



# Guy Bergeron

Canada, Québec

## Cantons-de-l'est (jazz combo)

### 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:** Cantons-de-l'est [jazz combo]  
**Composer:** Bergeron, Guy  
**Arranger:** Bergeron, Guy  
**Copyright:** Copyright © Guy Bergeron  
**Publisher:** Bergeron, Guy  
**Instrumentation:** Trumpet, 2 saxophones, piano, bass, drums  
**Style:** Jazz

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# CANTONS-DE-L'EST

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(A)  $\text{♩} = 200$

TRUMPET IN B $\flat$  *mp*

ALTO SAX. *p*

TENOR SAX. *p*

PIANO *p* G MAJ $^9$  E MIN $^9$

BASS GUITAR *p* G MAJ $^9$  E MIN $^9$

DRUM SET *p* AD LIB CYMBALS

B $\flat$  TPT. *p* EVEN

A. SAX. *p* EVEN

T. SAX. *p* EVEN

PNO. *p* EVEN A MIN $^9$

BASS *p* EVEN A MIN $^9$

D. S. *p* EVEN

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13

B. TPT.

A. SX.

T. SX.

PNO.

BASS

D. S.

*mf* *f* *mf* *mf*

*B/C* *F#MIN 7(b5)* *F#13(#11)* *E MIN 11* *B b13*

*B/C* *F#MIN 7(b5)* *F 13(#11)* *E MIN 11* *B b13*

*mf* *mf* *mf* *mf*

*WALKING BASS*

19

B. TPT.

A. SX.

T. SX.

PNO.

