



Guy Bergeron

Canada, Québec

Bientôt l'été

About the artist

Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique of Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, Cegep of Ste-Foy, with guitar as first instrument. He was also a student in jazz interpretation from 1992 until 1994 at the University of Montreal (electric guitar) and he studied computer-assisted music at the Musitechnic School in Montreal. He plays the guitar (classical, electric, acoustic, synthesizer), the banjo, the mandolin and the bass. He's been earning his living with music for more than 25 years, as a professional musician, a composer, an arranger and also as a studio engineer as he manages his own studio.

Qualification: Diplome d'étude collégial en musique.
3e cycle en composition au conservatoire de musique de Québec.

Associate: SOCAN - IPI code of the artist : 206325403

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-guy-bergeron.htm>

About the piece



Title: Bientôt l'été
Composer: Bergeron, Guy
Arranger: Bergeron, Guy
Copyright: Copyright © Bergeron, Guy
Publisher: Bergeron, Guy
Instrumentation: Electric band (guitar, piano, bass, drums)
Style: Jazz
Comment: Guy Bergeron : guitar, Charles Sol : piano, Mario Payette : bass, François Genest : drums

Guy Bergeron on [free-scores.com](https://www.free-scores.com)

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SCORE

BIENTÔT L'ÉTÉ

© GUY BERGERON

♩ = 138
MED. BOSSA

(A)

Musical score for **BIENTÔT L'ÉTÉ**, Med. Bossa, Guy Bergeron. The score is in 4/4 time with a tempo of 138 bpm. It features parts for Guitar, Piano, Bass, Drum Set, and GTR. The key signature is one sharp (F#).

Chorus (A):

- Guitar:** Melodic line starting on G4, moving up stepwise to B4, then descending. Dynamics: *p* to *mp*.
- Piano:** Accompaniment with chords: B^{MIN}, F#/[#]A/[#]D/[#]A, G^{MAJ}⁹, A^{ADD}⁹/[#]C[#], C⁹, B^{MIN}⁷, E⁹. Dynamics: *p* to *mp*.
- Bass:** Bass line with chords: B^{MIN}, F#/[#]A/[#]D/[#]A, G^{MAJ}⁹, A^{ADD}⁹/[#]C[#], C⁹, B^{MIN}⁷, E⁹. Dynamics: *p* to *mp*.
- Drum Set:** Bossa nova rhythm with snare and cymbal patterns.
- GTR:** Solo line starting on G4, moving up stepwise to B4, then descending. Dynamics: *p* to *mp*.

Bridge:

- PNO:** Melodic line with chords: E^{MIN}⁹, B^b, D^{MAJ}⁷/[#]A, B⁹^{SUS}, B⁷(^b9). Includes *Ped.* and *** markings.
- BASS:** Bass line with chords: E^{MIN}⁹, B^b, D^{MAJ}⁷/[#]A, B⁹^{SUS}, B⁷(^b9). Includes *Ped.* and *** markings.
- D. S.:** Drum set accompaniment.

