



Guy Bergeron

Canada, Québec

Tapadaka

About the artist

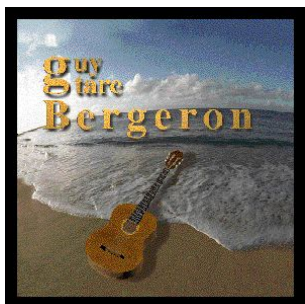
Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique of Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, 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: Tapadaka
Composer: Bergeron, Guy
Arranger: Bergeron, Guy
Copyright: Copyright © Guy Bergeron
Publisher: Bergeron, Guy
Instrumentation: 4 guitars (quartet)
Style: Contemporary

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

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TAPADAKA

♩ = 144

CLASSICAL GUITAR 1

CLASSICAL GUITAR 2

CLASSICAL GUITAR 3

CLASSICAL GUITAR 4

Musical score for Classical Guitars 1-4, measures 1-5. The score is in 3/4 time with a tempo of 144. The first three guitars (1, 2, and 3) have rests in all five measures. The fourth guitar (4) plays a sequence of chords: C#MIN⁹ (measure 1), A^{ADD9} (measure 2), D^{MAJ7/F#} (measure 3), and G^{ADD9} (measures 4 and 5). The first chord is marked *mp*. The notes for each chord are: C#MIN⁹ (F#, G, A, B, C#, D), A^{ADD9} (A, B, C, D, E, F#), D^{MAJ7/F#} (F#, G, A, B, C, D), and G^{ADD9} (G, A, B, C, D, E).

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 4

Musical score for Classical Guitars 1-4, measures 6-10. The first two guitars (1 and 2) have rests in all five measures. The third guitar (3) plays a sequence of chords: C#MIN⁹ (measure 6), A^{ADD9} (measure 7), D^{MAJ7/F#} (measure 8), and G^{ADD9} (measures 9 and 10). The first chord is marked *mp*. The notes for each chord are: C#MIN⁹ (F#, G, A, B, C#, D), A^{ADD9} (A, B, C, D, E, F#), D^{MAJ7/F#} (F#, G, A, B, C, D), and G^{ADD9} (G, A, B, C, D, E).

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 4

11

V

IX

X

IV

mf

C#MIN⁹

A^{ADD9}

DMAJ⁷/F#

G^{ADD9}

A

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 4

16

1

2

3

1

C#MIN⁹

A^{ADD9}

DMAJ⁷/F#

G^{ADD9}

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 4

21

C#MIN⁹ A^{ADD9} DMAJ⁷/F# G^{ADD9}

B

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 4

26

V VI V

E MIN⁹ B^{bb} F^{ADD9}/A G^{ADD9}

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 4

31

E_{MIN}^9 B^b F_{ADD9}/A G_{ADD9}

V

C

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 4

36

VII B^b_{ADD9} V $A_{MIN}^{(b6)}$ I $F_{MIN}^{(MAJ7)}/A^b$ F_{MAJ7}/A

VIII

41

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 4

B^bADD9 A^{MIN}(^b6) F^{MIN}(^{MAJ}7) / A^b F^{MAJ}7 / A

D

46

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 4

IV II

C[#]MIN⁹ A^{ADD}9 D^{MAJ}7 / F[#] G^{ADD}9

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 4

51

IV

C#MIN⁹ A^{ADD9} D^{MAJ7/F#} G^{ADD9}

E

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 4

56

V III

E^{MIN9} B^{b6} F^{ADD9/A} G^{ADD9}

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 4

61

E_{MIN}^9

B^b

F_{ADD9}/A

G_{ADD9}

F

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 4

66

V

III

B^b_{ADD9}

$A_{MIN}(b6)$

$F_{MIN}(MAJ7)/A^b$

F_{MAJ7}/A

CL. GTR. 1

71

mf

CL. GTR. 2

CL. GTR. 3

B^bADD9

A MIN^(b6)

F MIN^(MAJ7) / A^b

F MAJ⁷ / A

CL. GTR. 4

G

CL. GTR. 1

76

CL. GTR. 2

CL. GTR. 3

IV

II

C[#]MIN⁹

A^{ADD9}

D MAJ⁷ / F[#]