BASS

D. S.

*A 13* *A 7(#5)* *D MIN 9* *G 13* *D b9(#11)* *C MAJ 9*

*A 13* *A 7(#5)* *D MIN 9* *G 13* *D b9(#11)* *C MAJ 9*

19

CANTONS-DE-L'EST

B> TPT. 25

A. SX. 25

T. SX. 25

PNO. 25

BASS 25

D. S. 25

F 13(#11) E MIN<sup>7</sup> A<sup>7</sup>

B> TPT. 31

A. SX. 31

T. SX. 31

PNO. 31

BASS 31

D. S. 31

1 2 To CODA

A MIN<sup>9</sup> C/D D<sup>9</sup> C/D D<sup>9</sup> To CODA

LIB SOLOS

CANTONS-DE-L'EST

B♭ TPT. **A MAJ<sup>9</sup>** **F# MIN<sup>9</sup>**

A. SX. **E MAJ<sup>9</sup>** **C# MIN<sup>9</sup>**

T. SX. **A MAJ<sup>9</sup>** **F# MIN<sup>9</sup>**

PNO. **G MAJ<sup>9</sup>** **E MIN<sup>9</sup>**

BASS **G MAJ<sup>9</sup>** **E MIN<sup>9</sup>**  
37 SUGGESTED WALKING BASS

D. S. **C MAJ<sup>9</sup>** **A MIN<sup>9</sup>**

37

B♭ TPT. **B MIN<sup>9</sup>**

A. SX. **F# MIN<sup>9</sup>**

T. SX. **B MIN<sup>9</sup>**

PNO. **A MIN<sup>9</sup>**

BASS **A MIN<sup>9</sup>**

D. S. **D MIN<sup>9</sup>**

43

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CANTONS-DE-L'EST

49

B. TPT.  $C\sharp/D$   $G\sharp_{MIN}^{7(b5)}$   $G^{13(\sharp11)}$   $F\sharp_{MIN}^{11}$

A. SX.  $G\sharp/A$   $D\sharp_{MIN}^{7(b5)}$   $D^{13(\sharp11)}$   $C\sharp_{MIN}^{11}$

T. SX.  $C\sharp/D$   $G\sharp_{MIN}^{7(b5)}$   $G^{13(\sharp11)}$   $F\sharp_{MIN}^{11}$

PNO.  $B/C$   $F\sharp_{MIN}^{7(b5)}$   $F^{13(\sharp11)}$   $E_{MIN}^{11}$

BASS  $B/C$   $F\sharp_{MIN}^{7(b5)}$   $F^{13(\sharp11)}$   $E_{MIN}^{11}$

D. S.  $E/F$   $B_{MIN}^{7(b5)}$   $B^{b13(\sharp11)}$   $A_{MIN}^{11}$

49

55

B. TPT.  $B^{13}$   $E_{MIN}^9$   $A^{13}$   $D_{MAJ}^9$

A. SX.  $F\sharp^{13}$   $B_{MIN}^9$   $E^{13}$   $A_{MAJ}^9$

T. SX.  $B^{13}$   $E_{MIN}^9$   $A^{13}$   $D_{MAJ}^9$

PNO.  $A^{13}$   $D_{MIN}^9$   $G^{13}$   $C_{MAJ}^9$

BASS  $A^{13}$   $D_{MIN}^9$   $G^{13}$   $C_{MAJ}^9$

D. S.  $D^{13}$   $G_{MIN}^9$   $C^{13}$   $F_{MAJ}^9$

55

6

CANTONS-DE-L'EST

B♭ TPT. *G<sup>13</sup>(#11) F#<sup>MIN</sup>7 B<sup>7</sup>*

A. SX. *D<sup>13</sup>(#11) C#<sup>MIN</sup>7 F#<sup>7</sup>*

T. SX. *G<sup>13</sup>(#11) F#<sup>MIN</sup>7 B<sup>7</sup>*

PNO. *F<sup>13</sup>(#11) E<sup>MIN</sup>7 A<sup>7</sup>*

BASS *F<sup>13</sup>(#11) E<sup>MIN</sup>7 A<sup>7</sup>*

D. S. *B<sup>b13</sup>(#11) A<sup>MIN</sup>7 D<sup>7</sup>*

61

B♭ TPT. *B<sup>MIN</sup>9 D/E E<sup>9</sup> D.C. AL CODA (NO REPEAT)*

A. SX. *F#<sup>MIN</sup>9 A/B B<sup>9</sup>*

T. SX. *B<sup>MIN</sup>9 D/E E<sup>9</sup>*

PNO. *A<sup>MIN</sup>9 C/D D<sup>9</sup>*

BASS *A<sup>MIN</sup>9 C/D D<sup>9</sup>*

D. S. *D<sup>MIN</sup>9 F/G G<sup>9</sup>*

67

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CANTONS-DE-L'EST

71

B. TPT. *mf*

A. SX. *mf*

T. SX. *mf*

PNO. *mf*  
*G MAJ<sup>7</sup> F<sup>13</sup>(#11) G MAJ<sup>7</sup>*

BASS *mf*  
*G MAJ<sup>7</sup> F<sup>13</sup>(#11) G MAJ<sup>7</sup>*

D. S. *mf*  
 WALKING BASS

77

B. TPT. 1. 2. *f*

A. SX. *f*

T. SX. *f*

PNO. *f*  
*F<sup>13</sup>(#11) F<sup>7</sup> F<sup>#7</sup> F/D F<sup>#</sup>/D*

BASS *f*  
*F<sup>13</sup>(#11) F<sup>7</sup> F<sup>#7</sup> F/D F<sup>#</sup>/D G*

D. S. *f*



TRUMPET IN B $\flat$

# CANTONS-DE-L'EST

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$\text{♩} = 200$

(A)

Musical notation for section A, measures 1-7. The key signature is two sharps (F# and C#). The time signature is 3/4. The first measure starts with a repeat sign and a dynamic marking of *mp*. The notation includes quarter notes, eighth notes, and a half note, with some notes beamed together. A slur labeled "EVEN" covers measures 5 and 6.

(B)

Musical notation for section B, measures 8-30. The key signature remains two sharps. The notation includes quarter notes, eighth notes, and a half note, with some notes beamed together. Dynamic markings include *mf* and *f*. A slur labeled "EVEN" is present. A triplet of eighth notes is marked with a "3" above it. The section ends with a double bar line and a "To CODA" instruction.

AD LIB SOLOS

Musical notation for Ad Lib Solos, measures 31-42. The key signature is two sharps. The notation consists of a series of slanted lines representing improvisation. Above the staff, the chords *A MAJ<sup>9</sup>* and *F# MIN<sup>9</sup>* are indicated.

Musical notation for Ad Lib Solos, measures 43-48. The key signature is two sharps. The notation consists of a series of slanted lines representing improvisation. Above the staff, the chord *B MIN<sup>9</sup>* is indicated.

