



Guy Bergeron

Canada, Québec

Brumaire

A propos de l'artiste

Né dans la ville Québec, Guy Bergeron a fait ses études en guitare classique et jazz ainsi qu'en composition et ce, dans différentes institutions : Cégep de Ste-Foy, Cégep de Drummondville, Université de Montréal et Conservatoire de musique de Québec. Il travaille comme compositeur, arrangeur, chef d'orchestre, professeur, technicien de son et musicien-pigiste (guitare, banjo, mandoline, basse électrique) depuis plus de 20 ans. Il a enregistré, à son studio, les albums et des maquettes d'une centaine de groupes musicaux de la région de Québec. Il a aussi écrit des arrangements et des compositions pour divers ensembles vocaux et instrumentaux. Bref, Guy Bergeron est un passionné de la musique et sa passion l'amène à toucher à une très grande variété de styles de musique.

Qualification : Diplôme d'étude collégial en musique.
3e cycle en composition au conservatoire de musique de Québec.

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A propos de la pièce



Titre : Brumaire

Compositeur : Bergeron, Guy

Arrangeur : Bergeron, Guy

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Editeur : Bergeron, Guy

Instrumentation : Big band : 5 saxophones, 4 trompettes, 4 trombones, piano, basse, batterie

Style : Jazz

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

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SCORE

BRUMAIRE

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$\text{♩} = 144$

(A)

Musical score for the piece "Brumaire" by Guy Bergeron. The score is in 4/4 time with a tempo of 144 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes parts for Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Baritone Sax, Trumpet in B-flat 1, 2, 3, 4, Trombone 1, 2, 3, Bass Trombone, Guitar, Piano, Bass, and Drum Set. The saxophone parts are primarily melodic, with the first Alto Sax playing a lead line. The guitar and piano provide harmonic support, with the piano playing a steady eighth-note accompaniment. The bass and drums provide a solid rhythmic foundation. The score is marked with dynamics such as *mp* and *pp*. The guitar part includes chord diagrams for G_{sus}^2 , E_{min}^{11} , $E^b_{maj}^9$, $A_{min}^{7(b5)}$, $D^7/F\sharp$, and G_{sus}^2 . The drum set part includes instructions for 8th notes ad lib cymbals and rim clics.

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BRUMAIRE

(B)

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

Bs. Tpt. 1

Bs. Tpt. 2

Bs. Tpt. 3

Bs. Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

GR.

PNO.

BASS

D. S.

p

mf

mp

mp < *mp*

E MIN¹¹ *C MIN⁷* *B^bADD⁹/D* *E^bMAJ⁷* *F⁷* *B^bMAJ⁷* *E MIN⁷⁽⁶⁵⁾* *E^bMAJ⁹* *F²SUS*

BRUMAIRE

A4

The musical score is arranged in a system with the following parts from top to bottom:

- A. Sax. 1
- A. Sax. 2
- T. Sax. 1
- T. Sax. 2
- B. Sax.
- B. Trp. 1
- B. Trp. 2
- B. Trp. 3
- B. Trp. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- B. Tbn.
- Gtr.
- Pno.
- Bass
- D. S.

The score includes various musical notations such as notes, rests, and dynamics. The piano accompaniment (Pno.) features a series of chords: E^bMAJ⁹, F⁹SUS, B^bMAJ⁷, E^{MIN}7⁽⁹⁵⁾, E^bMAJ⁹, F⁹SUS, and G^{SUS}2. The bass line (Bass) and double bass line (D. S.) also feature these chords and rhythmic patterns. The saxophone and trumpet parts have melodic lines with accents and slurs. The trombone parts have sustained notes with dynamics like *p* and *mp*. The score is marked with a rehearsal sign '51' at the beginning of each part.

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
B. Tpr. 1
B. Tpr. 2
B. Tpr. 3
B. Tpr. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Gtr.
Pno.
BASS
D. S.

58

mf
p
mp
mf
mp
mf
mp
mf
mp

E_{MIN}¹¹ *E_b^bMAJ⁹* *A_{MIN}^{7(b5)}* *D⁷/F[#]* *G_{SUS}²* *E_{MIN}¹¹* *C_{MIN}⁷* *B_badd⁹/D*

58

(C2)

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B. Tpr. 1

B. Tpr. 2

B. Tpr. 3

B. Tpr. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

GTR.

