



Guy Bergeron

Canada, Québec

Plus ça change...

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: Plus ça change...
Composer: Bergeron, Guy
Arranger: Bergeron, Guy
Copyright: Copyright © Guy Bergeron
Publisher: Bergeron, Guy
Instrumentation: 3 guitars (trio)
Style: Jazz

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

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PLUS ÇA CHANGE...

A ♩ = 92

CLASSICAL GUITAR 1

CLASSICAL GUITAR 2

CLASSICAL GUITAR 3

Musical score for section A, measures 1-3. The score is for three classical guitars in 4/4 time. The tempo is marked as ♩ = 92. The first staff (Classical Guitar 1) is mostly silent. The second staff (Classical Guitar 2) has a melodic line with chords: A⁵, F^{SUS2}, F^{#MIN11}, G^{SUS2}, A⁵, F^{SUS2}. The third staff (Classical Guitar 3) is silent. A dynamic marking of *mp* is present at the beginning.

B

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

Musical score for section B, measures 4-6. The score is for three classical guitars in 4/4 time. The first staff (Cl. GTR. 1) is silent. The second staff (Cl. GTR. 2) has a melodic line with chords: F^{#MIN11}, G^{SUS2}, A^{MAJ7}, F^{MAJ7}, B^{bMAJ7}, F^{#MIN11}, G^{ADD9}. The third staff (Cl. GTR. 3) is silent.

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

Musical score for section B, measures 7-10. The score is for three classical guitars in 4/4 time. The first staff (Cl. GTR. 1) is silent. The second staff (Cl. GTR. 2) has a melodic line with chords: A^{MAJ7}, F^{MAJ7}, B^{bMAJ7}, F^{#MIN11}, G^{ADD9}, C/E, E^{MIN9}. The third staff (Cl. GTR. 3) is silent. A dynamic marking of *mf* is present at the beginning. The time signature changes to 2/4 for measures 8 and 9, and returns to 4/4 for measure 10.

PLUS ÇA CHANGE...

2
C

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

10

A^{ADD9}/C[#] C^{MAJ7} B^{MIN11} B^bMAJ⁷ F^{MAJ9}/A E^{ADD9}/G[#]

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

13

G^{SUS2} D⁶/F[#] C/E E^{MIN9} C/E E^{MIN9} A

1. 2.

D

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

17

A⁵ F^{SUS2} F[#]MIN¹¹ G^{SUS2} A⁵ F^{SUS2} F[#]MIN¹¹ G^{SUS2}

mp IX 1 *p*

E

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

21

SLIDE

A MAJ⁷ F MAJ⁷ B^b MAJ⁷ F[#] MIN¹¹ G ADD⁹

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

23

SLIDE

A MAJ⁷ F MAJ⁷ B^b MAJ⁷ F[#] MIN¹¹ G ADD⁹ C/E E MIN⁹

mf

F

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

26

A ADD⁹/C[#] C MAJ⁷ B MIN¹¹ B^b MAJ⁷ F MAJ⁹/A E ADD⁹/G[#]

Cl. GTR. 1

Cl. GTR. 2

Cl. GTR. 3

29

G *sus*² *D*⁶/*F*[#] *C*/*E* *E* *MIN*⁹ *C*/*E* *E* *MIN*⁹

1. 2.

G

Cl. GTR. 1

Cl. GTR. 2

Cl. GTR. 3

32

A *sus*²

p *a* *i* *p* *a* *i* *p* *a* *i* *p*

Cl. GTR. 1

Cl. GTR. 2

Cl. GTR. 3

34

CL. GTR. 1

36

Asus² C/F

CL. GTR. 2

CL. GTR. 3

CL. GTR. 1

38

B^bMAJ⁷ G^{ADD9}

CL. GTR. 2

CL. GTR. 3

CL. GTR. 1

40

Asus² C/F

CL. GTR. 2

CL. GTR. 3

III

Cl. GTR. 1

42

B^bMAJ⁷

G^{ADD9}

Cl. GTR. 2

Cl. GTR. 3

II

Cl. GTR. 1

44

A^{SUS2}

C/F

Cl. GTR. 2

Cl. GTR. 3

III

Cl. GTR. 1

46

B^bMAJ⁷

G^{ADD9}

*f*³ 3

Cl. GTR. 2

Cl. GTR. 3

H

(#) *Ad Lib Solo*

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

4x

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

54

SLIDE

A MAJ⁷ F MAJ⁷ B^b MAJ⁷ F[#] MIN¹¹ G ADD⁹

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

56

SLIDE

A MAJ⁷ F MAJ⁷

mf

PLUS ÇA CHANGE...

A ♩ = 92

B

4 4 2 4

C

4 1. 2 2

10

D

4

SLIDE

17

SLIDE

23

E

2

26

F

1. 2

30

G

3 4

33

V

III

41

PLUS ÇA CHANGE...

Musical staff 1 (measures 44-45). Includes fingering numbers (1, 3, 1, 4) and fret markers II and V.

