

$Dm^9(nos)$ $Dm^9(nos)/F$ $Dm^9(nos)$ $C11(nos)/Bb$

25

f *pp* *f* *pp*

* PED. * PED. * PED. * PED.

D/G $D/F\#$ $Dm^9(nos)/F$ $C11(nos)/E$

29 $Dm^9(nos)$ $Dm^9(nos)/F$ $Dm^9(nos)$ $Dm^9(nos)/C$ $Em^9(b5)/Bb$ $D/F\#$

33 D Bm/D D $Em^9(b5)/G$ D

38 Bm/D D $Em^9(b5)/G$ D $D/C\#$

43 D/C Bm $Bb+7$ $A13$ $D(add9)$ $E7(sus4)$ **To CODA** D

50 $\text{♩} = 104$

Chords: D^5 , D^5/C , G/B , D^5/Bb , D^5

Dynamics: ff , p

57

Chords: D^5/C , G/B , D^5/Bb , D^5 , $A7(sus4)$, Dm^9

Dynamics: ff

63

Chords: Dm^9/A , Dm^9

68

Chords: Dm^9/A , Dm^9/E , D^5

73 $G^6(nos)/D$ $Dm^9(nos)$ D^5 $G^6(nos)/D$ $Dm^9(nos)$ D^5 G^5 D^5

80 $G^7(nos)/D$ G^5/D $D(sus2)$ F^5 D^5 $Bm(nos)/D$ G^5/D

86 $D+(nos)$ G^5/D $E^{\flat}7/A$ F/A D^5/C Em/B Dm^7 Em/B C/E D^5/A $F(add9)$

92 C/E D^5 D^5/A $Dm(add9)/A$ F $D^7(nos)/A$ Em/G F^{\flat}/A Em/G $G(sus4)/B$

97 D^5/A Am^7 C D^5/A D^5 G^5/D C^5/D $F(nos)/D$ D^5

6

102 G^5/D C^5/D $F^{(10^3)}/D$ D^5 D.C. AL CODA

106 CODA D^5 ff PED. *

ANTIMÉTAL

CLAUDE LASSONDE ©

7

1 $\text{♩} = 96$ $F\#m$ E^5 G^5 E^5 $F\#m$ E^5 G^5 E^5

8^{BA}

5 $Bm(\#5)$ E^5 G^5 A^5 E^5/B E^5 G^5 E^5

(8)

9 A^5 G^5 Am/C E^5 G^5 E^5

(8)

13 A E^5 G/B $D(\text{add}\#)/A$ D/A

(8)

17 $G(\text{no}5)$ $A7$ $Bbm(\text{no}5)/D\flat$ $Bbm(\text{no}5)$ $F\#7$ $B\flat/E$

(8)

20 $F7$ $A^\circ/D\#$ E^5 **To CODA**

8^{BA}

24

IMPROVISATION LIBRE...

8^{BA}

27

(8)

30

(8)

33

(8)

35

8^{BA} A7(b9) F/G E5 D.S. AL CODA

38

8^{BA} CODA E5 E°/G D#°maj7

42 A⁵/E G⁵ E⁵

(8)

45 D^(no3)/B E⁵ D^(no3)/B D⁵/A G⁵

(8)

48 E^o/G

(8)

51 D[#]omaj7 A⁵/E G⁵ E^(#11)

(8)

BLANC ET NOIR

CLAUDE LASSONDE ©

1 *Dmaj7(no3)/A*

mf
p
ff
PED.

*

4

p
PED.

*

7 *F#m* *Dmaj7(no3)/A* *F#m*

f
PED.

*

10 *A* *F#m* *A* *Em/G*

f
PED.

(8).....

12 *Em* *A* *Em/G*

p
PED.

(8).....