G^{ADD9}

CL. GTR. 4

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 4

81

IV

C#MIN⁹ A^{ADD9} D^{MAJ7}/F# G^{ADD9}

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 4

86

V III

E^{MIN9} B^{b6} F^{ADD9}/A G^{ADD9}

H

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 4

91

E *MIN*⁹ *B* *b*⁶ *F* *ADD*⁹ / *A* *G* *ADD*⁹

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 4

96

V *III*

B *b*^{ADD}⁹ *A* *MIN* (*b*⁶) *F* *MIN* (*MAJ*⁷) / *A* ^b *F* *MAJ*⁷ / *A*

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 4

101

B^bADD9

A^{MIN}(^b6)

F^{MIN}(^{MAJ}7)/A^b

F^{MAJ}7/A

J

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 4

106

V

IX

X

C[#]MIN⁹

A^{ADD}9

D^{MAJ}7/F[#]

G^{ADD}9

The musical score for 'Tapadaka' consists of four guitar parts. Part 1 (Cl. GTR. 1) is mostly silent with a few notes in the final measure. Part 2 (Cl. GTR. 2) features a melodic line with eighth notes and a final chord. Part 3 (Cl. GTR. 3) plays a series of chords with a moving bass line. Part 4 (Cl. GTR. 4) provides the harmonic foundation with chords: C#MIN9, A ADD9, D MAJ7/F#, G ADD9, and C. The score includes dynamic markings like 'mp' and 'p', and a '111' marking in the first measure of Part 1. A handwritten 'C#' is present above the final measure of Part 1.

TAPADAKA

♩ = 144

10 V 3 IX # 1 X 4 A 3

19 B 3

31 C 3 VIII 1 4 3

44 D 5 E 10 F 10 G

77 H

86 I

95 J V 3 IX # 1 X 4

104

112

DTAPADAKA
II

IV

46

IV

51

E

V III

56

61

F

V III

66

71

G

IV II

76

IV

81

H V III TAPADAKA 3

86

91

I V III

96

101

J

106

111

TAPADAKA

♩ = 144

C#MIN⁹ **A^{ADD9}** **DMAJ⁷/F#** **G^{ADD9}**

C#MIN⁹ **A^{ADD9}** **DMAJ⁷/F#** **G^{ADD9}**

6 *mp*

C#MIN⁹ **A^{ADD9}** **DMAJ⁷/F#** **G^{ADD9}**

11

A **C#MIN⁹** **A^{ADD9}** **DMAJ⁷/F#** **G^{ADD9}**

16

C#MIN⁹ **A^{ADD9}** **DMAJ⁷/F#** **G^{ADD9}**

21

B **EMIN⁹** **B^{b6}** **F^{ADD9}/A** **G^{ADD9}**

26

EMIN⁹ **B^{b6}** **F^{ADD9}/A** **G^{ADD9}**

31

C **B^bADD9** **AMIN^(b6)** **FMIN^(MAJ7)/A^b** **FMAJ⁷/A**

36

TAPADAKA

41

B^bADD9 A^{MIN}(b6) F^{MIN}(MAJ7)/A^b F^{MAJ7}/A

46

C[#]MIN⁹ A^{ADD9} D^{MAJ7}/F[#] G^{ADD9}

51

C[#]MIN⁹ A^{ADD9} D^{MAJ7}/F[#] G^{ADD9}

56

E^{MIN}⁹ B^{b6} F^{ADD9}/A G^{ADD9}

61

E^{MIN}⁹ B^{b6} F^{ADD9}/A G^{ADD9}

66

B^bADD9 A^{MIN}(b6) F^{MIN}(MAJ7)/A^b F^{MAJ7}/A

71

B^bADD9 A^{MIN}(b6) F^{MIN}(MAJ7)/A^b F^{MAJ7}/A

76

C[#]MIN⁹ A^{ADD9} D^{MAJ7}/F[#] G^{ADD9}

TAPADAKA

81 **C#MIN⁹** **A^{ADD9}** **DMAJ⁷/F#** **G^{ADD9}**

86 **H** **EMIN⁹** **B^{b6}** **F^{ADD9}/A** **G^{ADD9}**

91 **EMIN⁹** **B^{b6}** **F^{ADD9}/A** **G^{ADD9}**

96 **I** **B^{bADD9}** **AMIN^(b6)** **FMIN^(MAJ7)/A^b** **FMAJ⁷/A**

101 **B^{bADD9}** **AMIN^(b6)** **FMIN^(MAJ7)/A^b** **FMAJ⁷/A**

106 **J** **C#MIN⁹** **A^{ADD9}** **DMAJ⁷/F#** **G^{ADD9}**

111 **C#MIN⁹** **A^{ADD9}** **DMAJ⁷/F#** **G^{ADD9}**