PNO.

BASS

D. S.

Chord symbols: GMIN, DMIN7/F, EbMAJ7, BbMAJ9/D, CMIN7, EbbMAJ7, F7, mp, mf.

BRUMAIRE

D.S. AL CODA

A detailed musical score for the piece "Brumaire" on page 15. The score is arranged for a large ensemble and includes the following parts:

- A. Sax. 1 & 2:** Alto saxophones, both in treble clef with a key signature of two flats.
- T. Sax. 1 & 2:** Tenor saxophones, both in bass clef with a key signature of two flats.
- B. Sax.:** Baritone saxophone, in bass clef with a key signature of two flats.
- B♭ Trp. 1, 2, 3, 4:** Four parts of B-flat trumpets, all in treble clef with a key signature of two flats.
- Tbn. 1, 2, 3, B. Tbn.:** Four parts of trombones, all in bass clef with a key signature of two flats.
- Gtr.:** Electric guitar, in treble clef with a key signature of two flats.
- PNO.:** Piano, in grand staff (treble and bass clefs) with a key signature of two flats.
- BASS:** Electric bass, in bass clef with a key signature of two flats.
- D. S.:** Double bass, in bass clef with a key signature of two flats.

The score features various musical notations including dynamics (p, mp, mf, f), articulation (accents), and phrasing slurs. Chord symbols are provided for the guitar and piano parts, such as E^b9(#11), D⁷(sus⁹), and D⁷(#9). The piece concludes with a double bar line and a repeat sign, followed by a final measure.



Musical score for Brumaire, page 16. The score includes staves for A. Sax. 1 & 2, T. Sax. 1 & 2, B. Sax., B♭ Trp. 1-4, Tbn. 1-3, B. Tbn., Gtr., Pno., Bass, and D.S. (Drum Set). The music is in 3/4 time with a key signature of one flat (B-flat major/D minor). Dynamics include *f* (forte) and *fz* (forzando). The score is divided into measures 93-98. Chord symbols are provided for guitar, piano, and bass.

Chord symbols for guitar, piano, and bass:

- 93: D⁷/F[♯], G^{MIN}
- 94: D^{MIN}⁷/F, E^bMAJ⁷
- 95: B⁹9/D, C^{MIN}⁷
- 96: D⁷/F[♯], D⁷(11^b9), D⁷(9^b9), G^{MIN}
- 97: D^{MIN}⁷/F, E^bMAJ⁷
- 98: B⁹9/D, C^{MIN}⁷

A detailed musical score for the piece 'BRUMAIRE', page 17. The score is arranged for a big band and includes the following parts:

- Saxophones:** Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax.
- Trumpets:** Four parts (Trp. 1-4).
- Trombones:** Three parts (Tbn. 1-3) and a Bass Trombone (B. Tbn.).
- Other Instruments:** Guitar (Gtr.), Piano (Pno.), Bass, and Drums (D. S.).

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It features dynamic markings such as *pp* and *mf*, and includes a *Solo* section for the first Trumpet. The piano part includes chord voicings for B^b , C^{min7}/B^b , $A^{min7}(6,5)$, $D7/F\sharp$, and G^{min} . The drum part features a consistent rhythmic pattern of eighth notes.

BRUMAIRE

♩ = 144

(A)

mp

(B)

p

mf

(A2)

mp

mf f

(C)

f

33 *mf*

37

A3

mp

45 *pp* *mp*

B2

53

A4

6

C2

mf *f*

67

71 *To CODA* *f*

74

78 *D GUITAR SOLO*

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

93 *f* *C3*

98 *f*

BRUMAIRE

© GUY BERGERON

♩ = 144

Musical score for Alto Saxophone 2, titled "BRUMAIRE" by Guy Bergeron. The score is in 4/4 time with a tempo of 144 beats per minute. It features several sections labeled A, B, A2, C, and A3, with measures numbered 11, 15, 19, 23, 33, 37, and 45. Dynamics include *p*, *mf*, *mp*, and *pp*. The key signature has one sharp (F#).