Musical staff 2 (measures 46-47). Includes a dynamic marking *f* and triplet markings (3).

Musical staff 3 (measures 48-49). Includes a box with 'H', a key signature change to D major, and the text 'AD LIB SOLO'. Ends with a box containing '4x'.

Musical staff 4 (measures 50-51). Includes a box with 'I', a 'SLIDE' marking, and a box containing '3x'.

Musical staff 5 (measures 52-53). Includes a 'SLIDE' marking.

PLUS ÇA CHANGE...

A $\text{♩} = 92$

A A^5 F_{sus^2} $F^{\#}_{\text{MIN}^{11}}$ G_{sus^2}

B A_{MAJ^7} F_{MAJ^7} $B^{\flat}_{\text{MAJ}^7}$ $F^{\#}_{\text{MIN}^{11}}$ G_{ADD^9}

C $A_{\text{ADD}^9}/C^{\#}$ C_{MAJ^7}

C/E E_{MIN^9} $B_{\text{MIN}^{11}}$ $B^{\flat}_{\text{MAJ}^7}$ F_{MAJ^9}/A $E_{\text{ADD}^9}/G^{\#}$

G_{sus^2} $D^{\flat}/F^{\#}$ C^1/E E_{MIN^9}

C/E^2 E_{MIN^9} A

The score is written in treble clef with a 4/4 time signature. It consists of three main sections: Section A (measures 1-4), Section B (measures 5-8), and Section C (measures 9-15). Section A features a melody with chords A^5 , F_{sus^2} , $F^{\#}_{\text{MIN}^{11}}$, and G_{sus^2} . Section B features a more complex harmonic texture with chords A_{MAJ^7} , F_{MAJ^7} , $B^{\flat}_{\text{MAJ}^7}$, $F^{\#}_{\text{MIN}^{11}}$, and G_{ADD^9} . Section C includes a key signature change to one sharp (F#) and features chords $A_{\text{ADD}^9}/C^{\#}$, C_{MAJ^7} , C/E , E_{MIN^9} , $B_{\text{MIN}^{11}}$, $B^{\flat}_{\text{MAJ}^7}$, F_{MAJ^9}/A , $E_{\text{ADD}^9}/G^{\#}$, G_{sus^2} , $D^{\flat}/F^{\#}$, C^1/E , E_{MIN^9} , C/E^2 , and A . The piece concludes with a final chord A in measure 15.

PLUS ÇA CHANGE...

2
D

Musical staff 1 (measures 17-18):
 Chords: A⁵, F^{SUS2}, F^{#MIN11}, G^{SUS2}
 Dynamics: *mp*

Musical staff 2 (measures 19-20):
 Chords: A⁵, F^{SUS2}, F^{#MIN11}, G^{SUS2}

E

Musical staff 3 (measures 21-22):
 Chords: A^{MAJ7}, F^{MAJ7}, B^{bMAJ7}, F^{#MIN11}, G^{ADD9}

Musical staff 4 (measures 23-24):
 Chords: A^{MAJ7}, F^{MAJ7}, B^{bMAJ7}, F^{#MIN11}, G^{ADD9}
 Dynamics: *mf*

Musical staff 5 (measures 25-26):
 Chords: C/E, E^{MIN9}, A^{ADD9/C#}, C^{MAJ7}

Musical staff 6 (measures 27-28):
 Chords: B^{MIN11}, B^{bMAJ7}, F^{MAJ9/A}, E^{ADD9/G#}

Musical staff 7 (measures 29-30):
 Chords: G^{SUS2}, D^{b/F#}, C/E, E^{MIN9}

Musical staff 8 (measures 31-32):
 Chords: C/E, E^{MIN9}, G, A^{SUS2}
 Measure 32 contains a triplet of eighth notes.

36 **A_{SUS}²** **C/F** **B^bMAJ⁷** **G^{ADD}9**

40 **A_{SUS}²** **C/F** **B^bMAJ⁷** **G^{ADD}9**

44 **A_{SUS}²** **C/F** **B^bMAJ⁷** **G^{ADD}9**

H 48 **A_{SUS}²** **C/F** **B^bMAJ⁷** **G^{ADD}9**

52 **A⁵** **F_{SUS}²** **F[#]MIN¹¹** **G_{SUS}²**

mp

I 54 **A_{MAJ}⁷** **F_{MAJ}⁷** **B^bMAJ⁷** **F[#]MIN¹¹** **G^{ADD}9**

56 **A_{MAJ}⁷** **F_{MAJ}⁷**

mf

PLUS ÇA CHANGE...

A ♩ = 92

4 4 2/4 4

B

4 4 2/4 4

C

4 2/4 1. 2 2

10

D

IX 1 *p*

17

E

21

21

23

23

F

4 2/4 1. 2

25

G

p a i p a i p a i p

32 *p*

32

34

34

36

38

40

42

44

46

48

H A^{ADD9} C/F B^bMAJ⁷ G^{ADD9}

PALM MUTING

52

A^{SUS2}

56