

# DYSTOPIE

Simon Lapointe 2011

**A**

EbM7      add 4 Dm      DbM7      Gm7      (b5) F#m7

6 (b5) E7      9 (#11) A6      /:      /:      add 4 Am7

**B**

B /G      (b5) F#m7      9 F6      alt Db7      (b5) Cm7

16 Bm      alt F#7      (#11) FM9      EbM7      /:

**C**

C add 2      (#11) BbM9      /:      /:      C add 2      (#11) BbM9      /:      /:

**D**

Dm      EbM7      A dim      (#11) Ab7      (#11) EM9

34 BbM7      /:      (#11) EM9      BbM7      /:

**E** (#11) AbM7 / G

47

**A** EbM7 add 4 Dm DbM7 Gm7 (b5) F#m7

58 (b5) E7 (#11) A69 / / add 4 Am7

**B** B /G (b5) F#m7 9 F6 alt Db7

67 (b5) Cm7 Bm alt F#7 (#11) FM9

**F** (#11) AbM7 / G / / / / /

77 EbM7 Gm7 / D Gm7 / C Dm / G

# Dystopie

Simon Côté-Lapointe

2021

SCORE

♩ = 100

**A** E<sup>b</sup>MAJ<sup>7</sup> DMIN<sup>11</sup> D<sup>b</sup>MAJ<sup>7</sup> GMIN<sup>7</sup> F<sup>#</sup>

TRUMPET IN B<sup>b</sup>

BARITONE SAX

ORGUE-GUIT

E<sup>7(b5)</sup> A<sup>b/9</sup> A<sup>MIN</sup><sup>11</sup>

B<sup>b</sup> TPT.

B. SX.

E.GTR.

**B** B/G F<sup>#</sup> F<sup>b/9</sup> D<sup>b7(#9)</sup> C<sup>ø</sup> BMIN F<sup>#7(#9)</sup> FMAJ<sup>9(#11)</sup> E<sup>b</sup>MAJ<sup>7</sup>

B<sup>b</sup> TPT.

B. SX.

E.GTR.

DYSTOPIE

2

C

SOLO GUIT

IN LAST X

X 3

B $\flat$  TPT.

23

IN LAST X

X 3

B. SX.

23

C<sup>ADD2</sup>

B $\flat$  MAJ<sup>9(#11)</sup>

C<sup>ADD2</sup>

B $\flat$  MAJ<sup>9(#11)</sup>

X 3

E.GTR.

23

D

B $\flat$  TPT.

31

mf

p

B. SX.

31

mf

p

E.GTR.

31

mf

p

E

SOLO ORGUE OPEN A $\flat$  MAJ<sup>7(#11)</sup> / G

B $\flat$  TPT.

41

A $\flat$  MAJ<sup>7(#11)</sup> / G

B. SX.

41

A $\flat$  MAJ<sup>7(#11)</sup> / G

E.GTR.

41

E7(b5)

49

B $\flat$  TPT.

B. SX.

E.GTR.

**A**

E $\flat$ MAJ<sup>7</sup> DMIN<sup>11</sup> D $\flat$ MAJ<sup>7</sup> GMIN<sup>7</sup> F $\sharp$  E7(b5)

55

B $\flat$  TPT.

B. SX.

E.GTR.

*p* CRESC.

*p* E $\flat$ MAJ<sup>7</sup> CRESC. DMIN<sup>11</sup> D $\flat$ MAJ<sup>7</sup> GMIN<sup>7</sup> F $\sharp$  E7(b5)

*p* CRESC. A $\flat$ /<sub>9</sub> A MIN<sup>11</sup>

61

B $\flat$  TPT.

B. SX.

E.GTR.

A $\flat$ /<sub>9</sub> A MIN<sup>11</sup>

4

**B**

DYSTOPIE

B/G

F#°

F6/9

D<sup>b7</sup>(#9)

C°

B<sup>MIN</sup>

F#7(#9)

F<sup>MAJ</sup>9(#11)

B<sup>b</sup> TPT.

B. SX.

E.GTR.

65

B/G

F#°

F6/9

D<sup>b7</sup>(#9)

C°

B<sup>MIN</sup>

F#7(#9)

F<sup>MAJ</sup>9(#11)

FINALE

A<sup>b</sup>MAJ7(#11)/G

B<sup>b</sup> TPT.

IMPRO

B. SX.

E.GTR.

73

A<sup>b</sup>MAJ7(#11)/G

A<sup>b</sup>MAJ7(#11)/G

SLOW FADE OUT AVEC ECHANGE FREE ENTRE TOUS

B<sup>b</sup> TPT.

