



# Guy Bergeron

Canada, Québec

## Brumaire

### 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:** Brumaire  
**Composer:** Bergeron, Guy  
**Arranger:** Bergeron, Guy  
**Copyright:** Copyright © Bergeron, Guy  
**Publisher:** Bergeron, Guy  
**Instrumentation:** violin, 2 flutes, clarinet, 5 saxophones, 2 trumpets, 2 trombones, piano, bass, drums  
**Style:** Jazz

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SCORE

# BRUMAIRE

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♩ = 144

(A)

The score is for a jazz ensemble. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The tempo is marked as quarter note = 144. The piece is labeled as section (A). The instruments listed are Violin, Flute 1, Flute 2, Clarinet in Bb, Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Baritone Sax, Trumpet in Bb 1, Trumpet in Bb 2, Trombone 1, Trombone 2, Piano, Guitar, Bass, and Drum Set. The Piano part includes a chord chart with the following chords: Gsus<sup>2</sup>, Emin<sup>11</sup>, Ebmaj<sup>9</sup>, Amin<sup>7(b5)</sup>, D<sup>7</sup>/F<sup>♯</sup>, Gsus<sup>2</sup>, and Emin<sup>11</sup>. The Drum Set part includes markings for BRUSHES and AD LIB CYMBALS, with dynamics markings of *mp* and *mp*.

guyt@videotron.ca

Vln.  
 Fl. 1  
 Fl. 2  
 B♭ Cl.  
 A. Sax. 1  
 A. Sax. 2  
 T. Sax. 1  
 T. Sax. 2  
 B. Sax.  
 B♭ Trp. 1  
 B♭ Trp. 2  
 Tbn. 1  
 Tbn. 2  
 Pno.  
 Gtr.  
 Bass  
 D. S.

C<sup>MIN</sup>7   B<sup>add9</sup>/D   E<sup>b</sup>MAJ7   F7   B<sup>b</sup>MAJ7   E<sup>MIN</sup>7(b9)   E<sup>b</sup>MAJ9   F<sup>9</sup>SUS   B<sup>b</sup>MAJ7

BRUMAIRE  
A2

Violin (Vln.)

Flute 1 (Fl. 1)

Flute 2 (Fl. 2)

B♭ Clarinet (B♭ Cl.)

Alto Saxophone 1 (A. Sax. 1)

Alto Saxophone 2 (A. Sax. 2)

Tenor Saxophone 1 (T. Sax. 1)

Tenor Saxophone 2 (T. Sax. 2)

Bass Saxophone (B. Sax.)

B♭ Trumpet 1 (B♭ Trp. 1)

B♭ Trumpet 2 (B♭ Trp. 2)

Trombone 1 (Tbn. 1)

Trombone 2 (Tbn. 2)

Piano (Pno.)

Guitar (Gtr.)

Bass

Drums (D. S.)

Chord symbols:  $E_{MIN}7^{(b9)}$ ,  $E^b_{MAJ}9$ ,  $F^9_{sus}$ ,  $G_{sus}2$ ,  $E_{MIN}11$ ,  $E^b_{MAJ}9$

Dynamics: *mf*, *mp*

Drum notation: AD LIB CYMBALS

Viol. 20

Fl. 1 20

Fl. 2

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trp. 1 20

B♭ Trp. 2

Tbn. 1

Tbn. 2

Pno. 20

Gtr. 20

Bass

D. S. 20

Chord Progression:  
 Amin<sup>7(65)</sup> D<sup>7/F#</sup> G<sup>sus2</sup> E<sup>min11</sup> C<sup>min7</sup> B<sup>b9/D</sup> E<sup>bMAJ7</sup> F<sup>7</sup> G<sup>min</sup>

Dynamics: mp, mf

Violin (Vln.)

Fl. 1

Fl. 2

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

Tbn. 1

Tbn. 2

Pno.

Gtr.

Bass

D. S.

Chord progression:  $D_{min}^7/F$ ,  $E^b_{MAJ}^7$ ,  $B^b_{9}/D$ ,  $C_{min}^7$ ,  $C_{min}^7/B^b$ ,  $A_{min}^7(b5)$

Viol. 32

Fl. 1 32

Fl. 2 *f*

B♭ Cl.

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. 1 *mf*

T. Sax. 2 *mf*

B. Sax.

B♭ Trp. 1 32

B♭ Trp. 2

Tbn. 1 *mp*

Tbn. 2 *mp*

PNO. 32

GTR. 32

BASS

D. S. 32

*D7/F#* *Gmin* *Dmin7/F* *Ebmaj7* *Bbadd9/D* *Cmin7*

BRUMAIRE (A3) 

Violin (Vln.)

Fl. 1

Fl. 2

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

Tbn. 1

Tbn. 2

PNO.

GTR.

BASS

D. S.

Chords: Cmin7/B<sup>b</sup>, Amin<sup>7(b5)</sup>, D<sup>7</sup>/F<sup>#</sup>, Gsus<sup>2</sup>, Emin<sup>11</sup>, E<sup>b</sup>maj<sup>9</sup>

AD LIB CYMBALS



Violin (Vln.)

