

LES BLUES DES INTERVALLES

Nota bene :

Jouer d'abord par cœur, avant de lire éventuellement les partitions.

Jouer les blues de préférence en pizz., excepté le 1er blues (blues des cordes à vide).

Sur le même modèle, on peut faire le blues de la quinte (la corde à vide supérieure pour les violons).

On peut prévoir des "improvisations" individuelles, c'est à dire que le musicien mélange les différents blues en respectant la structure.

Le blues des cordes à vides

(blues de l'unisson)

Y. Bessières

1

D⁷

G⁷

D⁷

A⁷ G⁷ D⁷ A⁷ A⁷ D⁷

2

Le blues des premiers doigts
(blues de la seconde)

D⁷

G⁷D⁷

A⁷G⁷D⁷A⁷A⁷ D⁷

Le blues mineur des deuxièmes doigts
(blues de la petite tierce)

3

V.
A.
Vc.
C. B.

D^{7(#9)}

V.
A.
Vc.
C. B.

G^{7(#9)}

D^{7(#9)}

V.
A.
Vc.
C. B.

1.
2.

A^{7(#9)} G^{7(#9)} D^{7(#9)} A^{7(#9)} A^{7(#9)} D^{7(#9)}

Le blues Majeur des deuxièmes doigts (ou troisième doigt pour les violoncelles)
(blues de la grande tierce)

4

V.

A.

Vc.

C. B.

D7

V.

A.

Vc.

C. B.

G7

D7

V.

A.

Vc.

C. B.

1.

2.

A7

G7

D7

A7

D7

Le blues de (presque) tous les doigts (la chanson des intervalles)

5

V. LA VOI - LA C'EST LA SE-CONDE ET VOI - CI LA PE - TIT' TIERCE ET VOI - LA SA

A. LA VOI - LA C'EST LA SE-CONDE ET VOI - CI LA PE - TIT' TIERCE ET VOI - LA SA

Vc. LA VOI - LA C'EST LA SE-CONDE ET VOI - CI LA PE - TIT' TIERCE ET VOI - LA SA

C. B. LA VOI - LA C'EST LA SE-CONDE ET VOI - CI LA PE - TIT' TIERCE ET VOI - LA SA

D⁷ Dm⁷ D⁷

Violons

LES BLUES DES INTERVALLES

Le blues des cordes à vides
(blues de l'unisson)

Y. Bessières

1

Musical score for Violins, Part 1, showing a single staff in G clef. The music consists of four measures. Each measure starts with a quarter note, followed by three quarter notes, then a measure ending with a quarter note, a eighth note, a quarter note, and a eighth note.

Continuation of the musical score for Violins, Part 1, showing a single staff in G clef. The music consists of four measures. Each measure starts with a quarter note, followed by three quarter notes, then a measure ending with a quarter note, a eighth note, a quarter note, and a eighth note.

Continuation of the musical score for Violins, Part 1, showing a single staff in G clef. The music consists of four measures. Each measure starts with a quarter note, followed by three quarter notes, then a measure ending with a quarter note, a eighth note, a quarter note, and a eighth note.

Le blues des premiers doigts
(blues de la seconde)

2

Musical score for Violins, Part 2, showing a single staff in G clef. The music consists of four measures. Each measure starts with a quarter note, followed by three quarter notes, then a measure ending with a quarter note, a eighth note, a quarter note, and a eighth note.

Continuation of the musical score for Violins, Part 2, showing a single staff in G clef. The music consists of four measures. Each measure starts with a quarter note, followed by three quarter notes, then a measure ending with a quarter note, a eighth note, a quarter note, and a eighth note.

Continuation of the musical score for Violins, Part 2, showing a single staff in G clef. The music consists of four measures. Each measure starts with a quarter note, followed by three quarter notes, then a measure ending with a quarter note, a eighth note, a quarter note, and a eighth note.