Section A (measures 11-14) starts with a dynamic of *p*. Section B (measures 15-18) includes a dynamic of *mp*. Section A2 (measures 19-22) features dynamics of *mf* and *mp*. Section C (measures 23-36) includes dynamics of *p* and *mf*. Section A3 (measures 37-45) includes dynamics of *mp* and *pp*.

Rehearsal marks are indicated by circled letters: (A), (B), (A2), (C), and (A3). Measure numbers 11, 15, 19, 23, 33, 37, and 45 are placed at the beginning of their respective staves.

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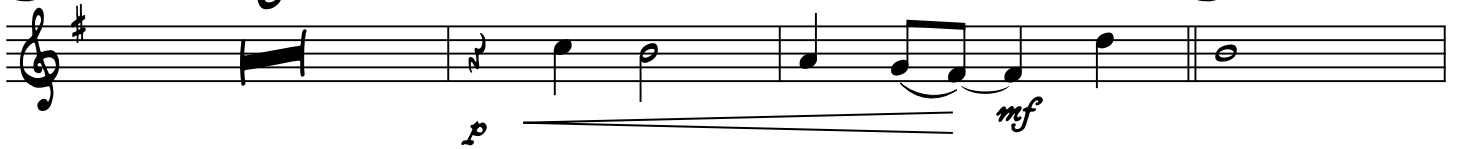
B2



A4

6

C2

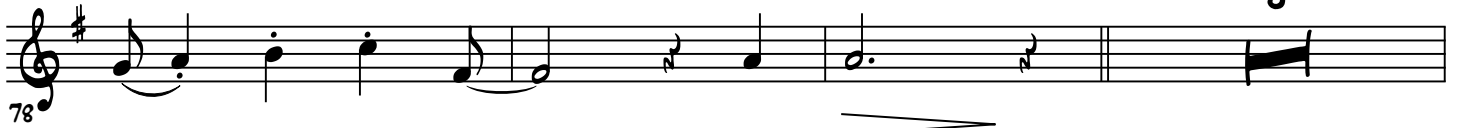


To CODA



D GUITAR SOLO

8



D.S. AL CODA



C3



TENOR SAX. 1

BRUMAIRE

© GUY BERGERON

♩ = 144

(A)

8

(B)

(A2)

(C)

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BRUMAIRE

A3

8

B2

A4

6

C2

7

To CODA

D GUITAR SOLO

8

D.S. AL CODA

C3

BRUMAIRE

© GUY BERGERON

♩ = 144

(A)

8

(B)

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-8. Measure 1 has a fermata. Measure 8 has a fermata. Dynamics: *p*.

Musical staff 2: Treble clef. Measures 9-12. Measure 12 has a fermata. Dynamics: *mf*, *p*.

(A2)

Musical staff 3: Treble clef. Measures 13-16. Measure 16 has a fermata.

Musical staff 4: Treble clef. Measures 17-22. Measure 22 has a fermata. Dynamics: *p*, *mf*.

(C)

7

Musical staff 5: Treble clef. Measures 23-30. Measure 30 has a fermata. Dynamics: *mf*.

Musical staff 6: Treble clef. Measures 31-36. Measure 36 has a fermata.

(A3)

8

(B2)

Musical staff 7: Treble clef. Measures 37-44. Measure 44 has a fermata. Dynamics: *mf*.

Musical staff 8: Treble clef. Measures 45-52. Measure 52 has a fermata.

52

2

BRUMAIRE

A4

6

C2

7

To CODA

GUITAR SOLO

8

D.S. AL CODA

C3

BARITONE SAX.

BRUMAIRE

© GUY BERGERON

♩ = 144

(A)

8

(B)

(A2)

6

(C)

(A3)

6

(B2)

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2

BRUMAIRE

53

(A4) 6 (C2) 7 To CODA

72

D GUITAR SOLO

76 8

89 D.S. AL CODA

(C3)

93

98

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TRUMPET IN B \flat 1

BRUMAIRE

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$\text{♩} = 144$

(A) 7 (B)

10

(A2) 8

14

(C) 8

36

(A3) *mf*

45 *mf*

(B2) 8

(A4) (HARMON) *mp*

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61

7 2 (C2) 6 To CODA

72

SENZA SORD.

mf

76

D GUITAR SOLO

12

D.S. AL CODA

93

f

f

(C3)