Flute 1 (Fl. 1)

Flute 2 (Fl. 2)

Clarinet in Bb (Cl. Bb)

Saxophone 1 (A. Sax. 1)

Saxophone 2 (A. Sax. 2)

Tenor Saxophone 1 (T. Sax. 1)

Tenor Saxophone 2 (T. Sax. 2)

Bass Saxophone (B. Sax.)

Trumpet 1 (Bb Trp. 1)

Trumpet 2 (Bb Trp. 2)

Trombone 1 (Tbn. 1)

Trombone 2 (Tbn. 2)

Piano (Pno.)

Guitar (Gtr.)

Bass

Double Bass (D. S.)

Chord symbols: Amin<sup>7(95)</sup>, D<sup>7/F#</sup>, G<sup>sus2</sup>, Emin<sup>11</sup>, Cmin<sup>7</sup>, B<sup>badd9/D</sup>, E<sup>b</sup>MAJ<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>MAJ<sup>7</sup>, Emin<sup>7(95)</sup>

Dynamics: pp, mf, mp

Markings: HARMON

BRUMAIRE

51

Vln.

Fl. 1

Fl. 2

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

Tbn. 1

Tbn. 2

Pno.

Gtr.

Bass

D. S.

51

$E^{\flat}MAJ^9$   $F^9sus$   $B^{\flat}MAJ^7$   $EMIN^7(95)$   $E^{\flat}MAJ^9$   $F^9sus$

$E^{\flat}MAJ^9$   $F^9sus$   $B^{\flat}MAJ^7$   $EMIN^7(95)$   $E^{\flat}MAJ^9$   $F^9sus$

51

# BRUMAIRE

Vln.  
 Fl. 1  
 Fl. 2  
 B♭ Cl.  
 A. Sax. 1  
 A. Sax. 2  
 T. Sax. 1  
 T. Sax. 2  
 B. Sax.  
 B♭ Trp. 1  
 B♭ Trp. 2  
 Tbn. 1  
 Tbn. 2  
 Pno.  
 Gtr.  
 Bass  
 D. S.

Musical score for 'BRUMAIRE' featuring various instruments and piano accompaniment. The score is in 2/4 time and includes parts for Violin, Flutes, Clarinet, Saxophones, Trumpets, Trombones, Piano, Guitar, Bass, and Drums. The piano part includes a bass line and chords: G<sup>sus2</sup>, E<sup>min11</sup>, E<sup>b</sup>MAJ<sup>9</sup>, A<sup>min7(95)</sup>, D<sup>7/F#</sup>, G<sup>sus2</sup>, and E<sup>min11</sup>. The guitar part includes a melody and chords: G<sup>sus2</sup>, E<sup>min11</sup>, E<sup>b</sup>MAJ<sup>9</sup>, A<sup>min7(95)</sup>, D<sup>7/F#</sup>, G<sup>sus2</sup>, and E<sup>min11</sup>. The bass part includes a bass line and chords: G<sup>sus2</sup>, E<sup>min11</sup>, E<sup>b</sup>MAJ<sup>9</sup>, A<sup>min7(95)</sup>, D<sup>7/F#</sup>, G<sup>sus2</sup>, and E<sup>min11</sup>. The drum part includes a bass line and cymbals: AD LIB CYMBALS.

Vln.  
 Fl. 1  
 Fl. 2  
 B♭ Cl.  
 A. Sx. 1  
 A. Sx. 2  
 T. Sx. 1  
 T. Sx. 2  
 B. Sx.  
 B♭ Trpt. 1  
 B♭ Trpt. 2  
 Tbn. 1  
 Tbn. 2  
 PNO.  
 GTR.  
 BASS  
 D. S.

CMIN7 B♭ADD9/D E♭MAJ7 F7 GMIN DMIN7/F E♭MAJ7 B♭ADD9/D  
 CMIN7 B♭ADD9/D E♭MAJ7 F7 GMIN DMIN7/F E♭MAJ7 B♭ADD9/D  
 CMIN7 B♭ADD9/D E♭MAJ7 F7 GMIN DMIN7/F E♭MAJ7 B♭ADD9/D

Violin

Fl. 1

Fl. 2

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

Tbn. 1

Tbn. 2

Pno.

Gtr.

Bass

D. S.

*mf*

*mf*

*mf*

*mp*

*mp*

*Cmin7* *Cmin7/Bb* *Amin7(b5)* *D7/F#* *Gmin* *Dmin7/F*

*Cmin7* *Cmin7/Bb* *Amin7(b5)* *D7/F#* *Gmin* *Dmin7/F*

*Cmin7* *Cmin7/Bb* *Amin7(b5)* *D7/F#* *Gmin* *Dmin7/F*

To CODA

Viol.  
Fl. 1  
Fl. 2  
B♭ Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.  
B♭ Trp. 1  
B♭ Trp. 2  
Tbn. 1  
Tbn. 2  
Pno.  
Gtr.  
Bass  
D. S.

