



Guy Bergeron

Canada, Québec

So, what's next? (jazz fusion)

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: So, what's next? [jazz fusion]
Composer: Bergeron, Guy
Arranger: Bergeron, Guy
Copyright: Copyright © Guy Bergeron
Publisher: Bergeron, Guy
Instrumentation: saxophone, guitar, bass, drums
Style: Jazz
Comment: André Larue : tenor sax, Guy Bergeron : guitar, Renaud Labelle : bass, Michel Boivin : drums

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

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SO, WHAT'S NEXT?

(COMPOSED IN JUNE 2020)

♩=108

TENOR SAX

ELECTRIC GUITAR

BASS GUITAR

DRUMS :
HI-HAT & BASS DRUMS ONLY
(NO SNARE)

mp

Chords: G MIN(ADD 9), A/F, G MIN(ADD 9), D MAJ7/F#

A

T. SX.

E.G. TR.

BASS

mp

Chords: A MIN, B/G, A MIN, E MAJ7/G#

Chords: G MIN(ADD 9), A/F, G MIN(ADD 9), D MAJ7/F#

T. SX.

E.G. TR.

BASS

Chords: A MIN, B/G, F#13(b9), B 7(b9)

Chords: G MIN(ADD 9), A/F, E 13(b9), A 7(b9)

Musical score for measures 13-16. Instruments: T. SX., E.G. TR., BASS. Chords: A MIN, E MIN^{9(MAJ7)}/G, A MIN, E MAJ⁷/G[#]. Dynamics: mp (1x), mf (2x). Includes drum notation: DRUMS (SNARE BACK BEAT).

Musical score for measures 17-20. Instruments: T. SX., E.G. TR., BASS. Chords: A MIN, B/G, F^{#7(b9)}, B MIN^(MAJ7). Dynamics: mf. Includes a boxed section marker [B].

Musical score for measures 21-24. Instruments: T. SX., E.G. TR., BASS. Chords: G[#] MIN¹¹, G, B⁷/G, E MIN/G, F^{#7(b9)}/A[#], B^{7(b9)}SUS. Dynamics: mf.

C

T. SX. *mp* $CMAJ^7$ $E MAJ^7/G^\#$ $A MIN^9$ $C^\# MIN^9$

E.GTR. *mp* $B^\flat MAJ^7$ $D MAJ^7/F^\#$ $G MIN^9$ $B MIN^9$

BASS *mp* $B^\flat MAJ^7$ $D MAJ^7/F^\#$ $G MIN^9$ $B MIN^9$

Detailed description: This system contains measures 25-28. The T. SX. part features a melodic line with triplets and slurs. The E.GTR. and BASS parts provide harmonic support with chords and bass lines. The key signature has one sharp (F#).

T. SX. $CMAJ^7$ $E MAJ^7/G^\#$ $A MIN^9$ **To CODA**

E.GTR. $B^\flat MAJ^7$ $D MAJ^7/F^\#$ $G MIN^9$ **To CODA**

BASS $B^\flat MAJ^7$ $D MAJ^7/F^\#$ $G MIN^9$ **To CODA**

Detailed description: This system contains measures 29-32. It concludes with a 'To CODA' instruction. The T. SX. part has a final triplet. The E.GTR. and BASS parts have final chords and bass notes. The key signature remains one sharp.

DRUMS SOLO

T. SX. 32

E.GTR. $B MIN^9$ $B^\flat MAJ^7$ D/A $A^\flat MAJ^7(\#11)$ $B MIN^9$ $B^\flat MAJ^7$ D/A $A^\flat MAJ^7(\#11)$

BASS *SUBITO p* $B MIN^9$ $B^\flat MAJ^7$ D/A $A^\flat MAJ^7(\#11)$ $B MIN^9$ $B^\flat MAJ^7$ D/A $A^\flat MAJ^7(\#11)$

Detailed description: This section is a drum solo, indicated by a box labeled 'DRUMS SOLO'. The T. SX. part is mostly rests. The E.GTR. and BASS parts play a rhythmic pattern with specific chords. The key signature is one sharp. The tempo/dynamics change to 'SUBITO p'.

So, WHAT'S NEXT?

4

T. SX.

E.GTR.

BASS

36

mp

mp

BMIN⁹ B^bMAJ⁷ D/A A^bMAJ⁷(#11) BMIN⁹ B^bMAJ⁷ D/A A^bMAJ⁷(#11)

BMIN⁹ B^bMAJ⁷ D/A A^bMAJ⁷(#11) BMIN⁹ B^bMAJ⁷ D/A A^bMAJ⁷(#11)

T. SX.

E.GTR.