97

101

Solo

f

TRUMPET IN B \flat 2

BRUMAIRE

© GUY BERGERON

$\text{♩} = 144$

The musical score is written for Trumpet in B \flat 2 in 4/4 time. The tempo is marked as $\text{♩} = 144$. The score consists of 48 measures, divided into several sections:

- Section A:** Measures 1-7. Starts with a dynamic of *mf*.
- Section B:** Measures 8-9.
- Section A2:** Measures 10-13.
- Section C:** Measures 14-35. Starts with a dynamic of *mp*.
- Section A3:** Measures 36-44. Starts with a dynamic of *mf*. A crescendo hairpin is present at the end of this section.
- Section B2:** Measures 45-46.
- Section A4:** Measures 47-48. Starts with a dynamic of *mp*. A "HARMON" marking is present above the first measure.

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61

72

SENZA SORD.

mf

76

D GUITAR SOLO

12

D.S. AL CODA

93

f

f

(C3)

97

101

f

TRUMPET IN B \flat 3

BRUMAIRE

© GUY BERGERON

$\text{♩} = 144$

7

mf

10

14

A2

8

C

16

A3

mf

45

mf

2

B2

8

A4

8

C2

6

To CODA

mf

74

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D GUITAR SOLO

3

12

D.S. AL CODA

78

93

f

C3

97

101

f

TRUMPET IN B \flat 4

BRUMAIRE

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$\text{♩} = 144$

(A)

7

(B)

Musical notation for measures 1-9 in 4/4 time. Measure 1 starts with a dynamic marking of *mf*. Measure 7 contains a double bar line.

Musical notation for measures 10-13. Measure 10 starts with a measure rest.

Musical notation for measures 14-17.

(A2)

8

(C)

16

Musical notation for measures 18-17. Measure 18 starts with a measure rest. Measure 16 contains a double bar line.

(A3)

Musical notation for measures 18-34. Measure 18 starts with a dynamic marking of *mf*. Measure 34 contains a double bar line.

(B2)

Musical notation for measures 35-44. Measure 35 starts with a dynamic marking of *mf*. Measure 44 contains a double bar line.

(A4)

(C2)

Musical notation for measures 45-73. Measure 45 starts with a dynamic marking of *mf*. Measure 73 contains a double bar line. The text "To CODA" is written above the staff between measures 63 and 73.

Musical notation for measures 74-77.

D GUITAR SOLO

3

12

D.S. AL CODA

Musical staff 1: Treble clef, measure 78. Contains a whole rest with a '3' above it, followed by a double bar line, and then another whole rest with a '12' above it.

Musical staff 2: Treble clef, measure 93. Starts with a whole rest, followed by a half note C3 (circled) with a forte 'f' dynamic, then a half note G3, a whole rest, and finally a half note C3 with a slur.

Musical staff 3: Treble clef, measure 97. Starts with a whole rest, followed by a half note G3, a whole rest, another whole rest, and finally a half note C3 with a slur.

Musical staff 4: Treble clef, measure 101. Starts with a quarter note G3, a quarter rest, a quarter note C3, a quarter note G3, and a quarter rest. A crescendo hairpin leads to a forte 'f' dynamic.

TROMBONE 1

BRUMAIRE

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♩ = 144

(A) 8 (B) 8

(A2)

mf

21

(C)

mp

29

(A3)

6

p

mf

(B2) 8 (A4)

p

mf

p

61

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BRUMAIRE

2
C2

6

To CODA

9

D GUITAR SOLO

mp

D.S. AL CODA

2

mf

f

86

C3

93

f

97

101

f

TROMBONE 2

BRUMAIRE

© GUY BERGERON

♩ = 144

18

22

26

30

62

A 8 B 8 A2 mf

C mp

f

A3 6 B2 8 p mf

A4 p mf p

C2 6 9 To CODA

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BRUMAIRE

2
D GUITAR SOLO

mp

83

D.S. AL CODA

mp ————— *f*

93 *f*

97

101 *f*

TROMBONE 3

BRUMAIRE

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♩ = 144

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

(C) 8

mp

37

(A3) 6

f *p* *mf*

(B2) 8 (A4) 2

mp *mf*

(C2) 6 To CODA 9

mp To CODA

62

(D) GUITAR SOLO

mp

85

D.S. AL CODA

89 *p* *f*

(C3)