14 *Em* *A* *F#m*

(8)

16 *A* *F#m* *F#m* *E* *F#m* *E*

ff

88A

19 *Dmaj7(nos)/A* *F#m*

mf

p

ff

PED. *

PED. *

22 *Dmaj7(nos)/A* *A(nos)* *F#m* *A* *F#m*

f

PED. *

88A

f

25 *A* *Em* *A* *Em*

p

(8)

28 *Em* *A* *F#m*

30 *A* *F#m* *F#m* *E* *F#m* *E* *A*

34 *Em* *A*

40 *D/E* *Em* *F#m*

45 *G* *A*

50 *f* *mf* *mf* *mf* *p* *fff* *p* *ff*
PED.

54 *mp*
* PED. *

57 *f*
f

59 *p*

61 *mf*

63 A F#m F#7

ff

66 A7 C7

69 Cm7 E G#7(m9) C

71 Fm7/E IMPRO. LIBREMENT "WALKING"...

f

88A

73 C#m/E F#m Em F#+

76 A C B/F#

79 C#+ C#m F#m Em/G Am/C A5/E

82 A5 Em/G E+

84 A+ C#+ G# B

86 D#/A# Em

88 E A(SUS4)/B E A(SUS4)/B

91 C(SUS4)/D D#(SUS4)/E#

II - SPLEEN, NOIR

94 $\text{♩} = 90$ Am^{13}/E Am^{13}/G $\text{C}\sharp\text{o}7/\text{B}$ $\text{G}^{\flat 5}$ $\text{C}\sharp 11/\text{E}$ $\text{C}\sharp 11/\text{G}$

97 $\text{C}\sharp\text{o}7/\text{B}$ $\text{G}^{\flat 5}$ $\text{A}\text{o}7$ $\text{Cm}^{\flat 6}$ $\text{E}^{\flat 9}$ $\text{G}\sharp\text{o}7/\text{B}\sharp$

100 $\text{A}\text{o}7$ $\text{Am}7\sharp 11/\text{C}$ $\text{E}^{\flat 9}$ $\text{G}\sharp\text{o}7/\text{B}\sharp$ $\text{♩} = 120$ $\text{B}\flat 13$

104 A^{13} $\text{G}\sharp 13$

109 $\text{F}\sharp 13$ E^{13} $\text{D}\text{maj}13(\flat 5)/\text{F}\sharp$ E^{13}

114 $\text{♩} = 90$ A_{m13}/E A_{m13}/G $C\#7/B$ $G^6(b5)$ $C\#11/E$ $C\#11/G$

mf

PED. 3 *

117 $C\#7/B$ $G^6(b5)$ $A7$ $A_{m7}(\#11)/C$ E^9 E^9/C

PED. 3 *

120 $A7$ $A_{m7}(\#11)/C$ E^9 E^9/C $\text{♩} = 120$ B^b13

PED.

123 A^{13} $G\#^{13}$

* PED. * PED. *

RALL.

128 G^{13} $F\#^{13}$

PED. * PED. *

131 F¹³ E¹³ D^{ma}13(b9)/F# E¹³

BLUES-BUM

19

CLAUDE LASSONDE ©

1 $\text{♩} = 105$ Dm/F $G\#m7$ Dm/F $A\flat maj7(b5)/D$

4 $\text{♩} = 90$ $E7(b9)/B$ *RALL.* 3 3 3 Dm $F\flat(m7)/C$ $Fmaj7/A$ *mf*

7 $E7(b9)/B$ $E7(b9)/B$ Dm $F\flat(m7)/C$ $Fmaj7/A$ $E7(b9)/B$ $E7(b9)$

10 Dm $F\flat(m7)/C$ $Fmaj7/A$ $E7(b9)/B$ $E7(b9)/B$ $Gm\flat$ $B\flat(maj11)/F$ $B\flat(maj7(b5))$

13 $E\flat\sharp(11)$ $E\flat\sharp(11)/D$ $Gm\flat$ $B\flat(maj11)/F$ $B\flat(maj7(b5)/D$