BRUMAIRE

The musical score is for the piece "BRUMAIRE" and features a guitar solo. The score is arranged for a full orchestra and includes the following parts:

- Vln. (Violin)
- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- B♭ Cl. (B-flat Clarinet)
- A. Sax. 1 (Alto Saxophone 1)
- A. Sax. 2 (Alto Saxophone 2)
- T. Sax. 1 (Tenor Saxophone 1)
- T. Sax. 2 (Tenor Saxophone 2)
- B. Sax. (Baritone Saxophone)
- B♭ Trp. 1 (B-flat Trumpet 1)
- B♭ Trp. 2 (B-flat Trumpet 2)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Pno. (Piano)
- Gtr. (Guitar)
- Bass (Bass)
- D. S. (Double Bass)

The guitar solo is marked with "GUITAR SOLO" and "81". The score includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte). Chord symbols are provided for the piano and bass parts, including  $E_{MIN}^{11}$ ,  $E_{b9}(E_{11})$ , and  $E_{MIN}^{11}$ . The guitar part is marked with *f* and  $E_{MIN}^{11}$ .

This musical score page, titled "BRUMAIRE" and numbered "15", includes the instruction "D.S. AL CODA". The score is arranged for a full orchestra and includes the following parts:

- Vln. (Violins)
- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- B♭ Cl. (B-flat Clarinet)
- A. Sx. 1 (Alto Saxophone 1)
- A. Sx. 2 (Alto Saxophone 2)
- T. Sx. 1 (Tenor Saxophone 1)
- T. Sx. 2 (Tenor Saxophone 2)
- B. Sx. (Bass Saxophone)
- B♭ Trp. 1 (B-flat Trumpet 1)
- B♭ Trp. 2 (B-flat Trumpet 2)
- Tbn. 1 (Tuba 1)
- Tbn. 2 (Tuba 2)
- Pno. (Piano)
- Gtr. (Guitar)
- Bass (Double Bass)
- D. S. (Double Bass)

The score features various musical notations, including dynamics such as *f* (forte) and *p* (piano), and specific chord voicings like  $E^{b9}(11)$ ,  $D^{7(9)}_{sus}$ ,  $D^7(\sharp 9)$ , and  $D^7(\sharp 9)$ . The piece concludes with the instruction "D.S. AL CODA".



The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Vln., Fl. 1, Fl. 2, B♭ Cl., A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax.), brass (B♭ Trp. 1, B♭ Trp. 2, Tbn. 1, Tbn. 2), piano (Pno.), guitar (Gtr.), bass (Bass), and drums (D. S.). The score is in 2/4 time with a key signature of two flats (B♭ major/D minor). The first system (measures 93-98) features a dynamic marking of *f* for the woodwinds and brass, and *mf* for the strings. The piano part includes a complex accompaniment with chords and arpeggios. The guitar and bass parts provide harmonic support with chords and bass lines. The drum part features a steady rhythmic pattern.

This musical score is for the piece "Brumaire" on page 17. It features a full orchestral arrangement with the following parts:

- Vln. (Violins)
- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- B♭ Cl. (B-flat Clarinet)
- A. Sx. 1 (Alto Saxophone 1)
- A. Sx. 2 (Alto Saxophone 2)
- T. Sx. 1 (Tenor Saxophone 1)
- T. Sx. 2 (Tenor Saxophone 2)
- B. Sx. (Baritone Saxophone)
- B♭ Trp. 1 (B-flat Trumpet 1)
- B♭ Trp. 2 (B-flat Trumpet 2)
- Tbn. 1 (Tuba 1)
- Tbn. 2 (Tuba 2)
- Pno. (Piano)
- Gtr. (Guitar)
- Bass (Double Bass)
- D. S. (Drum Set)

The score includes dynamic markings such as *pp* (pianissimo) and *f* (forte). The piano part includes chord changes:  $C_{MIN}^7/B^b$ ,  $A_{MIN}^7(b5)$ ,  $D^7/F\sharp$ , and  $G_{MIN}$ . The guitar and bass parts also feature  $B^b$  and  $A_{MIN}^7(b5)$  chords. The drum set part shows a rhythmic pattern of eighth notes.

VIOLIN

# BRUMAIRE

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♩ = 144

(A) 8 (B) 8 (A2)  
 19 (C) 3 mp  
 26  
 31 8  
 (A3) mf  
 45 pp mf  
 (B2) 7 (A4) 8 (C2) 7 To CODA  
 72 8 (D GUITAR SOLO) 12 D.S. AL CODA

BRUMAIRE

C3

93 *f*

96

99 *f*

FLUTE 1

# BRUMAIRE

© GUY BERGERON

♩ = 144

(A)

4

4

(B)

8

(A2)

8

19

(C)

8

8

23

(A3)

6

(B2)

mf

50

(A4)

54

guyt@videotron.ca

58

62

(C2) 7 To CODA

72

8

(D GUITAR SOLO)

12 D.S. AL CODA

93

(C3)

*f*

97

101

*f*

8<sup>va</sup>

FLUTE 2

# BRUMAIRE

© GUY BERGERON

♩ = 144

8 8 8 (b)  
mf

20 3 8 f

35

A3 f 6 mf B2 7 A4 8

C2 7 TO CODA

72 8 D GUITAR SOLO 12 D.S. AL CODA

93 C3 f

98 f 8<sup>va</sup>

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CLARINET IN B $\flat$

# BRUMAIRE

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$\text{♩} = 144$

① A 8 ② B 8 ③ A2 *mf*

18

④ C 8 8

22

⑤ A3 *f* *mf*

45 *pp* *mf*

⑥ B2 7 ⑦ A4 *mf*

59

⑧ C2 7 To CODA

63

[guytarelbergeron@videotron.ca](mailto:guytarelbergeron@videotron.ca)