93 *f*

97 *f*

101 *f*

BASS TROMBONE

BRUMAIRE

© GUY BERGERON

♩ = 144

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

(C) 8

mp

37

(A3) 6 (B2) 8 (A4)

p *mf* *mp*

2

mf *mp*

59

(C2) 6 To CODA

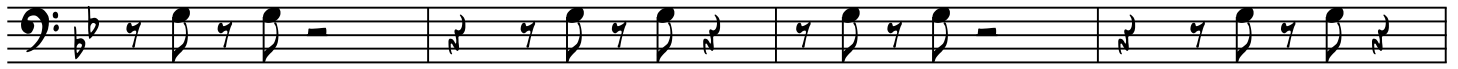
mf

76

(D) GUITAR SOLO

mp

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85



D.S. AL CODA



93



97



101

BRUMAIRE

♩ = 144

(A)

Chords: G_{sus}^2 , E_{min}^{11} , $E^b_{MAJ}^9$, $A_{min}^{7(b5)}$, $D^7/F\#$

Chords: G_{sus}^2 , E_{min}^{11} , C_{min}^7 , B^{badd9}/D , $E^b_{MAJ}^7$, F^7

5 8 *mp* *mf*

(B)

Chords: $B^b_{MAJ}^7$, $E_{min}^{7(b5)}$, $E^b_{MAJ}^9$, F_{sus}^9

Chords: $B^b_{MAJ}^7$, $E_{min}^{7(b5)}$, $E^b_{MAJ}^9$, F_{sus}^9

13 8 *mf*

(A2)

Chords: G_{sus}^2 , E_{min}^{11} , $E^b_{MAJ}^9$, $A_{min}^{7(b5)}$, $D^7/F\#$

Chords: G_{sus}^2 , E_{min}^{11} , C_{min}^7 , B^{badd9}/D , $E^b_{MAJ}^7$, F^7

8 *mp* 21 8

(C)

Chords: G_{min} , D_{min}^7/F , $E^b_{MAJ}^7$, $B^b_{MAJ}^9/D$

Chords: C_{min}^7 , B^{b6} , $A_{min}^{7(b5)}$, $D^7/F\#$

8 *mf* 29 8

BRUMAIRE

33 8 *mf*

G^{MIN} D^{MIN7/F} E^bMAJ⁷ B^bMAJ^{9/D}

37 8

C^{MIN7} B^b A^{MIN7(b5)} D^{7/F#}

(A3) 8 *mf*

G^{SUS2} E^{MIN11} E^bMAJ⁹ A^{MIN7(b5)} D^{7/F#}

45 8

G^{SUS2} E^{MIN11} C^{MIN7} B^bADD^{9/D} E^bMAJ⁷ F⁷

(B2) 8 *mf*

B^bMAJ⁷ E^{MIN7(b5)} E^bMAJ⁹ F⁹SUS

53 8

B^bMAJ⁷ E^{MIN7(b5)} E^bMAJ⁹ F⁹SUS (A4) 8

(C2) 8 *mf*

G^{MIN} D^{MIN7/F} E^bMAJ⁷ B^bMAJ^{9/D}

69 8

C^{MIN7} B^b A^{MIN7(b5)} To CODA D^{7/F#}

BRUMAIRE

73 $\frac{8}{8}$

G MIN $\frac{2}{2}$ D MIN⁷/F E^b MAJ⁷ B^b ADD⁹/D

77 $\frac{8}{8}$

C MIN⁷ B^{b6} A MIN^{7(b5)} D⁷/F[#]

D GUITAR SOLO

81 $\frac{8}{8}$

E MIN¹¹ E^{b9}(#11)

f

85 $\frac{8}{8}$

E MIN¹¹ E^{b9}(#11)

89 $\frac{8}{8}$

D^{7(b9)}SUS D⁷(#9) D⁷(b9) D.S. AL CODA

f

93 $\frac{8}{8}$

D⁷/F[#] (C3) G MIN D MIN⁷/F E^b MAJ⁷ B^b ADD⁹/D

f

98 $\frac{8}{8}$

C MIN⁷ B^{b6} A MIN^{7(b5)} D⁷/F[#]

f

PIANO

BRUMAIRE

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$\text{♩} = 144$

(A) G_{SUS^2} E_{MIN}^{11} $E^{\flat}\text{MAJ}^9$ $A_{\text{MIN}}^{7(\text{b}5)}$ $D^7/\text{F}\sharp$