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BIENTÔT L'ÉTÉ

GTR. *p*

PNO. *p*

BASS *p*

D. S. *p*

E^{MIN}9 *B^bADD9* *D^{MAJ}7/A* *G[#]MIN^{7(b5)}* *G¹³*

GTR. *mp* *p* *To CODA*

PNO. *mp* *p* *To CODA*

BASS *mp* *p* *To CODA*

D. S. *mp* *p* *pp* *f* *To CODA*

F[#]MIN⁹ *B^{MIN}7* *E⁹* *E^{13(b9)}* *E^{7(#5)}* *A^{SUS}* *A^{b9(b5)}* *To CODA*

F[#]MIN⁹ *B^{MIN}7* *E^{MIN}9* *A^{SUS}* *A^{b9(b5)}* *To CODA*

B

BIENTÔT L'ÉTÉ

GTR. *mf*

PNO. *mf*

BASS *mf*

D. S. *mf*

17

17

17

17

G MAJ⁹ F# MIN^{7(♯5)} E MIN⁹ D MAJ⁹

G MAJ⁹ F# MIN^{7(♯5)} E MIN⁹ D MAJ⁷

GTR. *mf*

PNO. *mf*

BASS *mf*

D. S. *mf*

21

21

21

21

G MAJ⁹ F# MIN^{7(♯5)} E MIN⁹ A SUS F#7(b9) / A#

G MAJ⁹ F# MIN^{7(♯5)} E MIN⁹ A SUS F#7(b9) / A#

AD LIB SOLOS

Chords: B MIN F#/A# D/A G MAJ⁹ A ADD⁹/C# C⁹ B MIN⁷ E⁹

258

p *mp*

25

p *mp*

25

p *mp*

25

Chords: E MIN⁹ B^{b6} D MAJ⁷/A B⁹SUS B^{7(b9)}

298

29

29

29

BIENTÔT L'ÉTÉ

33

GTR. *E MIN⁹* *B^bADD⁹* *D MAJ⁷/A* *G[#]MIN⁷(b5)* *G¹³*

PNO. *E MIN⁹* *B^bADD⁹* *D MAJ⁷/A* *G[#]MIN⁷(b5)* *G¹³*

BASS *E MIN⁹* *B^bADD⁹* *D MAJ⁷/A* *G[#]MIN⁷(b5)* *G¹³*

D. S. *E MIN⁹* *B^bADD⁹* *D MAJ⁷/A* *G[#]MIN⁷(b5)* *G¹³*

37

GTR. *F[#]MIN⁹* *B MIN⁷* *E⁹* *A⁹SUS* *A^b9(b5)*

PNO. *F[#]MIN⁹* *B MIN⁷* *E⁹* *A⁹SUS* *A^b9(b5)*

BASS *F[#]MIN⁹* *B MIN⁷* *E MIN⁹* *A⁹SUS* *A^b9(b5)*

D. S. *F[#]MIN⁹* *B MIN⁷* *E MIN⁹* *A⁹SUS* *A^b9(b5)*

6

BIENTÔT L'ÉTÉ

GTR. 418

PNO. 41 *mp*

BASS 41 *mf*

D. S. 41 *mf*

Chords: G MAJ⁹, F# MIN^{7(#5)}, E MIN⁷, D MAJ⁹

GTR. 458

PNO. 45

BASS 45

D. S. 45

Chords: G MAJ⁹, F# MIN^{7(#5)}, E MIN⁹, A SUS, F#7(b9) / A#

D.C. AL CODA

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C

GTR. *p*

PNO. *p*

BASS *p*

D. S. *p*

49

G MAJ⁹ *F*[#] MIN⁷([#]5) *E* MIN⁹ *D* MAJ⁹

G MAJ⁷ *F*[#] MIN⁷([#]5) *E* MIN⁹ *D* MAJ⁷

D

GTR. *mf* *gva* *mf*

PNO. *mf* *mf*

BASS *mf* *mf*

D. S. *mf*

53

G MAJ⁹ *F*[#] MIN⁷([#]5) *E* MIN⁹ *A* SUS⁹ *A*⁹₃ *D* ADD⁹

G MAJ⁹ *F*[#] MIN⁷([#]5) *E* MIN⁹ *A* SUS⁹ *A*⁹₃ *D* ADD⁹

GUITAR

BIENTÔT L'ÉTÉ

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♩ = 138
MED. BOSSA

(A)

8 *p* *mp*

5 8

9 8 *p*

13 8 *mp* *p* **To CODA**

(B)

8 *mf*

21 8

AD LIB SOLOS

25 8 *p* *mp*

B MIN F# / A# D / A G MAJ⁹ A ADD⁹ / C# C⁹ B MIN⁷ E⁹

29 8

E MIN⁹ B^{b6} D MAJ⁷ / A B^{SUS 9} B^{7(b9)}

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BIENTÔT L'ÉTÉ

338

*E*MIN⁹ *B*^bADD⁹ *D*MAJ⁷/*A* *G*[#]MIN⁷(*b*5) *G*¹³

Detailed description: This staff contains five measures of music. The first two measures are filled with diagonal slashes, indicating chords. The third measure contains a dotted quarter note followed by an eighth note. The fourth measure contains a half note. The fifth measure contains a half note with a fermata. A dynamic marking of *p* is placed below the staff.