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CANTONS-DE-L'EST

49 **C# / D** **G#MIN<sup>7(b5)</sup>** **G<sup>13(#11)</sup>** **F#MIN<sup>11</sup>**

55 **B<sup>13</sup>** **E MIN<sup>9</sup>** **A<sup>13</sup>** **D MAJ<sup>9</sup>**

61 **G<sup>13(#11)</sup>** **F#MIN<sup>7</sup>** **B<sup>7</sup>**

67 **B MIN<sup>9</sup>** **D / E** **E<sup>9</sup> D.C. AL CODA (NO REPEAT)**

71  $\oplus$  *mf*

75 1.

79 2. *f*

ALTO SAX.

# CANTONS-DE-L'EST

© GUY BERGERON

♩ = 200

(A)

7

13

(B)

19

25

31

31

AD LIB SOLOS

E MAJ<sup>9</sup> C# MIN<sup>9</sup>

F# MIN<sup>9</sup>

43

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49

G#/A      D#MIN<sup>7(b5)</sup>      D<sup>13(#11)</sup>      C#MIN<sup>11</sup>

55

F#13      BMIN<sup>9</sup>      E<sup>13</sup>      AMAJ<sup>9</sup>

61

D<sup>13(#11)</sup>      C#MIN<sup>7</sup>      F#7

67

F#MIN<sup>9</sup>      A/B      B<sup>9</sup> D.C. AL CODA (NO REPEAT)

71

*mf*

75

1.      2.

*f*

TENOR SAX.

# CANTONS-DE-L'EST

© GUY BERGERON

♩ = 200

(A)

(B)

AD LIB SOLOS

43

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CANTONS-DE-L'EST

49 **C# / D** **G#MIN<sup>7(b5)</sup>** **G<sup>13(#11)</sup>** **F#MIN<sup>11</sup>**

55 **B<sup>13</sup>** **E<sup>MIN9</sup>** **A<sup>13</sup>** **D<sup>MAJ9</sup>**

61 **G<sup>13(#11)</sup>** **F#MIN<sup>7</sup>** **B<sup>7</sup>**

67 **B<sup>MIN9</sup>** **D / E** **E<sup>9</sup> D.C. AL CODA (NO REPEAT)**

71  $\oplus$  *mf*

75 1. 2. *f*

PIANO

# CANTONS-DE-L'EST

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♩ = 200

(A)

G MAJ<sup>9</sup>

E MIN<sup>9</sup>

EVEN

A MIN<sup>9</sup>

B/C

F# MIN<sup>7(b5)</sup>

F 13(#11)

(B)

E MIN<sup>11</sup>

B<sup>b13</sup>

A<sup>13</sup>

A<sup>7(#5)</sup>

mf

D MIN<sup>9</sup>

G<sup>13</sup>

D<sup>b9(#11)</sup>

C MAJ<sup>9</sup>

F 13(#11)

E MIN<sup>7</sup>

A<sup>7</sup>

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CANTONS-DE-L'EST

1. C/D D<sup>9</sup> 2. C/D D<sup>9</sup> To CODA

AD LIB SOLOS

GMAJ<sup>9</sup> EMIN<sup>9</sup>

AMIN<sup>9</sup>

B/C F#MIN<sup>7(b5)</sup> F13(#11) EMIN<sup>11</sup>

A<sup>13</sup> DMIN<sup>9</sup> G<sup>13</sup> CMAJ<sup>9</sup>

F13(#11) EMIN<sup>7</sup> A<sup>7</sup>

AMIN<sup>9</sup> C/D D<sup>9</sup> D.C. AL CODA (NO REPEAT)

GMAJ<sup>7</sup> F13(#11)

GMAJ<sup>7</sup> F13(#11) 1. F<sup>7</sup> F#<sup>7</sup>

2. F/D F#/D G

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# CANTONS-DE-L'EST

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(A)

♩ = 200

G MAJ<sup>9</sup>

E MIN<sup>9</sup>

Musical notation for measures 1-6. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure is marked with a *p* dynamic. A slur covers measures 1-6. Above measure 4, the word "EVEN" is written. Chord symbols G MAJ<sup>9</sup> and E MIN<sup>9</sup> are placed above the first and sixth measures respectively.

Musical notation for measures 7-12. Measure 7 is marked with a *mf* dynamic. Chord symbols B/C, F# MIN<sup>7</sup>(b5), F<sup>13</sup>(#11), E MIN<sup>11</sup>, and B<sup>b13</sup> are placed above the measures. A circled letter (B) is above measure 9. A slur covers measures 7-12.