G_{SUS^2} E_{MIN}^{11} C_{MIN}^7 $B^{\flat}\text{ADD}^9/\text{D}$ $E^{\flat}\text{MAJ}^7$ F^7

(B) $B^{\flat}\text{MAJ}^7$ $E_{\text{MIN}}^{7(\text{b}5)}$ $E^{\flat}\text{MAJ}^9$ F^9_{SUS}

mp

$B^{\flat}\text{MAJ}^7$ $E_{\text{MIN}}^{7(\text{b}5)}$ $E^{\flat}\text{MAJ}^9$ F^9_{SUS}

(A2) G_{SUS^2} E_{MIN}^{11} $E^{\flat}\text{MAJ}^9$ $A_{\text{MIN}}^{7(\text{b}5)}$ $D^7/\text{F}\sharp$

p

G_{SUS^2} E_{MIN}^{11} C_{MIN}^7 $B^{\flat}\text{ADD}^9/\text{D}$ $E^{\flat}\text{MAJ}^7$ F^7

(C) G_{MIN} $D_{\text{MIN}}^7/\text{F}$ $E^{\flat}\text{MAJ}^7$ $B^{\flat}\text{MAJ}^9/\text{D}$

mp

C_{MIN}^7 $B^{\flat 6}$ $A_{\text{MIN}}^{7(\text{b}5)}$ $D^7/\text{F}\sharp$ $D^7(\text{b}9)_{\text{F}\sharp}$ $D^7(\text{b}9)$

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BRUMAIRE

G^{MIN} D^{MIN7}/F E^bMAJ⁷ B^bMAJ⁹/D

C^{MIN7} B^{b6} A^{MIN7}(b5) D⁷/F[#]

A3

G^{SUS2} E^{MIN11} E^bMAJ⁹ A^{MIN7}(b5) D⁷/F[#]

G^{SUS2} E^{MIN11} C^{MIN7} B^bADD⁹/D E^bMAJ⁷ F⁷

B2

B^bMAJ⁷ E^{MIN7}(b5) E^bMAJ⁹ F⁹SUS

B^bMAJ⁷ E^{MIN7}(b5) E^bMAJ⁹ F⁹SUS

A4

G^{SUS2} E^{MIN11} E^bMAJ⁹ A^{MIN7}(b5) D⁷/F[#]

G^{SUS2} E^{MIN11} C^{MIN7} B^bADD⁹/D E^bMAJ⁷ F⁷

C2

G MIN D MIN⁷/F E^b MAJ⁷ B^b MAJ⁹/D

mp C MIN⁷ B^{b6} A MIN⁷(b5) **To CODA** D⁷/F# D⁷(^{b9}/₁₃) D⁷(b9)

69

G MIN D MIN⁷/F E^b MAJ⁷ B^b ADD⁹/D

mf C MIN⁷ B^{b6} A MIN⁷(b5) D⁷/F#

73

77

D GUITAR SOLO

E MIN¹¹ E^b9(#11)

mp

E MIN¹¹ E^b9(#11)