15 Eb^{#11} Eb^{#11}/D Dm F^{(b9)/C} Fmaj7/A E7^{(b9)/B} fmaj13^(b5)

18 Fmaj7^{(b5)/A} D7/A Am(add⁹) Am(add²)/D# B11^{(b9)/G} Am(add⁹)

22 Am(add⁹)/D# B11^{(b9)/G} NC D^{o9}/F E5^{(b13)/C} Am

26 Am(add⁹) Am(add²)/D# B11^{(b9)/G} Am(add⁹)

31 B11^{(b9)/G} Cm(maj7)/Eb RIT. D^{o9}/F Dbm⁹(b5)/Fb

CHANT DIAGONAL

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1 $\text{♩} = 92$

87(b5)/C Bm7(b5)/Gb Cmaj7(b5sus4)/B F#maj7(b5)/F 87(b5)/C

mf

6

Bm7(b5)/Gb Cmaj7(b5sus4)/B F#maj7(b5)/F C011 D(b5)/F# Db6

(8).....

10

B9(b5) Eb+9/C# B9(b5) Eb+9/C# Emaj7(b5sus4)/A Emaj7(b5no3)/D#

(8).....

14

Cmaj7(b5sus4) F7(#11)/Eb Cmaj9/F# B7(b5) Dm6(b9) B7(b5)

LES NOTES ENTRE PARENTHESES PEUVENT ÊTRE JOUÉES À L'OCTAVE SUPÉRIEURE.

(8).....

17

Bm7(b5)/Ab Bm7(b5)/Gb F13(b9) Bm7(b5)/Ab Bm7(b5)/Gb

(8).....

20

F5(#11)

LAISSEZ VIBRER

Eb+

IMPRO LIBRE.

PUIS. RETOUR DU THEME FACULTATIF

(8).....

CODA

RETENU, PLUS LENT

22

Fm(maj7)

G7(#9no5)

F#7(#9no5)

E7(#9no5)

E7(sus4)

(8).....

D'UN BLEU SYMÉTRIQUE

CLAUDE LASSONDE ©

♩=130

SUSPECT-START REPEAT

1 NC. C#11

5 NC. C#11

9 FINE 1. NC. C#11

14 F#/A# NC.

18 C#11

CADENCE. IMPROVISATION...

22 C/F# C#(11) C/F#

27

32

37

40

45

48

Musical score for measures 48-51. Treble clef, 2/4 time signature, key signature of one flat (B-flat). Measure 48 has a B-flat in the treble. Measures 49-51 show a bass line with sixteenth-note patterns and sixths in the bass. Treble clef has whole rests.

52

Musical score for measures 52-54. Treble clef, 2/4 time signature, key signature of one flat. Measure 52 has a B-flat in the treble. Measure 54 has a triplet of eighth notes in the treble. Bass line continues with sixteenth-note patterns and sixths.

55

Musical score for measures 55-57. Treble clef, 2/4 time signature, key signature of one flat. Measure 55 has a B-flat in the treble. Measures 56-57 show melodic lines in the treble with slurs and accidentals. Bass line continues with sixteenth-note patterns and sixths.

58

Musical score for measures 58-60. Treble clef, 2/4 time signature, key signature of one flat. Measures 58-60 show melodic lines in the treble with slurs and accidentals. Bass line continues with sixteenth-note patterns and sixths.

61

Musical score for measures 61-63. Treble clef, 2/4 time signature, key signature of one flat. Measure 61 has a B-flat in the treble. Measure 63 has a triplet of eighth notes in the treble. Bass line continues with sixteenth-note patterns and sixths.

64

Musical score for measures 64-66. Treble clef, 2/4 time signature, key signature of one flat. Measure 64 has a B-flat in the treble. Measures 65-66 show melodic lines in the treble with slurs and accidentals. Bass line continues with sixteenth-note patterns and sixths.

67

Musical notation for measures 67-69. Treble clef has a melodic line with a triplet of eighth notes in measure 68. Bass clef has a steady eighth-note accompaniment with sixteenth-note groupings.