Le blues mineur des deuxièmes doigts
 (blues de la petite tierce)

3

Le blues Majeur des deuxièmes doigts (ou troisième doigt pour les violoncelles)
 (blues de la grande tierce)

4

Le blues de (presque) tous les doigts
(la chanson des intervalles)

5

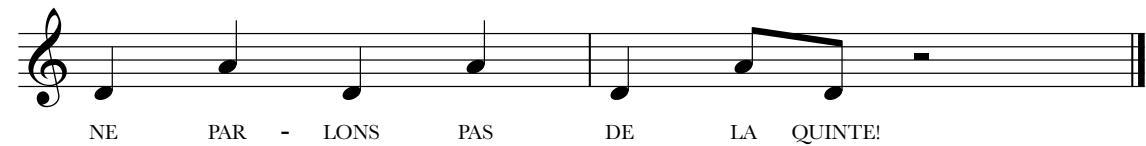
LA VOI - LA C'EST LA SE - CONDE

ET VOI - CI LA PE - TIT' TIERCE

ET VOI - LA SA SOEUR AI - NEE



MAIS LA QUARTE EST BIEN PLUS GRANDE,



NE PAR - LONS PAS DE LA QUINTE!

Altos

LES BLUES DES INTERVALLES

Le blues des cordes à vides
(blues de l'unisson)

Y. Bessières

1

Musical score for the first exercise, showing four measures of music for alto strings. The score is in common time (indicated by '4') and has a key signature of one sharp (indicated by 'F#'). The music consists of eighth-note patterns: the first measure has two eighth notes followed by a rest; the second measure has a eighth note followed by a sixteenth-note pair (eighth-note休符); the third measure has two eighth notes followed by a rest; the fourth measure has a eighth note followed by a sixteenth-note pair (eighth-note休符).

Continuation of the musical score for exercise 1, showing four more measures of music for alto strings. The pattern continues with eighth-note pairs and rests.

Continuation of the musical score for exercise 1, showing the end of the section with a repeat sign and endings 1 and 2.

2

Le blues des premiers doigts
(blues de la seconde)

Musical score for the second exercise, showing four measures of music for alto strings. The score is in common time (indicated by '4') and has a key signature of one sharp (indicated by 'F#'). The music consists of eighth-note patterns: the first measure has two eighth notes followed by a rest; the second measure has a eighth note followed by a sixteenth-note pair (eighth-note休符); the third measure has two eighth notes followed by a rest; the fourth measure has a eighth note followed by a sixteenth-note pair (eighth-note休符).

Continuation of the musical score for exercise 2, showing four more measures of music for alto strings. The pattern continues with eighth-note pairs and rests.

Continuation of the musical score for exercise 2, showing the end of the section with a repeat sign and endings 1 and 2.

Le blues mineur des deuxièmes doigts
 (blues de la petite tierce)

3



Le blues Majeur des deuxièmes doigts (ou troisième doigt pour les violoncelles)
 (blues de la grande tierce)

4



Le blues de (presque) tous les doigts
 (la chanson des intervalles)

[5]

LA VOI - LA C'EST LA SE - CONDE

ET VOI - CI LA PE - TIT* TIERCE

ET VOI - LA SA SOEUR AI - NEE

MAIS LA QUARTE EST BIEN PLUS GRANDE,

NE PAR - LONS PAS DE LA QUINTE!

LES BLUES DES INTERVALLES

Le blues des cordes à vides
(blues de l'unisson)

Y. Bessières

1



Le blues des premiers doigts
(blues de la seconde)

2



Le blues mineur des deuxièmes doigts
 (blues de la petite tierce)

3



Le blues Majeur des deuxièmes doigts (ou troisième doigt pour les violoncelles)
 (blues de la grande tierce)

4



Le blues de (presque) tous les doigts
 (la chanson des intervalles)

5

LA VOI - LA C'EST LA SE - CONDE

ET VOI - CI LA PE - TIT' TIERCE

ET VOI - LA SA SOEUR AI - NEE

MAIS LA QUARTE EST BIEN PLUS GRANDE,

NE PAR - LONS PAS DE LA QUINTE!

