

# La leçon de solfège

Basse électrique

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Adaptation : Thierry VATON

♩ = 94 **Intro** Batt - Percs F $\Delta$  Dm<sup>7</sup> Gm<sup>7</sup> C7(b9) F $\Delta$  Gbm<sup>7</sup>(b5) Gm<sup>7</sup> Ab<sup>o</sup>

F $\Delta$  Dm<sup>7</sup> Gm<sup>7</sup> C13(b9) Db7(#11) C<sup>9</sup>

**A** *Coup 1*

Gm<sup>7</sup> C<sup>7</sup> F $\Delta$  Eb<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

Gm<sup>7</sup> Gm<sup>7</sup>/F Em<sup>7</sup>(b5) A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C7(b13) F<sup>7</sup>

**B** *Ref 1*

Bbm<sup>7</sup> Eb<sup>7</sup> F<sup>7</sup> Eb<sup>7</sup> F<sup>7</sup> / Bm<sup>7</sup>(b5) Bbm<sup>7</sup>

Am<sup>7</sup>(#5) Ab<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> / Bb<sup>7</sup>(b9) Fm<sup>7</sup> Bb<sup>7</sup>(#11)

**C** *Coup 2*

Gm<sup>7</sup> C<sup>7</sup> F $\Delta$  D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Gb $\Delta$

**D** *Pont 1*

C7(add11) C7(#11) C7(add11) C7(b9) C7(add11) C7(#11) C7(add11) C13(#11)

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**E** *Coup 3*

Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> Eb<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>(b<sup>9</sup>)

Bass line for Coup 3. The staff is in bass clef with a key signature of one flat. It shows a sequence of notes corresponding to the chords above: G2, C3, F2, Eb2, D2, G2, and C3. The final note C3 has an accent (>) and a fermata.

Gm<sup>7</sup> Gm<sup>7</sup>/F Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>(b<sup>13</sup>) F<sup>7</sup>

Bass line for Coup 3 continuation. The staff is in bass clef with a key signature of one flat. It shows a sequence of notes corresponding to the chords above: G2, G2/F2, Eb2, A2, D2, G2, Cm2, F2, Bb2, Eb2, Am2, D2, G2, C2, and F2. There are slurs and accents over some notes.

**F** *Ref 2*

Bbm<sup>7</sup> Eb<sup>7</sup> F<sup>7</sup> Eb<sup>7</sup> F<sup>7</sup> /

Bass line for Ref 2. The staff is in bass clef with a key signature of one flat. It shows a sequence of notes corresponding to the chords above: Bb2, Eb2, F2, Eb2, F2, and a final note with a slash (/).

Bm<sup>7</sup>(b<sup>5</sup>) Bbm<sup>7</sup> Am<sup>7</sup>(#<sup>5</sup>) Ab<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> / C<sup>13</sup>

Bass line for Ref 2 continuation. The staff is in bass clef with a key signature of one flat. It shows a sequence of notes corresponding to the chords above: Bb2, Bb2, Am2, Ab2, G2, C2, F2, and C2. There are slurs and accents over some notes.

**G** *Coup 4*

Gm<sup>7</sup> C<sup>7</sup> F<sup>Δ</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Gb<sup>Δ</sup>

Bass line for Coup 4. The staff is in bass clef with a key signature of one flat. It shows a sequence of notes corresponding to the chords above: G2, C2, F2, D2, G2, C2, and Gb2. The final note Gb2 has a fermata.

**H** *Re - Intro*

F<sup>Δ</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>(b<sup>9</sup>) F<sup>Δ</sup> Gbm<sup>7</sup>(b<sup>5</sup>) Gm<sup>7</sup> Ab<sup>o</sup>

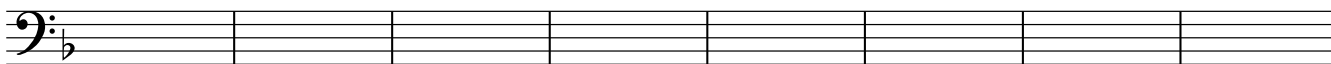
Bass line for Re - Intro. The staff is in bass clef with a key signature of one flat. It shows a sequence of notes corresponding to the chords above: F2, D2, G2, C2, F2, Gb2, G2, and Ab2. There are slurs and accents over some notes.