70

Musical notation for measures 70-72. Treble clef has a melodic line with a fermata over a chord in measure 71. Bass clef continues the eighth-note accompaniment.

73

Musical notation for measures 73-75. Treble clef has a melodic line with a fermata over a chord in measure 74. Bass clef continues the eighth-note accompaniment.

76

Musical notation for measures 76-78. Treble clef has a melodic line with a fermata over a chord in measure 77. Bass clef continues the eighth-note accompaniment.

79

Musical notation for measures 79-81. Treble clef has a melodic line with a fermata over a chord in measure 80. Bass clef continues the eighth-note accompaniment.

82

Musical notation for measures 82-84. Treble clef has a melodic line with a triplet of eighth notes in measure 83. Bass clef continues the eighth-note accompaniment.

85

Musical notation for measures 85-87. Measure 85 is a whole rest in both staves. Measure 86 features a treble clef with a triplet of eighth notes (F#, G, A) and a bass clef with sixteenth notes (G, F#, E, D, C, B). Measure 87 features a treble clef with a half note (F#) and a bass clef with sixteenth notes (G, F#, E, D, C, B).

88

Musical notation for measures 88-90. Measure 88 features a treble clef with a triplet of eighth notes (F#, G, A) and a bass clef with sixteenth notes (G, F#, E, D, C, B). Measure 89 features a treble clef with a half note (F#) and a bass clef with sixteenth notes (G, F#, E, D, C, B). Measure 90 features a treble clef with a triplet of eighth notes (F#, G, A) and a bass clef with sixteenth notes (G, F#, E, D, C, B).

91

D.C. AL FINE

Musical notation for measures 91-93. Measure 91 features a treble clef with a triplet of eighth notes (F#, G, A) and a bass clef with sixteenth notes (G, F#, E, D, C, B). Measure 92 features a treble clef with a half note (F#) and a bass clef with sixteenth notes (G, F#, E, D, C, B). Measure 93 features a treble clef with a whole rest and a bass clef with a whole rest. The piece ends with a double bar line and a 3/8 time signature.

IMPULSION

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1 $\text{♩} = 110$
DETACHÉ, NON-LEGATO... A^5

Measures 1-5: Treble clef, 3/8 time signature. Bass clef, 3/8 time signature. Dynamics: *f* (measures 1-2), *mp* (measures 3-5). Measure 2 has a chord marking A^5 . Measure 4 has a key signature change to one sharp (F#).

6 G^5

Measures 6-10: Treble clef, 3/8 time signature. Bass clef, 3/8 time signature. Dynamics: *f*. Measure 10 has a chord marking G^5 .

11 mp

Measures 11-15: Treble clef, 3/8 time signature. Bass clef, 3/8 time signature. Dynamics: *mp*. Measure 15 has a key signature change to one sharp (F#).

16 Am D^5/A C^5

Measures 16-18: Treble clef, 4/8 time signature. Bass clef, 4/8 time signature. Dynamics: *f* (measures 16-17), *p* (measure 18). Chord markings: Am , D^5/A , C^5 .

19 Am D^5/A C^5 Bm E^5/B

Measures 19-21: Treble clef, 4/8 time signature. Bass clef, 4/8 time signature. Dynamics: *f*. Chord markings: Am , D^5/A , C^5 , Bm , E^5/B .

22 C#m 8m E5/B C#m

25 A(SUS4) 8(SUS4) 8(SUS4)

31 F#5 8m(m05)/D A5/E C5 Dm(m05) Eb5/Bb A5 C5

40 F5 Db5 E5 F#5 8b5(add9)/G FINE MARCATO E(add9sus4)

46 C(add9sus4) E(add9sus4)

51

C(add9sus4) E(add9sus4)

56

A(add9sus4) F(add9sus4) C⁵

61

A(add9sus4) F(add9sus4)

66

A(add9sus4) G⁵ B^{b5} E^{b5} G^{b5}

73

A^{7(sus4)/E} A^{5/E} E^{5/B} A^{5/E} E^{5/B} G^{5/D} D^{5/A} G^{5/D} D^{5/A}

78 E⁵/B G⁵/D D⁵/A F⁵/C B⁵/F# F⁵/C F#⁵/C#

mf

83 B⁵/F# F⁵/C B^{b5}/F E^{b5}/Bb E⁵/B D.C. AL FINE

ff

LA-MI-L'AMI

CLAUDE LASSONDE ©

♩=132

First system of piano accompaniment. Treble and bass staves. Chords: A7. Dynamics: mp, pp. Includes a repeat sign and a fermata.