Contrebasses

LES BLUES DES INTERVALLES

Le blues des cordes à vides
(blues de l'unisson)

Y. Bessières

1

Musical score for Contrebasses, Exercise 1. The score consists of four measures of music in 4/4 time, bass clef. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. Measure 1: B, B, B, B | B, B, B, B. Measure 2: B, B, B, B | B, B, B, B. Measure 3: B, B, B, B | B, B, B, B. Measure 4: B, B, B, B | B, B, B, B.

Continuation of the musical score for Contrebasses, Exercise 1. The score consists of four measures of music in 4/4 time, bass clef. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. Measure 1: B, B, B, B | B, B, B, B. Measure 2: B, B, B, B | B, B, B, B. Measure 3: B, B, B, B | B, B, B, B. Measure 4: B, B, B, B | B, B, B, B.

1. 2.

Continuation of the musical score for Contrebasses, Exercise 1. The score consists of four measures of music in 4/4 time, bass clef. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. Measure 1: B, B, B, B | B, B, B, B. Measure 2: B, B, B, B | B, B, B, B. Measure 3: B, B, B, B | B, B, B, B. Measure 4: B, B, B, B | B, B, B, B.

Le blues des premiers doigts
(blues de la seconde)

2

Musical score for Contrebasses, Exercise 2. The score consists of four measures of music in 4/4 time, bass clef. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. Measure 1: B, B, B, B | B, B, B, B. Measure 2: B, B, B, B | B, B, B, B. Measure 3: B, B, B, B | B, B, B, B. Measure 4: B, B, B, B | B, B, B, B.

Continuation of the musical score for Contrebasses, Exercise 2. The score consists of four measures of music in 4/4 time, bass clef. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. Measure 1: B, B, B, B | B, B, B, B. Measure 2: B, B, B, B | B, B, B, B. Measure 3: B, B, B, B | B, B, B, B. Measure 4: B, B, B, B | B, B, B, B.

1. 2.

Continuation of the musical score for Contrebasses, Exercise 2. The score consists of four measures of music in 4/4 time, bass clef. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. Measure 1: B, B, B, B | B, B, B, B. Measure 2: B, B, B, B | B, B, B, B. Measure 3: B, B, B, B | B, B, B, B. Measure 4: B, B, B, B | B, B, B, B.

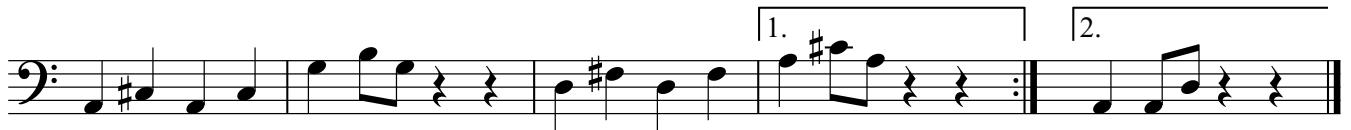
Le blues mineur des deuxièmes doigts
 (blues de la petite tierce)

3



Le blues Majeur des deuxièmes doigts (ou troisième doigt pour les violoncelles)
 (blues de la grande tierce)

4



Le blues de (presque) tous les doigts
(la chanson des intervalles)

5

Musical staff for bass clef. The first measure contains four notes: LA, VOI, a space, and LA. The second measure contains three notes: C'EST, LA, and SE - CONDE.

Musical staff for bass clef. The first measure contains four notes: ET, VOI, a space, and CI. The second measure contains three notes: LA, PE, and a space followed by TIT' TIERCE.

Musical staff for bass clef. The first measure contains four notes: ET, VOI, a space, and LA. The second measure contains three notes: SA, SOEUR, and AI - NEE.

Musical staff for bass clef. The first measure contains four notes: MAIS, LA, QUARTE, and EST. The second measure contains three notes: BIEN, PLUS, and GRANDE,

Musical staff for bass clef. The first measure contains four notes: NE, PAR, a space, and LONS. The second measure contains three notes: PAS, DE, and LA QUINTE!