D GUITAR SOLO

8

12

D.S. AL CODA

72

93

*f*

97

101

*f*

ALTO SAX. 1

# BRUMAIRE

© GUY BERGERON

$\text{♩} = 144$

The musical score for Alto Saxophone 1, titled "BRUMAIRE" by Guy Bergeron, is written in 4/4 time with a tempo of 144 bpm. The key signature has one sharp (F#). The score is divided into several sections labeled A, B, A2, C, A3, B2, and A4. Section A (measures 1-8) consists of a whole rest followed by a bar line. Section B (measures 9-16) also consists of a whole rest followed by a bar line. Section A2 (measures 17-23) consists of a whole rest followed by a bar line. Section C (measures 24-35) begins with a measure rest, followed by a half note G4, a quarter note A4, and a half note B4, all marked *mf*. The melody continues with eighth and quarter notes. Section A3 (measures 36-49) begins with a measure rest, followed by a half note G4, a quarter note A4, and a half note B4, all marked *p*. The melody continues with eighth and quarter notes. Section B2 (measures 50-53) begins with a measure rest, followed by a half note G4, a quarter note A4, and a half note B4, all marked *mf*. The melody continues with eighth and quarter notes. Section A4 (measures 54-61) begins with a measure rest, followed by a half note G4, a quarter note A4, and a half note B4, all marked *mf*. The melody continues with eighth and quarter notes. The score includes various musical notations such as rests, notes, slurs, and dynamics like *mf* and *p*.

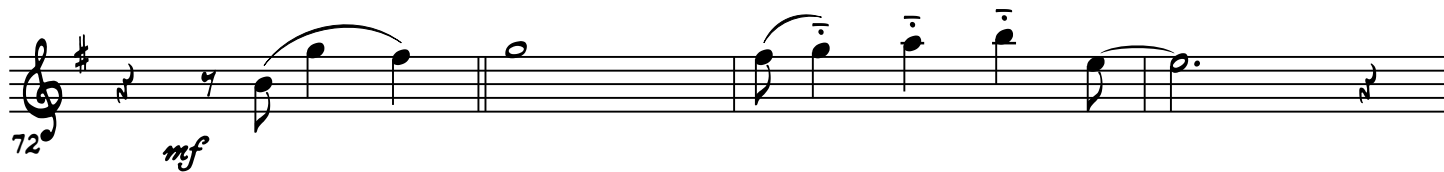
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BRUMAIRE

2  
C2

7

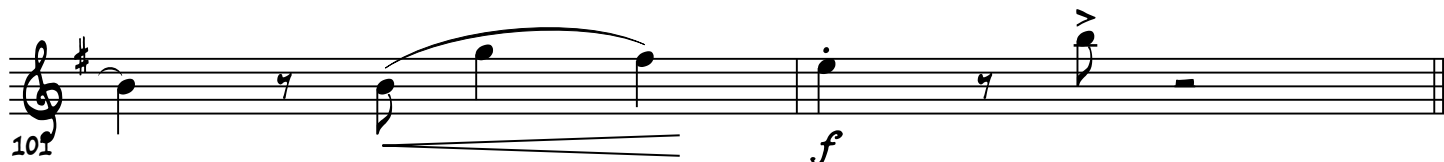
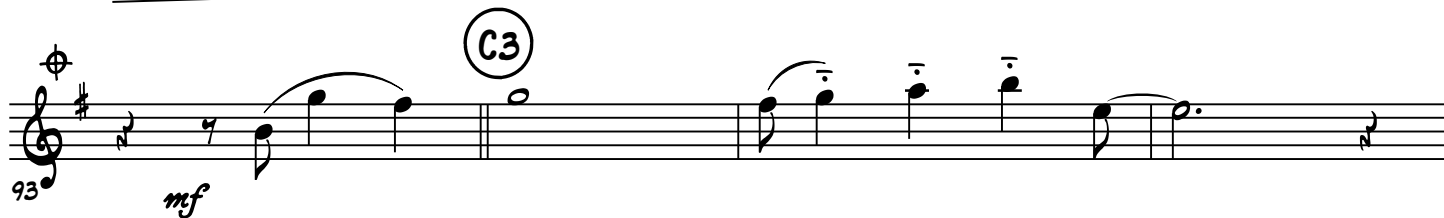
To CODA



D GUITAR SOLO

12

D.S. AL CODA



ALTO SAX. 2

# BRUMAIRE

© GUY BERGERON

$\text{♩} = 144$

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 23 contains a whole rest. Measures 24-25 are marked with circled 'A' and a fermata. Measures 26-27 are marked with circled 'B' and a fermata. Measures 28-29 are marked with circled 'A2' and a fermata. Measure 30 is marked with a circled '6' and a fermata.

Musical staff 2: Treble clef, key signature of one sharp (F#). Measure 23 is marked with *mp*. Measures 24-25 are marked with circled 'C' and a fermata. Measures 26-27 are marked with circled '8' and a fermata. Measure 28 is marked with *mf*. Measure 29 is marked with a fermata. Measure 30 is marked with *mf*.

Musical staff 3: Treble clef, key signature of one sharp (F#). Measure 34 is marked with a circled '34'. The staff contains a melodic line with eighth and sixteenth notes.