F<sup>Δ</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>13</sup>(b<sup>9</sup>) Db<sup>7</sup>(#<sup>11</sup>) C<sup>9</sup>

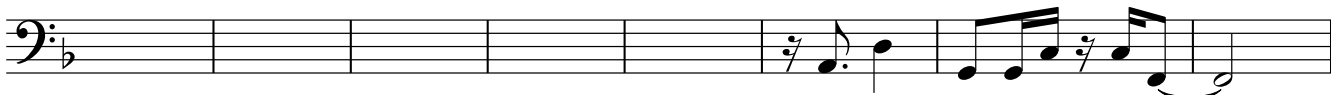
Bass line for Re - Intro continuation. The staff is in bass clef with a key signature of one flat. It shows a sequence of notes corresponding to the chords above: F2, D2, G2, C2, Db2, and C2. There are slurs and accents over some notes.

**I Chorus**

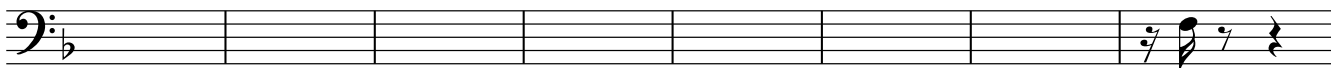
Gm<sup>7</sup> C<sup>7</sup> F $\Delta$  Eb<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>



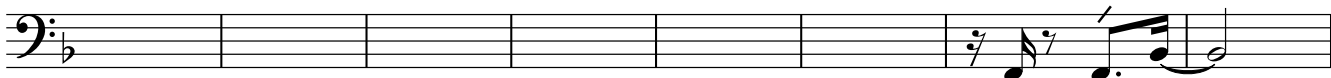
Gm<sup>7</sup> Gm<sup>7</sup>/F Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>(b<sup>13</sup>) F<sup>7</sup>



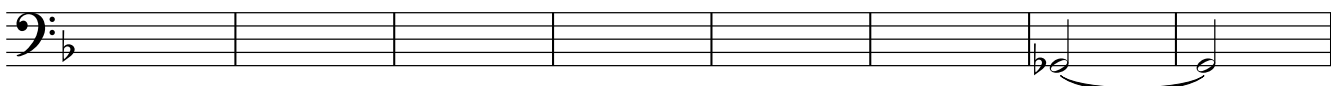
Bbm<sup>7</sup> Eb<sup>7</sup> F<sup>7</sup> Eb<sup>7</sup> F<sup>7</sup>



Bm<sup>7</sup>(b<sup>5</sup>) Bbm<sup>7</sup> Am<sup>7</sup>(#<sup>5</sup>) Ab<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>(b<sup>9</sup>)



Gm<sup>7</sup> C<sup>7</sup> F $\Delta$  D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Gb $\Delta$



**J Pont 2**

C<sup>7</sup>(add11) C<sup>7</sup>(#11) C<sup>7</sup>(add11) C<sup>7</sup>(b9) C<sup>7</sup>(add11) C<sup>7</sup>(#11) C<sup>7</sup>(add11) C<sup>7</sup>(b9)



C<sup>7</sup>(add11) C<sup>7</sup>(#11) C<sup>7</sup>(add11) C<sup>7</sup>(b9) C<sup>7</sup>(add11) C<sup>7</sup>(#11) C<sup>7</sup>(add11)



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**K** *Coup 5*

Gm<sup>7</sup> C<sup>7</sup> F $\Delta$  Eb<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

Gm<sup>7</sup> Gm<sup>7</sup>/F Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>(b<sup>13</sup>) F<sup>7</sup>

**L** *Ref 3*

Bbm<sup>7</sup> Eb<sup>7</sup> F<sup>7</sup> Eb<sup>7</sup> F<sup>7</sup> / Bm<sup>7</sup>(b<sup>5</sup>) Bbm<sup>7</sup>

Am<sup>7</sup>(#<sup>5</sup>) Ab<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F $\Delta$  / C<sup>13</sup>

**M** *Coup coda*

Gm<sup>7</sup> C<sup>7</sup> F $\Delta$  D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> *rall.* Gb $\Delta$  *Dirigé* F $\Delta$