Second system of piano accompaniment. Treble and bass staves. Chords: D/A, G, B+, G, C/G, F, A+. Dynamics: pp, mp. Includes a fermata and a repeat sign.

Third system of piano accompaniment. Treble and bass staves. Chords: F(10b5), E7(b9), C#o7, Fmaj7(b5), C#o7/E#, E7(b9), C#o7. Dynamics: p. Includes a fermata and a repeat sign.

Fourth system of piano accompaniment. Treble and bass staves. Chords: Fmaj7(b5), C#o7/F, Em%9, Em%9. Dynamics: mf, pp. Includes a fermata and a repeat sign.

Fifth system of piano accompaniment. Treble and bass staves. Chords: Fmaj7(b5), Fmaj7(#11), A°/E. Dynamics: mf, pp, f. Includes a fermata, a repeat sign, and a final cadence.

Dmaj9/E *pp* *mp* *mp*
 A9/E *mp*
 Em(add9) *pp*
 PED. *

A9/E *mp*
 1. Dmaj9/E *pp*
 A9/E *mp*
 PED. *

Em(add9) *pp*
 B+(no3) *mf*
 C#7(#5)/A *ff*
 A(add9) *mp*
 B+(no3) *f*
 C#7(#5)/A *f*
 A(add9) *f*
 PED. *

2. Dmaj9 *pp*
 Bm11 *mf*
 A9 *mf*
 A9(no3) *mf*
 Ab(6US2) *mf*
 PED. *

Musical score for the first system, measures 1-3. The key signature is two sharps (F# and C#) and the time signature is 4/4. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 1 is marked with a chord symbol A^{13} . Measure 2 is marked with A^7 . Measure 3 is marked with E^5/A . The treble staff contains a melodic line with eighth and quarter notes, some with accents. The bass staff contains a bass line with quarter notes and rests.

Musical score for the second system, measures 4-5. The key signature remains two sharps and the time signature is 4/4. Measure 4 contains a melodic phrase in the treble staff with accents. Measure 5 is marked with a chord symbol A^7 and the instruction *IMPRO AD LIB ...*. The system concludes with a double bar line and a key signature change to one sharp (F#) and a time signature change to 7/4. The bass staff continues with quarter notes and rests.

L'ASPECT DU ROC DISLOQUÉ

CLAUDE LASSONDE ©

1 $\text{♩} = 115$ E^5

fff f fff f fff f fff f

8^{BA}

3

fff f ff fff

8^{BA}

5 E^5

fff f fff f fff f fff f

8^{BA}

8 E^5 G^5 A^5 C^5 E^5 G^5 E^5 G^5 A^5 C^5 D^5 E^5 G^5

fff fff fff fff

8^{BA}

12 E⁵ G⁵ A⁵ C⁵ E⁵ G⁵ E⁵ G⁵ A⁵ C⁵ D⁵ E⁵

8^{BA}

15 Em

8^{BA}

18 E⁵/B D⁵/A C⁵/G D⁵/A E⁵/B D⁵/A C⁵/G E⁵ FINE

8^{BA}

25 Em Em/D Em/C# Em(add9)/C Gm(maj7)/Bb

mf

PED. * PED. * PED. * PED. * PED. *

29 Gmaj7/B B/F# Em(maj7) Am/C Am Am⁶/B Am⁶/G

ff mf

PED. * PED. * PED. * PED. * PED. * PED. * PED. *

33 F Fm G#+/B G#+/E Am Am/B Am/G

ff *mf*

PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED.