Musical staff 4: Treble clef, key signature of one sharp (F#). Measure 38 is marked with a circled '38'. Measures 39-46 are marked with circled 'A3' and *f*. Measure 47 is marked with a circled '6' and a fermata.

Musical staff 5: Treble clef, key signature of one sharp (F#). Measure 47 is marked with a circled '47' and *p*. Measures 48-50 are marked with circled 'B2' and a fermata. Measures 51-54 are marked with *mf*.

Musical staff 6: Treble clef, key signature of one sharp (F#). Measure 51 is marked with a circled '51'. The staff contains a melodic line with eighth and sixteenth notes.

Musical staff 7: Treble clef, key signature of one sharp (F#). Measure 55 is marked with a circled '55'. Measures 56-63 are marked with circled 'A4' and a fermata. Measure 64 is marked with *mp*.

Musical staff 8: Treble clef, key signature of one sharp (F#). Measure 64 is marked with a circled '64'. Measures 65-66 are marked with circled 'C2' and a fermata. Measure 67 is marked with circled '7' and a fermata. The staff ends with the text 'To CODA'.

*mf*  
guytarelbergeron@videotron.ca

72 *mf*

Musical staff 72-73: Treble clef, key signature of one sharp (F#). Measure 72 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers these three notes. Measure 73 contains a half note C5.

74

Musical staff 74-75: Treble clef, key signature of one sharp (F#). Measure 74 contains quarter notes G4, A4, B4, and C5. Measure 75 contains quarter notes B4, A4, G4, and F#4.

78

Musical staff 78-79: Treble clef, key signature of one sharp (F#). Measure 78 contains quarter notes G4, A4, B4, and C5. Measure 79 contains quarter notes B4, A4, G4, and F#4. A hairpin symbol is positioned below the staff.

**D GUITAR SOLO** 12 **D.S. AL CODA**

Musical staff 80-81: Treble clef, key signature of one sharp (F#). Measure 80 contains a whole rest. Measure 81 contains a whole rest. A double bar line with repeat dots is at the end of the staff.

93 *mf* (C3)

Musical staff 93-94: Treble clef, key signature of one sharp (F#). Measure 93 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers these three notes. Measure 94 contains a half note C5. A circled 'C3' is above the staff.

97

Musical staff 97-98: Treble clef, key signature of one sharp (F#). Measure 97 contains quarter notes G4, A4, B4, and C5. Measure 98 contains quarter notes B4, A4, G4, and F#4.

101 *f*

Musical staff 101-102: Treble clef, key signature of one sharp (F#). Measure 101 contains quarter notes G4, A4, B4, and C5. A slur covers these four notes. Measure 102 contains a quarter note B4, a quarter note A4, and a quarter note G4. A hairpin symbol is below the staff.

TENOR SAX. 1

# BRUMAIRE

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♩ = 144

(A) 8 (B) 8 (A2) 7

(C)

(A3) *f* 6 *p*

(B2)

[guytarelbergeron@videotron.ca](mailto:guytarelbergeron@videotron.ca)

2  
A4

BRUMAIRE

8

C2

7

To CODA

72

*mf*

76

80

D GUITAR SOLO

12

D.S. AL CODA

93

*mf*

C3

97

101

*f*

# BRUMAIRE

© GUY BERGERON

♩ = 144

(A) 8 (B) 7 *mp*

(A2)

21 *mp* *mf*

(C) 8 *mf*

36

(A3) *f* 6 *p*

40

(B2) *mf*

53



A4

C2

D GUITAR SOLO

C3

BARITONE SAX.

# BRUMAIRE

© GUY BERGERON

$\text{♩} = 144$

23 *mp* *mf* *mp*

27

31 *f* *mp*

47 *p* *mf*

51

55 *mp*

64 *mf* *mp*

[guytbergeron@videotron.ca](mailto:guytbergeron@videotron.ca)

68

72

**D GUITAR SOLO**

12

D.S. AL CODA

93

**C3**

*mp*

97

101

*f*

TRUMPET IN B $\flat$  1

# BRUMAIRE

© GUY BERGERON

$\text{♩} = 144$

① A 7 B

10

14 A2 8

① C 8 8 A3 f

43

47 B2 (HARMON) mp

52

56 A4 7 SENZA SORD. C2 mf

[guytorebergeron@videotron.ca](mailto:guytorebergeron@videotron.ca)

66

To CODA

70

8

**D GUITAR SOLO**

85

*mp*

89

93

*mf*

**C3**

97

101

*f*

D.S. AL CODA

*f*

TRUMPET IN B $\flat$  2

# BRUMAIRE

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$\text{♩} = 144$

7

10

14

16

18

20

22

24

26

27

28

30

32

34

36

38

40

42

44

46

48

50

52

54

56

58

60

62

64

66

68

70

72

74

76

78

80

82

84

**A**

**B**

**A2**

**C**

**A3**

**B2**

**A4**

**C2**

**D GUITAR SOLO**

*mf*

*f*

*mp*

To CODA

87

90

93

*mf*

(C3)

96

99

TROMBONE 1

# BRUMAIRE

© GUY BERGERON

♩ = 144

7

(A)

(B)

*mf*

11

(A2)