378

F[#]MIN⁹ *B*MIN⁷ *E*⁹ *A*SUS⁹ *A*^b9(*b*5)

Detailed description: This staff contains five measures of music, all of which are filled with diagonal slashes representing chords.

418

*G*MAJ⁹ *F*[#]MIN⁷(*#*5) *E*MIN⁷ *D*MAJ⁹

Detailed description: This staff contains four measures of music, all of which are filled with diagonal slashes representing chords.

458

*G*MAJ⁹ *F*[#]MIN⁷(*#*5) *E*MIN⁹ *A*SUS⁹ *F*[#]7(*b*9)/*A*[#] D.C. AL CODA

Detailed description: This staff contains five measures of music. The first four measures are filled with diagonal slashes representing chords. The fifth measure contains a quarter note followed by a double bar line and a repeat sign. A dynamic marking of *p* is placed below the staff.

(C)

Detailed description: This staff shows a melodic line starting with a half note, followed by quarter notes, and ending with a half note. A dynamic marking of *p* is placed below the staff.

(D)

g^{va}-----

Detailed description: This staff shows a melodic line similar to staff (C), but with a dynamic marking of *mf* at the beginning and end. A slur with a fermata is placed over the final notes. A dynamic marking of *mf* is also placed below the staff.

PIANO

BIENTÔT L'ÉTÉ

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$\text{♩} = 138$
MED. BOSSA

(A)

$B_{\text{MIN}} F^{\#}/A^{\#}/D/A G_{\text{MAJ}}^9 A^{\text{ADD}9}/C^{\#} C^9 B_{\text{MIN}}^7 E^9$

Musical notation for the first system, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. Dynamics include piano (p) and mezzo-piano (mp). Chords are indicated above the staff.

$E_{\text{MIN}}^9 B^{\flat} D_{\text{MAJ}}^7/A B_{\text{SUS}}^9 B^7(b9)$

Musical notation for the second system, measures 5-8. The melody continues in the treble clef. Pedal points (PED.) are marked below the bass line. Asterisks (*) indicate specific notes in the bass line. Chords are indicated above the staff.

$E_{\text{MIN}}^9 B^{\flat\text{ADD}9} D_{\text{MAJ}}^7/A G^{\#}_{\text{MIN}}^7(b5) G^{13}$

Musical notation for the third system, measures 9-12. The melody continues in the treble clef. Pedal points (PED.) are marked below the bass line. Asterisks (*) indicate specific notes in the bass line. Chords are indicated above the staff.

$F^{\#}_{\text{MIN}}^9 B_{\text{MIN}}^7 E^9 E^{13}(b9) E^7(\#5) A_{\text{SUS}}^9 A^{b9}(b5) \text{TO CODA}$

Musical notation for the fourth system, measures 13-16. The melody continues in the treble clef. Dynamics include mezzo-piano (mp) and piano (p). Chords are indicated above the staff. The system ends with 'TO CODA'.

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(B)

BIENTÔT L'ÉTÉ

Chord progression: G MAJ⁹, F# MIN⁷⁽⁴⁵⁾, E MIN⁹, D MAJ⁹

Dynamic: *mf*

Chord progression: G MAJ⁹, F# MIN⁷⁽⁴⁵⁾, E MIN⁹, A⁹ SUS, F#^{7(b9)} / A#

Measure number: 21

AD LIB SOLOS

Chord progression: B MIN, F# / A#, D / A, G MAJ⁹, A^{ADD9} / C#, C⁹, B MIN⁷, E⁹

Measure number: 25

Dynamic: *p*, *mp*

Chord progression: E MIN⁹, B^{b6}, D MAJ⁷ / A, B⁹ SUS, B^{7(b9)}

Measure number: 29

Chord progression: E MIN⁹, B^{bADD9}, D MAJ⁷ / A, G# MIN^{7(b5)}, G¹³

Measure number: 33

Dynamic: *p*

Musical notation system 1 (measures 37-40). Chords: F#MIN⁹, BMIN⁷, E⁹, A⁹SUS, A^{b9(b5)}. Dynamics: mp, p. Includes a crescendo hairpin.