BASS

40

mf

f

D.S. AL CODA (NO REPEATS)

D.S. AL CODA (NO REPEATS)

D.S. AL CODA (NO REPEATS)

BMIN⁹ B^bMAJ⁷ D/A A^bMAJ⁷(#11) BMIN⁹ B^bMAJ⁷ D/A A^bMAJ⁷(#11)

BMIN⁹ B^bMAJ⁷ D/A A^bMAJ⁷(#11) BMIN⁹ B^bMAJ⁷ D/A A^bMAJ⁷(#11)

T. SX.

E.GTR.

BASS

44

E MIN⁹(MAJ⁷)

D MIN⁹(MAJ⁷)

D MIN⁹(MAJ⁷)

SO, WHAT'S NEXT?

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4

A *f*

5 *mp*

A MIN B/G A MIN E MAJ⁷/G[#]

9

A MIN B/G F[#]13(b9) B 7(b9)

13 *mp* (1x) *mf* (2x)

A MIN E MIN⁹(MAJ⁷)/G A MIN E MAJ⁷/G[#]

17

A MIN B/G F[#]7(b9) **B** B MIN(MAJ⁷) *mf*

21

G[#]MIN¹¹ G. B⁷/G E MIN/G F[#]7(b9)/A[#] B 7(b9) SUS

C *mp*

25 C MAJ⁷ E MAJ⁷/G[#] A MIN⁹ C[#]MIN⁹

29

C MAJ⁷ E MAJ⁷/G[#] A MIN⁹ To CODA

DRUMS SOLO

32

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains four measures of rests, with time signature changes to 3/4, 4/4, 3/4, and 4/4. A repeat sign is at the end of the fourth measure.

36

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains four measures of rests, with time signature changes to 3/4, 4/4, 3/4, and 4/4. A repeat sign is at the end of the fourth measure.

40

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains four measures of rests, with time signature changes to 3/4, 4/4, 3/4, and 4/4. A repeat sign is at the end of the fourth measure. The text "D.S. AL CODA (NO REPEATS)" is written above the staff.

44

Musical staff 4: Bass clef, key signature of one sharp (F#). The staff contains a single chord: E minor 9th (major 7th), written as E MIN 9(MAJ 7).

SO, WHAT'S NEXT?

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♩=108

mp

GMIN^(ADD 9) **A**/F **G**MIN^(ADD 9) **D**MAJ⁷/F[#]

A *f*

mp

GMIN^(ADD 9) **A**/F **G**MIN^(ADD 9) **D**MAJ⁷/F[#]

5

GMIN^(ADD 9) **A**/F **E**13(b9) **A**7(b9)

9

GMIN^(ADD 9) **A**/F **G**MIN **D**MAJ⁷/F[#]

13 *mp* (1x)
mf (2x)

GMIN^(ADD 9) **A**/F **E**7(b9) **B** **A**MIN(MAJ7)

17 *mf*

F[#]MIN¹¹ **F** **A**7/F **D**MIN/F **E**7(b9)/G[#] **A**SUS^{7(b9)}

21

C **B**^bMAJ⁷ **D**MAJ⁷/F[#] **G**MIN⁹ **B**MIN⁹

25 *mp*

B^bMAJ⁷ **D**MAJ⁷/F[#] **G**MIN⁹ **To CODA**

29 **3**/**4**

DRUMS SOLO

32 *subito p*

36 *mp*

40 *mf* *f* **D.S. AL CODA (NO REPEATS)**

44 *D MIN 9 (MAJ 7)*

SO, WHAT'S NEXT?

(COMPOSED IN JUNE 2020)

♩=108

DRUMS :
HI-HAT & BASS DRUMS ONLY
(NO SNARE)

*G*MIN^(ADD 9) A/F *G*MIN^(ADD 9) D MAJ⁷/F[#]

mp

A *G*MIN^(ADD 9) A/F *G*MIN^(ADD 9) D MAJ⁷/F[#]

5 *mp*

*G*MIN^(ADD 9) A/F E¹³(b9) A⁷(b9)(#11)

9

*G*MIN^(ADD 9) D MIN⁹(MAJ⁷)/F *G*MIN D MAJ⁷/F[#]

DRUMS (SNARE BACK BEAT)

13 *mp* (1x)
mf (2x)

*G*MIN^(ADD 9) A/F E⁷(b9)(#5) **B**

17 *mf*

F[#]MIN¹¹ F A⁷/F D MIN/F E⁷(b9)/G[#] A⁷(b9)SUS

21

C B^bMAJ⁷ D MAJ⁷/F[#] *G*MIN⁹ B MIN⁹

25 *mp*

B^bMAJ⁷ D MAJ⁷/F[#] *G*MIN⁹ TO CODA

29

DRUMS SOLO

32 *subito p*

36 *mp*

40 *mf* *f* **D.S. AL CODA (NO REPEATS)**

44 *o*