37 D(sus2) Dm(9) E7(9) E7(9)

ff

PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED.

40 Em Fmaj13(b5) Cmaj7(#11)/F# B5(b13) D.C. AL FINE

f

PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED.

16 *mp* B/E A(4)/E

PED. * PED. * PED. 5:4. *

19 A E B/E E B/E E5

PED. * PED. * PED. 5:4. *

22 C#m6/E B/E

PED. * PED. * PED. *

25 A(11)/E A(4)/E B/E

PED. * PED. * PED. 5:4. *

28 A(4)/E

PED. * PED. * PED. 5:4. *

POCO PIU MOSSO

31 $C\#m^{11(b9)}/F\#$ $C\#m^{11(b9)}/F\#$

f PED. * *f* PED. *

POCO MENO MOSSO

RALL.

TEMPO PRIMO

33 $C\#^{(9)}$ $B^{(10)}$ $G\#m/F\#$ B^7/G $B^7/F\#$ $\text{♩} = 110$ B/E

PED. * PED. * PED. * PED.

37 $A\#4/E$

PED. * PED. * PED. *

40 B/E $A\#4/E$

PED. * PED. * PED. *

43 E B/E E B/E

PED. * PED. * PED. *

46 *C#m7(b9)/E* *Em7* *C#m7(b9)/E* *Em7* *Am13*

f 5:4. *mf*

PED. * PED. * PED. * PED. *

50 *Em(9)* *Em(add9)/F#* *Em(9)/B*

mf

PED. * PED. * PED. * PED. *

54 *Em(9)* *F#7(b9)* *Em(add9)/F#* *Em(add9)* *E+maj7*

PED. * PED. * PED. * PED.

59 *Em(add9)* *E+maj7*

* PED. * PED. *

64 *Em(add9)* *E5* *C#m(9b5)/E*

fff *fff* *fff*

PED. * *fff*

68 E^5 $C\#m/E$ 3 f mf

72 3

76 (MANTRA...) E $C\#m/E$ E $C\#m/E$ E ff f PED. * PED. * PED.

80 $C\#m/E$ E $C\#m/E$ E $C\#m/E$ $B\#m/E$ E * PED. * PED. * PED.

84 E^6 E^6 E^6 * PED. PED. *

88 E $C\#m/E$ $B\#m/E$ E^6 E^6 E^6 E^6 PED. * PED. *

STRETTO

92 *Em* *Gmaj7* *Em/G* *Em* $\text{♩} = 160$ *Em%* CADENCE. LIBREMENT...

96 *G#07* *Am9(SUS4)* *C#m7(SUS4)* *CRES.*

99 *G%* *C#m7/F#* *E13* *Em6/G* *Em(maj9)/F#*

103 *D%* *Bm(add4)* *A%* *Bm/D*

106 $\text{♩} = 120$ *D(add2)* *C#m* *A7(m9)/C#* *Bm*

110

E⁶/B

E maj⁹

E/B

D[#] maj⁷ (b⁹ sus⁴)/E

PED.

*

LE ROI MIDAS ET LE DÉMON

1 $\text{♩} = 104$ $E\flat 13$

fff 8BA

8BA

4

(8)

(8)

7

(8)

(8)

10

To CODA

$E\flat/A$ $A\flat 13$ $E\flat/A$ $A\flat 13$

(8)

8BA

13 Eb/A Am¹³ F#^o13/A Am^(b13)

(8) 8^{BA}

16 E^o/F B¹³ B⁺/Ab Em/G E⁵ Eb/A Am¹³

(8) 8^{BA}

19 Eb/A Am¹³

(8)

21 E^o/Ab E^o/Eb D.S. AL CODA CODA C+maj11/E IMPRO AD LIB...

(8) PED. *

LES TENDRES APORIES DE LA DISSONANCE

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1 $\text{♩} = 100$
E⁵/D[#] D⁵/C[#] C⁶/B D⁵/C[#]

