



Guy Bergeron

Canada, Québec

Contexte (jazz combo)

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 : Contexte
[jazz combo]

Compositeur : Bergeron, Guy

Arrangeur : Bergeron, Guy

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Editeur : Bergeron, Guy

Instrumentation : Trompette, trombone, guitare, basse, piano, batterie

Style : Jazz

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

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SCORE

CONTEXTE

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STRAIGHT ♩'s
♩ = 120
(A)

TRUMPET IN B: *mf*

TENOR SAX: *mp*

TROMBONE: *mp*

PIANO: *mp*

BASS GUITAR: *mp*

DRUM SET: *mp*

B: TPT. 5

T. SAX. 5

TBN. 5

PNO. 5

BASS 5

D. S. 5

Chord symbols: $B^b MAJ7/A$, $A^{7(b9)} SUS$, $B MIN^9$, $A ADD^9/G$, $F\# MIN^{11}$, $G MIN^{11}$, $F\# MIN^{11}$, $C\#7(\frac{9}{13})$, $F\# MIN^7$

Dynamics: *mf*, *mp*, *Solo*

guytorebergeron@videotron.ca

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CONTEXTE

1	2
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B. TPT. *p* < *mf*

T. SX. *mf* *p* < *mf*

TBN. *mp* *p* < *mf*

PNO. *p* < *mf*

BASS *p* < *mf*

D. S. *p* < *mf*

Chords: C¹³, G^{b9/B}, E^{13(b9)}, A^{MIN⁹}, F^{#9(b5)}, F¹³, B^{7(b9)}

(B) SWING 4/4's

B. TPT. *mf*

T. SX. *mp*

TBN. *mp*

PNO. *mp*

BASS *mp*

D. S. *mp*

Chords: E^{MIN⁹}, C⁹, E^{MIN⁹}, C⁹, F^{MAJ⁷}

CONTEXTE

To CODA

18

B. TPT.

T. SX.

TBN.

PNO.

BASS

D. S.

18

E MAJ⁷ A MIN⁷ D¹³ E MAJ⁷ A MIN⁷ D¹³ B 7^(#9) B 7^(#9)

AD LIB SOLOS

23

B. TPT.

T. SX.

TBN.

PNO.

BASS

D. S.

23

E MIN⁹ C 9(#11) A MIN⁷ F 9(#11) D.C. AL CODA (NO REPEAT)

CONTEXTE

4 ϕ

B. TPT. *mp* 31

T. SX. *mp* 31

TBN. *mp* 31

PNO. *mp* 31

BASS *mp* 31

D. S. *mp* 31

E MIN^{b9}

TRUMPET IN B \flat

CONTEXTE

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STRAIGHT ♩ 's

$\text{♩} = 120$

(A)

(B) SWING ♩ 's

AD LIB SOLOS

TENOR SAX.

CONTEXTE

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STRAIGHT 1/4's

♩ = 120

(A)

5 *mp*

Solo *mf* *mp*

1. 2.

mf *p < mf*

(B)

SWING 1/4's

17 *mp*

20 *To CODA*

AD LIB SOLOS

F#MIN⁹ *D⁹(#11)*

BMIN⁷ *G⁹(#11)* *D.C. AL CODA (NO REPEAT)*

27

31 *mp*

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TROMBONE

CONTEXTE

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(A) STRAIGHT ♩'s
♩=120
mp

5 *mp*

10 *p* < *mf*

(B) SWING ♩'s
mp

17

To CODA

AD LIB SOLOS
E MIN⁹ C 9(#11)

A MIN⁷ F 9(#11) D.C. AL CODA (NO REPEAT)

27

31 *mp*

PIANO

CONTEXTE

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STRAIGHT ♩'s

♩=120

(A)

Musical score for section A, measures 1-5. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked as STRAIGHT ♩'s with a quarter note equal to 120 beats per minute. The score is written for piano in treble and bass clefs. Measure 1: Treble clef has a whole note chord B^b MAJ⁷/A; Bass clef has a whole note chord G. Measure 2: Treble clef has a whole note chord A^{7(b9)}SUS; Bass clef has a whole rest. Measure 3: Treble clef has a whole note chord B MIN⁹; Bass clef has a whole note chord B. Measure 4: Treble clef has a whole note chord A^{ADD9}/G; Bass clef has a whole note chord G. Measure 5: Treble clef has a whole note chord F# MIN¹¹; Bass clef has a whole note chord F#. A fermata is placed over the notes in both staves.