8

(C)

8

15

33

*mp*

37

(A3)

*mf*

44

(B2)

8

(A4)

7

(C2)

*mf*

guytorebergeron@videotron.ca



BRUMAIRE

66

70

74

D GUITAR SOLO

79

83

89

D.S. AL CODA

93

98

TROMBONE 2

# BRUMAIRE

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♩ = 144

(A) 7

(B)

*mf*

10

(A2) 8

14

(C) 8

*mp*

36

(A3) *f*

40

*mf*

44

(B2) 8 (A4) 8 (C2) 7 To CODA

73 *mp*

77

**D GUITAR SOLO**

*mp*

85

89 *f* **D.S. AL CODA**

93 *mp* **(C3)**

97

101 *f*

PIANO

# BRUMAIRE

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♩ = 144

**(A)**  $G_{SUS^2}$   $E_{MIN}^{11}$   $E^b_{MAJ^9}$   $A_{MIN}^{7(b5)}$   $D^7/F\#$

$G_{SUS^2}$   $E_{MIN}^{11}$   $C_{MIN}^7$   $B^{bADD9}/D$   $E^b_{MAJ^7}$   $F^7$

**(B)**  $B^b_{MAJ^7}$   $E_{MIN}^{7(b5)}$   $E^b_{MAJ^9}$   $F^9_{SUS}$

$B^b_{MAJ^7}$   $E_{MIN}^{7(b5)}$   $E^b_{MAJ^9}$   $F^9_{SUS}$

**(A2)**  $G_{SUS^2}$   $E_{MIN}^{11}$   $E^b_{MAJ^9}$   $A_{MIN}^{7(b5)}$   $D^7/F\#$

$G_{SUS^2}$   $E_{MIN}^{11}$   $C_{MIN}^7$   $B^{bADD9}/D$   $E^b_{MAJ^7}$   $F^7$

**(C)**  $G_{MIN}$   $D_{MIN}^7/F$   $E^b_{MAJ^7}$   $B^{bADD9}/D$

$C_{MIN}^7$   $C_{MIN}^7/B^b$   $A_{MIN}^{7(b5)}$   $D^7/F\#$

guyt@videotron.ca

BRUMAIRE

33 *G*MIN *D*MIN<sup>7</sup>/*F* *E*<sup>b</sup>MAJ<sup>7</sup> *B*<sup>b</sup>ADD<sup>9</sup>/*D*

37 *C*MIN<sup>7</sup> *C*MIN<sup>7</sup>/*B*<sup>b</sup> *A*MIN<sup>7</sup>(*b*5) *D*<sup>7</sup>/*F*<sup>#</sup>

**A3** *G*SUS<sup>2</sup> *E*MIN<sup>11</sup> *E*<sup>b</sup>MAJ<sup>9</sup> *A*MIN<sup>7</sup>(*b*5) *D*<sup>7</sup>/*F*<sup>#</sup>

*mp*

45 *G*SUS<sup>2</sup> *E*MIN<sup>11</sup> *C*MIN<sup>7</sup> *B*<sup>b</sup>ADD<sup>9</sup>/*D* *E*<sup>b</sup>MAJ<sup>7</sup> *F*<sup>7</sup>

**B2** *B*<sup>b</sup>MAJ<sup>7</sup> *E*MIN<sup>7</sup>(*b*5) *E*<sup>b</sup>MAJ<sup>9</sup> *F*<sup>9</sup>SUS

*mf*

53 *B*<sup>b</sup>MAJ<sup>7</sup> *E*MIN<sup>7</sup>(*b*5) *E*<sup>b</sup>MAJ<sup>9</sup> *F*<sup>9</sup>SUS

**A4** *G*SUS<sup>2</sup> *E*MIN<sup>11</sup> *E*<sup>b</sup>MAJ<sup>9</sup> *A*MIN<sup>7</sup>(*b*5) *D*<sup>7</sup>/*F*<sup>#</sup>

*mp*

61 *G*SUS<sup>2</sup> *E*MIN<sup>11</sup> *C*MIN<sup>7</sup> *B*<sup>b</sup>ADD<sup>9</sup>/*D* *E*<sup>b</sup>MAJ<sup>7</sup> *F*<sup>7</sup>

**C2**

G MIN      D MIN<sup>7</sup>/F      E<sup>b</sup> MAJ<sup>7</sup>      B<sup>b</sup>ADD<sup>9</sup>/D

C MIN<sup>7</sup>      C MIN<sup>7</sup>/B<sup>b</sup>      A MIN<sup>7</sup>(b5)      To CODA      D<sup>7</sup>/F<sup>#</sup>

69

G MIN      D MIN<sup>7</sup>/F      E<sup>b</sup> MAJ<sup>7</sup>      B<sup>b</sup>ADD<sup>9</sup>/D

73

C MIN<sup>7</sup>      C MIN<sup>7</sup>/B<sup>b</sup>      A MIN<sup>7</sup>(b5)      D<sup>7</sup>/F<sup>#</sup>

77

**D GUITAR SOLO**

E MIN<sup>11</sup>      E<sup>b</sup>9(#11)

mp

E MIN<sup>11</sup>      E<sup>b</sup>9(#11)

85

4

BRUMAIRE

Musical notation for measures 89-92. Chords:  $D^{7(b9)}_{SUS}$ ,  $D^{7(\frac{4}{2})}$ ,  $D^{7(\frac{6}{2})}$ . Dynamics: *p*, *f*. Marking: D.S. AL CODA.