5 C⁵/B B^{b5}(#11) Fm¹³ A^{b5}(#11) Ebm¹³

(To CODA)
9 G^{b5}(#11) Dbm¹³ 10 E⁺maj7(nos) C⁺maj7 Gm^{(b13)/B}

13 D/A F^{#9}/E D^{b9}/D D^{b7}(#9)

8^{SA} mf

16 E/B^b Bm/G[#] Bm/E Fm^{7(b9)/D}

19 Fm7(b9)/Bb Fm7(b9)/E Bb+9/F Gm(add4)/Ab

22 Ab+/G Bb+maj7/C

25 Bbm/Cb Bb6/Ab G6/F Ebmaj7/Ab

f *ff* *fff*

28 Bbm/Cb Bb6/Ab G6/F Ebmaj7/Ab Fmaj9(b5no3)/B Dmaj11/C#

mf *f*

31 Dmaj11/G

34 *f* maj7 *g* maj7(b5)/A#

mf

37 A^b(b13)/F A^b(b13)/C# Dm(maj7)/G

f

41 Gm(maj11)

mp

45 Fm E+ Abm Gb+ B+ A+ C+ B+

pp *p* *mp* *mf*

49 D7(add4) E7(add4) F#7(add4)

f *ff* *fff*

52 $A\flat^5$ $E^9(\flat^5)$ $G^7(\flat^{13})/E$ $B\flat^7(\flat^5)/A$ $Bm^7/G\sharp$ $B\flat^{\text{maj}7}(\text{add}4)/A$ $A\flat^{\text{M}}(\text{add}4)/G$

56 $C^7(\sharp^9)/A$ $E\flat^5/D$ $E^{\text{M}}(\text{maj}7\flat^{13})/A\sharp$ $G^{\text{SUS}2}$ **D.C. AL CODA**

CODA $\text{♩} = 50$ $C^{\text{maj}7}/G$

60 $C^{\text{maj}7}$ $F^{\text{maj}7}$ $G^{\text{add}4}$ $F^{\text{maj}7}(\flat^5)$ $E^{\text{M}7}$ $C^{\text{maj}7}$

66 $F^{\text{maj}7}(\flat^5)$ $F^{\sharp 11}/C$ $D^{\text{M}9}/A$ $D^{\text{M}7}$ $A^{\text{M}7}/E$ $G^{\flat}(\text{no}3)$ $C^{\text{maj}7}$

LES SPASMES DE L'HORLOGE

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1 $\text{♩} = 108$ Cm7 F7 C5

f PED. * PED. * PED. * PED. *

7 Eb% F7 C5 Eb%

PED. * PED. *

11 Cm7 Eb/Bb F Cm7 Eb/Bb F

PED. * PED. * PED. * PED. *

13 Ab Bb C FINE NC.

PED. * PED. * PED. * di *

15 C7/Bb

19

23 C9 Bb9 C9 Bb9 Ab9(n03) Ab7 Ab9(n03) Ab7 D.C. AL FINE

SPLEEN TOURMENTÉ

CLAUDE LASSONDE ©

1 $\text{♩} = 140$ $E_m^{13}/A\#$ $F_{\text{maj}7}(\text{add}4)/G_b$ $A7(\flat 9)$ $G_{\text{maj}7}(\text{sus}4)/G$ $F\#(\text{no}5)$ B_b^5/F $D_m(\text{no}5)/F$

5 $F_{\text{maj}7}(\text{add}4)/G_b$ $E7/A$ $A^{13}(\flat 9)/A_b$ $F_{\text{maj}7}(\flat 13)/G_b$ $E\flat 7/A$

8 $G_{\text{maj}11}$ B_b/A $E7(\flat 9)$ $D7/F\#$ $D_b m(\text{maj}7\#5)/A_b$ C_m