Musical score for section A, measures 6-10. Measure 6: Treble clef has a whole note chord F# MIN¹¹; Bass clef has a whole note chord F#. Measure 7: Treble clef has a whole note chord G MIN¹¹; Bass clef has a whole note chord G. Measure 8: Treble clef has a whole note chord F# MIN¹¹; Bass clef has a whole note chord F#. Measure 9: Treble clef has a whole note chord C#7(¹¹/₁₃); Bass clef has a whole note chord C#. Measure 10: Treble clef has a whole note chord F# MIN⁷; Bass clef has a whole note chord F#. A fermata is placed over the notes in both staves.

Musical score for section B, measures 1-5. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked as SWING ♩'s. The score is written for piano in treble and bass clefs. Measure 1: Treble clef has a whole note chord E MIN⁹; Bass clef has a whole note chord E. Measure 2: Treble clef has a whole note chord C⁹; Bass clef has a whole rest. Measure 3: Treble clef has a whole note chord E MIN⁹; Bass clef has a whole note chord E. Measure 4: Treble clef has a whole note chord C⁹; Bass clef has a whole rest. Measure 5: Treble clef has a whole note chord F MAJ⁷; Bass clef has a whole note chord F. A fermata is placed over the notes in both staves.

guytarelbergeron@videotron.ca

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CONTEXTE

EMAJ⁷ AMIN⁷ D¹³ EMAJ⁷ AMIN⁷ D¹³ B⁷(^{#9}/_{#5}) B⁷(^{b9}/_{#5})

18

To CODA

AD LIB SOLOS

EMIN⁹ C⁹(^{#11})

AMIN⁷ F⁹(^{#11}) D.C. AL CODA (NO REPEAT)

27

⊕

EMIN^{b9}

31

mp

BASS GUITAR

CONTEXTE

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STRAIGHT
 ♩=120

(A) $B^{\flat}MAJ7/A$ $A_{SUS}^{7(b9)}$ $BMIN^9$ A_{ADD}^9/G

$F^{\sharp}MIN^{11}$ $GMIN^{11}$ $F^{\sharp}MIN^{11}$ $C^{\sharp}7(\frac{11}{15})$ $F^{\sharp}MIN^7$

C^{13} G^6/B $E^{13(b9)}$ A_{MIN}^9 $F^{\sharp}9(b5)$ F^{13} $B^7(\frac{b9}{13})$

1. $F^{\sharp}9(b5)$ 2. F^{13} $B^7(\frac{b9}{13})$

9 $p < mf$ p

(B) SWING
 E_{MIN}^9 C^9 E_{MIN}^9 C^9 $FMAJ^7$

mp

E_{MAJ}^7 A_{MIN}^7 D^{13} E_{MAJ}^7 A_{MIN}^7 D^{13} $B^7(\frac{11}{15})$ $B^7(\frac{b9}{13})$ **TO CODA**

AD LIB SOLOS E_{MIN}^9 $C^9(\sharp 11)$

A_{MIN}^7 $F^9(\sharp 11)$ **D.C. AL CODA (NO REPEAT)**

$E_{MIN}^{6/9}$

31 mp

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DRUM SET

CONTEXTE

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STRAIGHT ♩'s

♩=120

(A)

5

9

1

2

mp

p < mf

p

3 3 3 3

(B) SWING ♩'s

mp

To CODA

18 AD LIB SOLOS

E MIN⁹

C 9(♯11)

A MIN⁷

F 9(♯11)

D.C. AL CODA (NO REPEAT)

27

A MIN⁷

31 *mp*