Musical notation system 2 (measures 41-44). Chords: GMAJ⁹, F#MIN^{7(♯5)}, EMIN⁹, DMAJ⁹. Dynamics: mp.

Musical notation system 3 (measures 45-48). Chords: GMAJ⁹, F#MIN^{7(♯5)}, EMIN⁹, A⁹SUS, F#7(b9)/A# D.C. AL CODA. Dynamics: p.

Musical notation system 4 (measures 49-52), marked with a circled C. Chords: GMAJ⁹, F#MIN^{7(♯5)}, EMIN⁹, DMAJ⁹. Dynamics: p.

Musical notation system 5 (measures 53-56), marked with a circled D. Chords: GMAJ⁹, F#MIN^{7(♯5)}, EMIN⁹, A⁹SUS, A⁹, D^{ADD9}. Dynamics: mf.

BASS

BIENTÔT L'ÉTÉ

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♩ = 138
MED. BOSSA

(A)

B^{MIN} F[#]/A[#]D/A G^{MAJ}⁹ A^{ADD9}/C[#] C⁹ B^{MIN}⁷ E⁹

E^{MIN}⁹ B^{b6} D^{MAJ}⁷/A B⁹_{SUS} B^{7(b9)}

E^{MIN}⁹ B^{bADD9} D^{MAJ}⁷/A G^{#MIN}^{7(b5)} G¹³

F^{#MIN}⁹ B^{MIN}⁷ E^{MIN}⁹ A⁹_{SUS} A^{b9(b5)} TO CODA

5
9
13

p *mp* *p*

(B)

G^{MAJ}⁹ F^{#MIN}^{7(♯5)} E^{MIN}⁹ D^{MAJ}⁷

G^{MAJ}⁹ F^{#MIN}^{7(♯5)} E^{MIN}⁹ A⁹_{SUS} F^{#7(b9)}/A[#]

B^{MIN} F[#]/A[#]D/A G^{MAJ}⁹ A^{ADD9}/C[#] C⁹ B^{MIN}⁷ E⁹

E^{MIN}⁹ B^{b6} D^{MAJ}⁷/A B⁹_{SUS} B^{7(b9)}

21
25
29

mf *p* *mp*

AD LIB SOLOS

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33

*E*MIN⁹ *B*^bADD⁹ *D*MAJ⁷/*A* *G*[#]MIN⁷(*b*5) *G*¹³

37

F[#]MIN⁹ *B*MIN⁷ *E*MIN⁹ *A*SUS *A*^b9(*b*5)

mp

41

*G*MAJ⁹ *F*[#]MIN⁷(*#*5) *E*MIN⁹ *D*MAJ⁷

mf

45

*G*MAJ⁹ *F*[#]MIN⁷(*#*5) *E*MIN⁹ *A*SUS *F*[#]7(*b*9)/*A*[#] D.C. AL CODA

(C)

*G*MAJ⁷ *F*[#]MIN⁷(*#*5) *E*MIN⁹ *D*MAJ⁷

p

(D)

*G*MAJ⁹ *F*[#]MIN⁷(*#*5) *E*MIN⁹ *A*SUS *A*⁹ *D*ADD⁹

mf

DRUM SET

BIENTÔT L'ÉTÉ

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♩ = 138

MED. BOSSA

(A)

1 5 9 13

p *mp* *p* *pp* *f*

To CODA

(B)

13 21 25 29

mf *p* *mp*

AD LIB SOLOS

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Musical staff 1: Guitarrist notation with fret numbers and dynamics. The staff shows a sequence of notes with fret numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). Dynamics include *p* and *mf*.

Musical staff 2: Guitarrist notation with fret numbers and dynamics. Dynamics include *mp*, *p*, *pp*, and *f*.

Musical staff 3: Guitarrist notation with fret numbers and dynamics. Dynamics include *mf*.

Musical staff 4: Guitarrist notation with fret numbers and dynamics. Dynamics include *p*. The staff ends with the instruction "D.C. AL CODA".

(C)

Musical staff 5: Guitarrist notation with fret numbers and dynamics. Dynamics include *p*.

(D)

Musical staff 6: Guitarrist notation with fret numbers and dynamics. Dynamics include *mf*. The staff ends with a triplet of notes and a *mf* dynamic.