Musical notation for measures 93-95. Chords:  $D^7/F\#$ ,  $G^{MIN}$ ,  $D^{MIN7}/F$ . Marking:  $\textcircled{C3}$ .

Musical notation for measures 96-98. Chords:  $E^b_{MAJ7}$ ,  $B^{bADD9}/D$ ,  $C^{MIN7}$ .

Musical notation for measures 99-101. Chords:  $C^{MIN7}/B^b$ ,  $A^{MIN7(b5)}$ ,  $D^7/F\#$ .

Musical notation for measures 102-103. Chord:  $G^{MIN}$ . Dynamics: *f*.

quytarebergeron@videotron.ca

# BRUMAIRE

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♩ = 144

(A)  $G_{sus^2}$   $E_{min}^{11}$   $E^b_{maj^9}$   $A_{min}^{7(b5)}$   $D^7/F\#$

Musical staff for section A, first line. Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The dynamics are marked *mf*.

$G_{sus^2}$   $E_{min}^{11}$   $C_{min}^7$   $B^{badd9}/D$   $E^b_{maj^7}$   $F^7$

Musical staff for section A, second line. Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The dynamics are marked *mf*. A fingering '5 8' is indicated below the first measure.

(B)  $B^b_{maj^7}$   $E_{min}^{7(b5)}$   $E^b_{maj^9}$   $F^9_{sus}$

Musical staff for section B, first line. Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line starting with a half note Bb4, followed by quarter notes C5, D5, Eb5, and F5. The dynamics are marked *mf*.

Musical staff for section B, second line. Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line starting with a half note Bb4, followed by quarter notes C5, D5, Eb5, and F5. The dynamics are marked *mf*. A fingering '13 8' is indicated below the first measure.

(A2)  $G_{sus^2}$   $E_{min}^{11}$   $E^b_{maj^9}$   $A_{min}^{7(b5)}$   $D^7/F\#$

Musical staff for section A2, first line. Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The dynamics are marked *mf*.

$G_{sus^2}$   $E_{min}^{11}$   $C_{min}^7$   $B^{badd9}/D$   $E^b_{maj^7}$   $F^7$

Musical staff for section A2, second line. Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The dynamics are marked *mf*. A fingering '21 8' is indicated below the first measure.

(C)  $G_{min}$   $D_{min}^7/F$   $E^b_{maj^7}$   $B^{badd9}/D$

Musical staff for section C, first line. Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The dynamics are marked *mf*.

$C_{min}^7$   $C_{min}^7/B^b$   $A_{min}^{7(b5)}$   $D^7/F\#$

Musical staff for section C, second line. Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The dynamics are marked *mf*. A fingering '29 8' is indicated below the first measure.



2

BRUMAIRE

33 *mf*

G<sup>MIN</sup> D<sup>MIN7</sup>/F E<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>ADD9/D

37

C<sup>MIN</sup>7 B<sup>b</sup> A<sup>MIN</sup>7(b5) D7/F#

**A3** *mf*

G<sup>SUS</sup>2 E<sup>MIN</sup>11 E<sup>b</sup>MAJ<sup>9</sup> A<sup>MIN</sup>7(b5) D7/F#

45

G<sup>SUS</sup>2 E<sup>MIN</sup>11 C<sup>MIN</sup>7 B<sup>b</sup>ADD9/D E<sup>b</sup>MAJ<sup>7</sup> F7

**B2** *mf*

B<sup>b</sup>MAJ<sup>7</sup> E<sup>MIN</sup>7(b5) E<sup>b</sup>MAJ<sup>9</sup> F<sup>9</sup>SUS

53

B<sup>b</sup>MAJ<sup>7</sup> E<sup>MIN</sup>7(b5) E<sup>b</sup>MAJ<sup>9</sup> F<sup>9</sup>SUS

**A4** *mf*

G<sup>SUS</sup>2 E<sup>MIN</sup>11 E<sup>b</sup>MAJ<sup>9</sup> A<sup>MIN</sup>7(b5) D7/F#

61

G<sup>SUS</sup>2 E<sup>MIN</sup>11 C<sup>MIN</sup>7 B<sup>b</sup>ADD9/D E<sup>b</sup>MAJ<sup>7</sup> F7

**C2** *mf*

G<sup>MIN</sup> D<sup>MIN7</sup>/F E<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>ADD9/D

BRUMAIRE

69  $\frac{8}{8}$   $C_{MIN}^7$   $C_{MIN}^7/B^b$   $A_{MIN}^7(b5)$  To CODA  $D^7/F\#$