85

D⁷(b9)_{SUS} D⁷(^{b9}/₁₃) D⁷(^{b9}/₁₃) **D.S. AL CODA**

89

f

4

BRUMAIRE

C3

Chord progression: D7/F# D7(b9) D7(b9) GMIN DMIN7/F

Chord progression: EbMAJ7 BbADD9/D CMIN7 CMIN7/Bb

Chord progression: AMIN7(b5) D7/F#

BASS

BRUMAIRE

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♩ = 144

(A) *p* G^{SUS2} E^{MIN11} E^bMAJ⁹ A^{MIN7(b5)} D^{7/F#}

p G^{SUS2} E^{MIN11} C^{MIN7} B^bADD⁹/D E^bMAJ⁷ F⁷

(B) *mp* B^bMAJ⁷ E^{MIN7(b5)} E^bMAJ⁹ F⁹SUS

mp B^bMAJ⁷ E^{MIN7(b5)} E^bMAJ⁹ F⁹SUS

(A2) *p* G^{SUS2} E^{MIN11} E^bMAJ⁹ A^{MIN7(b5)} D^{7/F#}

p G^{SUS2} E^{MIN11} C^{MIN7} B^bADD⁹/D E^bMAJ⁷ F⁷

(C) *mp* G^{MIN} D^{MIN7/F} E^bMAJ⁷ B^bMAJ⁹/D

mp C^{MIN7} B^{b6} A^{MIN7(b5)} D^{7/F#}

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33 *mf*

G MIN D MIN⁷/F E^b MAJ⁷ B^b MAJ⁹/D

37

C MIN⁷ B^b A MIN⁷(b5) D⁷/F[#]

(A3) *f*

G SUS² E MIN¹¹ E^b MAJ⁹ A MIN⁷(b5) D⁷/F[#]

mp

45

G SUS² E MIN¹¹ C MIN⁷ B^b ADD⁹/D E^b MAJ⁷ F⁷

(B2) *mf*

B^b MAJ⁷ E MIN⁷(b5) E^b MAJ⁹ F⁹ SUS

53

B^b MAJ⁷ E MIN⁷(b5) E^b MAJ⁹ F⁹ SUS

(A4) *p*

G SUS² E MIN¹¹ E^b MAJ⁹ A MIN⁷(b5) D⁷/F[#]

G SUS² E MIN¹¹ C MIN⁷ B^b ADD⁹/D E^b MAJ⁷ F⁷

(C2) *mp*

G MIN D MIN⁷/F E^b MAJ⁷ B^b MAJ⁹/D

69 **C MIN⁷** **B^{b6}** **A MIN^{7(b5)}** **To CODA** **D⁷/F[#]**

73 **G MIN** **D MIN⁷/F** **E^b MAJ⁷** **B^b ADD⁹/D**

mf

77 **C MIN⁷** **B^{b6}** **A MIN^{7(b5)}** **D⁷/F[#]**

D GUITAR SOLO

81 **E MIN¹¹** **E^b9(#11)**

mp

85 **E MIN¹¹** **E^b9(#11)**

89 **D^{7(b9)}SUS** **D⁷(#9)** **D⁷(b9)** **D.S. AL CODA**

93 **D⁷/F[#]** **(C3) G MIN** **D MIN⁷/F** **E^b MAJ⁷** **B^b ADD⁹/D**

f

98 **C MIN⁷** **B^{b6}** **A MIN^{7(b5)}** **D⁷/F[#]** **G MIN**

f

DRUM SET

BRUMAIRE

© GUY BERGERON

♩ = 144

(A) 8TH'S AD LIB CYMBALS

RIM CLIG

pp < p

(B)

SNARE

mp

(A2)

p

(C)

RIDE (ECM STYLE)

mp

mf

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2

BRUMAIRE

37

A3

45

B2

53

A4

61

C2

To CODA

69

BRUMAIRE

3

Musical staff 73-76. Measure 73 starts with a dynamic marking of *mf*. The staff contains a series of chords with a grace note (marked with a >) and a fermata. Measures 74, 75, and 76 contain repeat signs.

Musical staff 77. Measures 77-79 contain repeat signs. Measure 80 contains a chord with a grace note and a fermata.

D GUITAR SOLO

Musical staff 81-84. Measure 81 starts with a dynamic marking of *mp*. The staff contains a sequence of chords with grace notes. Measure 84 ends with a double bar line and a '2' above it.

Musical staff 85. Measures 85-86 contain double bar lines with a '2' above each, indicating a two-measure rest.

D.S. AL CODA

Musical staff 87-92. Measure 87 starts with a dynamic marking of *f*. The staff contains a sequence of chords with grace notes. Measure 92 ends with a double bar line and a '2' above it.

Musical staff 93-97. Measure 93 starts with a dynamic marking of *f*. The staff contains a sequence of chords with grace notes. Measure 97 ends with a double bar line and a '2' above it.

Musical staff 98-103. Measure 98 starts with a dynamic marking of *f*. The staff contains a sequence of chords with grace notes. Measure 103 ends with a double bar line and a '2' above it.