B. SX.

E.GTR.

81

# Dystopie

Simon Côté-Lapointe  
2022

SCORE

arrangement sextet

♩ = 100

**A**

b

b

G MIN<sup>7</sup>

F#<sup>o</sup>

Musical score for the first system of 'Dystopie'. The score is in 3/4 time and features four staves: TRUMPET IN B $\flat$ , TENOR SAX, BARITONE SAX, and ORGUE-GUIT. The key signature has one flat (B $\flat$ ). The tempo is marked as ♩ = 100. The first staff (TRUMPET IN B $\flat$ ) contains a melodic line with a triplet of eighth notes in the final measure. The second staff (TENOR SAX) is mostly silent. The third staff (BARITONE SAX) contains a melodic line with a triplet of eighth notes in the final measure. The fourth staff (ORGUE-GUIT) contains a melodic line with a triplet of eighth notes in the final measure. Chord symbols are provided for the organ/guitar part: E $\flat$  MAJ<sup>7</sup>, D MIN<sup>11</sup>, D $\flat$  MAJ<sup>7</sup>, G MIN<sup>7</sup>, and F#<sup>o</sup>.

E<sup>7(b5)</sup>

A<sup>b/9</sup>

A MIN<sup>11</sup>

Musical score for the second system of 'Dystopie'. The score is in 3/4 time and features four staves: B $\flat$  TPT., T. SX., B. SX., and E.GTR. The key signature has one flat (B $\flat$ ). The tempo is marked as ♩ = 100. The first staff (B $\flat$  TPT.) contains a melodic line with a slur over the first two measures. The second staff (T. SX.) is mostly silent. The third staff (B. SX.) contains a melodic line with a slur over the first two measures. The fourth staff (E.GTR.) contains a melodic line with a slur over the first two measures. Chord symbols are provided for the organ/guitar part: E<sup>7(b5)</sup>, A<sup>b/9</sup>, and A MIN<sup>11</sup>.

2

DYSTOPIE

**B**

B/G F#° F6/9 Db7(#9) C° BMIN F#7(#9) FMAJ9(#11) EbMAJ7

Bb TPT. 13

T. SX. 13

B. SX. 13

E.GTR. 13

**C**

SOLO GUIT

IN LAST X

X 3

Bb TPT. 23

T. SX. 23

B. SX. 23

E.GTR. 23



**D**

Musical score for section D, measures 31-40. The score is for four instruments: Bb TPT., T. SX., B. SX., and E.GTR. The music begins at measure 31 with a *mf* dynamic. A 4-measure slur covers measures 31-34. The dynamics shift to *p* from measure 35 onwards. The notation includes various note values and accidentals.

**E**

SOLO ORGUE OPEN  $A^b MAJ 7^{(\#11)} / G$

Musical score for section E, measures 41-48. The score is for four instruments: Bb TPT., T. SX., B. SX., and E.GTR. The music begins at measure 41 with a  $A^b MAJ 7^{(\#11)} / G$  chord. The text "TRADE PROGRESSIF DYSTOPIQUE AVEC KEYS" is written across the staves. The notation includes various note values and accidentals.

49

B $\flat$  TPT.

T. SX.

B. SX.

E.GTR.

**A**

E $\flat$  MAJ<sup>7</sup> D MIN<sup>11</sup> D $\flat$  MAJ<sup>7</sup> G MIN<sup>7</sup> F $\sharp$  E 7(b5)

55

B $\flat$  TPT.

T. SX.

B. SX.

E.GTR.

55

*p* CRESC.

*p* CRESC. D MIN<sup>11</sup>

A<sup>b</sup>/9

A<sup>MIN</sup>11

61

61

61

61

A<sup>b</sup>/9

A<sup>MIN</sup>11

61

**B** B/G F#° F<sup>b</sup>/9 D<sup>b</sup>7(#9) C° B<sup>MIN</sup> F#7(#9) F<sup>MAJ</sup>9(#11)

65

65

65

65

B/G F#° F<sup>b</sup>/9 D<sup>b</sup>7(#9) C° B<sup>MIN</sup> F#7(#9) F<sup>MAJ</sup>9(#11)

DYSTOPIE

FINALE  $A^b$  MAJ 7(#11) / G

73

IMPRO

b TPT.

T. SX.

B. SX.

E.GTR.

73

81

1. 2.

b TPT.

T. SX.

B. SX.

E.GTR.

81