11 A_b^9/A $A7/C$ A_b^{+11} $E7(\flat 9)/C$ $D7/E$

14 $D^+/C\#$ $D\flat^+/C$ E^7/B F^7/C $D^+/C\#$ $D\flat^+/C$ E^7/B

16 $B^+/A\#$ $B\flat^+/A$ $D\flat^7/Ab$ D^7/A $B^+/A\#$ $B\flat^+/A$ $D\flat^7/Ab$

18 $A\flat^+/G$ $G^+/F\#$ $B\flat^7/F$ $F^{\#}/E\#$ F^+/E $A\flat^7/E\flat$

20 A^7/E G^{maj7}/D $B\flat^{(no3)}/C\flat$ IMPRO AD LIB...

34 $\text{♩}^3 = \text{♩}$
♩=112 $\text{Bb}7/\text{E}$ 5

41 Gm/E G°/E C^5/Bb Bb^{13}

47 $\text{Bb}7/\text{E}$ 5 IMPRO AD LIB ...

UN POU SUR LA TÊTE D'UN CHAUVÉ

CLAUDE LASSONDE ©

1 $\text{♩} = 120$

mp

Fm *Bbm/Db* *Abm/Cb* *Gm/Bb* *Fm* *Bbm/Db*

PED. * PED. * PED. * PED. * PED. * PED. * PED. *

5

Abm/Cb *Gm/Bb* *Fm* *C7(b9)* *C7(b9)* *Fm*

PED. * PED. * PED. * PED. * PED. * PED. *

8

Fm *Bbm/Db* *Abm/Cb* *Gm/Bb* *Fm* *Bbm/Db*

PED. * PED. * PED. * PED. * PED. * PED. *

11

Abm/Cb *Gm/Bb* *Fm* *Bbm/Db* *Abm/Cb* *Gm/Bb*

PED. * PED. * PED. * PED. * PED. * PED. *

14

Fm *Bbm/Db* *Abm/Cb* *Gm/Bb* *Fm* *C7(b9)* *C7(b9)*

PED. * PED. * PED. * PED. * PED. * PED. *

17 Fm C7(b9) Fm Bbm/Db Abm/Cb Gm/Bb

PED. * PED. * PED. * PED. * PED. *

20 Fm Bbm/Db Abm/Cb Gm/Bb Fm C7(b9) C7(b9)

PED. * PED. * PED. * PED. * PED. * PED. * PED. *

23 Fm C+ Eb+ Fm A+

PED. *

27 Fm Eb+ Bbm/Db 8+ 6 Bb7 Ab° 3 3 Bb7/F

30 Abmaj7(b9)/G G/A Gm/Bb G/Ab C7 Bbm F7/C 3 Dm/Eb Fm 8+ C7

34 Gm/Bb Ab+ Abm Bb(add4) Fm C⁹ Gm/Bb B⁷ C⁶

3 PED. * PED.

38 Bb⁶ F7/A D7(♯5)/Bb D7/A C(SUS9) C7/G Bb(SUS9) Bb¹³/F Bb¹³/A A⁷/E

* PED. * PED. * PED. * PED. * PED. * PED.

41 Bb Fm/C Eb7/Bb Fm Fm7(♭5) Bbm/F

* PED. * PED. * PED. * PED. * PED.

45 Fm7(♭5) Fm Fm7(♭5) Bbm/F Fm7(♭5) Fm Fm⁶ C7(♯9)

* PED. * PED. * PED. * PED. * PED.

49 Fm Bbm/Db Abm/Cb Gm/Bb Fm Bbm/Db

PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. *

52 Abm/Cb Gm/Bb Fm C7(b9) C7(b9) Fm Fm Fm Bbm/Db

PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. *

56 Abm/Cb Gm/Bb Fm Bbm/Db Abm/Cb Gm/Bb Fm Bbm/Db

PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. *

60 Abm/Cb Gm/Bb Fm Fm7(b5) C7 Fm

PED. * PED. *

64 Fm7(b5) C7 Fm6 Cm9 6 3

ff

67 Fm7(b5) Eomaj11 3 Fm

fff