73  $\frac{8}{8}$   $G_{MIN}$   $D_{MIN}^7/F$   $E^b_{MAJ}^7$   $B^b_{ADD9}/D$

77  $\frac{8}{8}$   $C_{MIN}^7$   $B^b$   $A_{MIN}^7(b5)$   $D^7/F\#$

**D GUITAR SOLO**

81  $\frac{8}{8}$   $E_{MIN}^{11}$   $E^b9(\#11)$

85  $\frac{8}{8}$   $E_{MIN}^{11}$   $E^b9(\#11)$

89  $\frac{8}{8}$   $D_{SUS}^7(b9)$   $D^7(\#9)$   $D^7(b9)$  D.S. AL CODA

93  $\frac{8}{8}$   $D^7/F\#$   $(C3) G_{MIN}$   $D_{MIN}^7/F$   $E^b_{MAJ}^7$

97  $\frac{8}{8}$   $B^b_{ADD9}/D$   $C_{MIN}^7$   $B^b$   $A_{MIN}^7(b5)$

101  $\frac{8}{8}$   $D^7/F\#$   $G_{MIN}$  **f**

DRUM SET

# BRUMAIRE

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♩ = 144

**(A)** BRUSHES AD LIB CYMBALS

5

**(B)**

13

**(A2)** AD LIB CYMBALS

21

**(C)**

29

guytarelbergeron@videotron.ca

BRUMAIRE

33

37

**A3** *f*

*mp* AD LIB CYMBALS

45

**B2**

*mf*

53

**A4** AD LIB CYMBALS

*mp*

61

**C2**

*mf*

BRUMAIRE

To CODA

3

69

73

77

**D** GUITAR SOLO

mp

85

89

**f**

**C3**

93

97

101

BASS

# BRUMAIRE

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♩ = 144

**(A)** *mp*  $G^{sus2}$   $E^{min11}$   $E^bMAJ^9$   $A^{min7(b5)}$   $D^7/F\#$

$G^{sus2}$   $E^{min11}$   $C^{min7}$   $B^{badd9}/D$   $E^bMAJ^7$   $F^7$

**(B)** *mf*  $B^bMAJ^7$   $E^{min7(b5)}$   $E^bMAJ^9$   $F^9sus$

$B^bMAJ^7$   $E^{min7(b5)}$   $E^bMAJ^9$   $F^9sus$

**(A2)** *mp*  $G^{sus2}$   $E^{min11}$   $E^bMAJ^9$   $A^{min7(b5)}$   $D^7/F\#$

$G^{sus2}$   $E^{min11}$   $C^{min7}$   $B^{badd9}/D$   $E^bMAJ^7$   $F^7$

**(C)** *mf*  $G^{min}$   $D^{min7}/F$   $E^bMAJ^7$   $B^{badd9}/D$

$C^{min7}$   $C^{min7}/B^b$   $A^{min7(b5)}$   $D^7/F\#$

BRUMAIRE

G<sup>MIN</sup> D<sup>MIN7</sup>/F E<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>ADD<sup>9</sup>/D

33

C<sup>MIN7</sup> B<sup>b</sup> A<sup>MIN7</sup>(b5) D<sup>7</sup>/F#

37

**A3** G<sup>SUS2</sup> E<sup>MIN11</sup> E<sup>b</sup>MAJ<sup>9</sup> A<sup>MIN7</sup>(b5) D<sup>7</sup>/F#

*mp*

G<sup>SUS2</sup> E<sup>MIN11</sup> C<sup>MIN7</sup> B<sup>b</sup>ADD<sup>9</sup>/D E<sup>b</sup>MAJ<sup>7</sup> F<sup>7</sup>

45

**B2** B<sup>b</sup>MAJ<sup>7</sup> E<sup>MIN7</sup>(b5) E<sup>b</sup>MAJ<sup>9</sup> F<sup>9</sup>SUS

*mf*

B<sup>b</sup>MAJ<sup>7</sup> E<sup>MIN7</sup>(b5) E<sup>b</sup>MAJ<sup>9</sup> F<sup>9</sup>SUS

53

**A4** G<sup>SUS2</sup> E<sup>MIN11</sup> E<sup>b</sup>MAJ<sup>9</sup> A<sup>MIN7</sup>(b5) D<sup>7</sup>/F#

*mp*

G<sup>SUS2</sup> E<sup>MIN11</sup> C<sup>MIN7</sup> B<sup>b</sup>ADD<sup>9</sup>/D E<sup>b</sup>MAJ<sup>7</sup> F<sup>7</sup>

61

**C2** G<sup>MIN</sup> D<sup>MIN7</sup>/F E<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>ADD<sup>9</sup>/D

*mf*

69  $C_{MIN}^7$   $C_{MIN}^7/B^b$   $A_{MIN}^7(b5)$  To CODA  $D^7/F\#$

73  $G_{MIN}$   $D_{MIN}^7/F$   $E^b_{MAJ}^7$   $B^{bADD9}/D$

77  $C_{MIN}^7$   $B^b6$   $A_{MIN}^7(b5)$   $D^7/F\#$

**D GUITAR SOLO**

81  $E_{MIN}^{11}$   $E^{b9(\#11)}$

*mp*

85  $E_{MIN}^{11}$   $E^{b9(\#11)}$

89  $D_{SUS}^{7(b9)}$   $D^7(\#9)$   $D^7(b9)$  D.S. AL CODA

*p*

*f*

93  $D^7/F\#$   $(C3)$   $G_{MIN}$   $D_{MIN}^7/F$   $E^b_{MAJ}^7$

97  $B^{bADD9}/D$   $C_{MIN}^7$   $B^b6$   $A_{MIN}^7(b5)$

101  $D^7/F\#$   $G_{MIN}$

*f*