Musical notation for measures 13-18. Measure 13 is marked with a *mf* dynamic. Chord symbols A<sup>13</sup>, A<sup>7</sup>(#5), D MIN<sup>9</sup>, G<sup>13</sup>, D<sup>b9</sup>(#11), and C MAJ<sup>9</sup> are placed above the measures. A slur covers measures 13-18.

Musical notation for measures 19-24. Chord symbols F<sup>13</sup>(#11), E MIN<sup>7</sup>, and A<sup>7</sup> are placed above the measures. A slur covers measures 19-24.

Musical notation for measures 25-30. Chord symbols A MIN<sup>9</sup>, C/D, D<sup>9</sup>, C/D, D<sup>9</sup>, and To CODA are placed above the measures. A first ending bracket labeled "1" covers measures 27-28, and a second ending bracket labeled "2" covers measures 29-30. A slur covers measures 25-30.

AD LIB SOLOS

Musical notation for measures 31-42. Measure 31 is marked with a *mf* dynamic. Chord symbols G MAJ<sup>9</sup> and E MIN<sup>9</sup> are placed above the first and sixth measures respectively. The text "SUGGESTED WALKING BASS" is written below the staff. A slur covers measures 31-42.

Musical notation for measures 43-48. Chord symbol A MIN<sup>9</sup> is placed above the first measure. A slur covers measures 43-48.

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CANTONS-DE-L'EST

B/C F#MIN<sup>7(b5)</sup> F13(#11) Emin<sup>11</sup>

49

A13 DMIN<sup>9</sup> G13 CMAJ<sup>9</sup>

55

F13(#11) Emin<sup>7</sup> A7

61

Amin<sup>9</sup> C/D D<sup>9</sup> D.C. AL CODA (NO REPEAT)

67

GMAJ<sup>7</sup> F13(#11)

71

GMAJ<sup>7</sup> F13(#11) 1. F7 F#7

75

2. F/D F#/D G

79

DRUM SET

# CANTONS-DE-L'EST

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(A)

♩ = 200

AD LIB CYMBALS

3/4  
p

Measures 1-6: Cymbal notation with dynamics. Measure 1 starts with a 3/4 time signature and a piano (p) dynamic. Measures 2-6 contain various cymbal patterns and accents.

EVEN

Measures 7-12: Cymbal notation. Measure 7 is marked with the number 7. Measures 11-12 feature a half note with a dot.

(B)

WALKING BASS

Measures 13-18: Walking bass notation. Measure 13 is marked with the number 13. Measures 14-15 have a *mf* dynamic. Measures 16-18 show a walking bass line with accents and a fermata.

Measures 19-24: Cymbal notation. Measure 19 is marked with the number 19. Measures 23-24 feature a half note with a dot.

Measures 25-30: Cymbal notation. Measure 25 is marked with the number 25. Measure 29 has a fermata.

1.

2.

To CODA

Measures 31-36: Cymbal notation. Measure 31 is marked with the number 31. Measures 32-36 include first and second endings leading to a CODA.

AD LIB SOLOS

C MAJ<sup>9</sup>

A MIN<sup>9</sup>

Measures 37-42: Cymbal notation. Measures 37-42 are marked with the number 37. Measures 37-42 feature C MAJ<sup>9</sup> and A MIN<sup>9</sup> chords.

D MIN<sup>9</sup>

Measures 43-48: Cymbal notation. Measure 43 is marked with the number 43. Measures 43-48 feature D MIN<sup>9</sup> chords.

2

# CANTONS-DE-L'EST

E/F **B**MIN<sup>7(b5)</sup> **B**<sup>b13(#11)</sup> **A**MIN<sup>11</sup>

49

**D**<sup>13</sup> **G**MIN<sup>9</sup> **C**<sup>13</sup> **F**MAJ<sup>9</sup>

55

**B**<sup>b13(#11)</sup> **A**MIN<sup>7</sup> **D**<sup>7</sup>

61

**D**MIN<sup>9</sup> **F**/G **G**<sup>9</sup> D.C. AL CODA (NO REPEAT)

67

⊕

**WALKING BASS**

71 *mf*

75

1.

2.

**f**

79