



Guy Bergeron

Canada, Québec

May

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 : May

Compositeur : Bergeron, Guy

Arrangeur : Bergeron, Guy

Droit d'auteur : Copyright © Bergeron, Guy

Editeur : Bergeron, Guy

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

Style : Jazz

Commentaire : Interprété par l'orchestre InterMED

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

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Score

May

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♩ = 160

The score is for a jazz ensemble. It features the following instruments and parts:

- Violin:** Silent throughout the piece.
- Flute:** Melodic line starting with a *mp* dynamic.
- Alto Sax. 1 & 2:** Harmonic accompaniment with *mp* dynamics.
- Tenor Sax. 1 & 2:** Harmonic accompaniment with *mf* dynamics.
- Baritone Sax.:** Harmonic accompaniment with *mp* dynamics.
- Trumpet in B♭ 1 & 2:** Harmonic accompaniment with *mf* dynamics.
- Trombone 1 & 2:** Harmonic accompaniment with *mp* dynamics.
- Piano:** Harmonic accompaniment with *mp* dynamics. Chord changes are indicated above the staff: C13sus4 A m7, A♭13, G m7 G♭13, F(add9), C13sus4 A m7, A♭13, G m7 G♭13, F(add9).
- Electric Guitar:** Harmonic accompaniment with *mp* dynamics. Chord changes are indicated above the staff: C13sus4 A m7, A♭13, G m7 G♭13, F(add9), C13sus4 A m7, A♭13, G m7 G♭13, F(add9).
- Electric Bass:** Harmonic accompaniment with *mp* dynamics. Chord changes are indicated below the staff: B♭/C, A m7, A♭13, G m7 G♭13, F(add9), B♭/C, A m7, A♭13, G m7 G♭13, F(add9).
- Drum Set:** Rhythmic accompaniment with *mp* dynamics.

May

2

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Vln.:** Violin part, starting with a forte (*f*) dynamic.
- Fl.:** Flute part, also starting with a forte (*f*) dynamic.
- A. Sx. 1 & 2:** Alto Saxophone parts, playing sustained notes.
- T. Sx. 1 & 2:** Tenor Saxophone parts, playing rhythmic patterns with a mezzo-piano (*mp*) dynamic.
- B. Sx.:** Bass Saxophone part, playing sustained notes.
- B♭ Tpt. 1 & 2:** Trumpet parts, playing sustained notes.
- Tbn. 1 & 2:** Trombone parts, playing rhythmic patterns with a mezzo-piano (*mp*) dynamic.
- Pno.:** Piano accompaniment, featuring chord progressions: A^bm9, G m9, F Maj7, A^bm9, G m9, F Maj7.
- E. Gtr.:** Electric Guitar part, playing chords with a mezzo-piano (*mp*) dynamic.
- E. B.:** Electric Bass part, playing a rhythmic line.
- D. S.:** Double Bass part, playing a rhythmic line.

Chord progressions for the guitar and piano parts are: A^bm7, G m7, F Maj7, A^bm7, G m7, F Maj7.

17

Vln. *mp*

Fl. *mp*

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2 *mp* *mp*

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2 *mp* *mp*

Pno.

E.Gtr. *A^bm7* *Gm7* *FMaj7* *A^bm7* *Gm7* *FMaj7* *FMaj7*

E.B. *A^bm7* *Gm7* *FMaj7* *A^bm7* *Gm7* *FMaj7*

D. S.

May

4

This musical score is for the piece "May" and is marked with a dynamic of *f* (forte). The score is arranged for a full orchestra and includes the following parts:

- Vln. (Violin):** Features a melodic line with some rests.
- Fl. (Flute):** Plays a rhythmic pattern with some melodic accents.
- A. Sax. 1 & 2 (Alto Saxophones):** Play a rhythmic accompaniment.
- T. Sax. 1 & 2 (Tenor Saxophones):** Play a rhythmic accompaniment.
- B. Sax. (Baritone Saxophone):** Plays a rhythmic accompaniment.
- B♭ Tpt. 1 & 2 (Trumpets):** Play a rhythmic accompaniment.
- Tbn. 1 & 2 (Trombones):** Play a rhythmic accompaniment.
- Pno. (Piano):** Provides harmonic support with chords and arpeggios.
- E. Gtr. (Electric Guitar):** Plays a rhythmic accompaniment with chords.
- E. B. (Euphonium):** Plays a rhythmic accompaniment.
- D. S. (Drum Set):** Provides the rhythmic foundation.

The score includes various musical notations such as rests, dynamics, and articulation marks. Chord symbols are provided for the piano and electric guitar parts: D m7, E♭Maj7, D m7, E♭Maj7, and C 9sus4.

33 *solo* *mp* *To Coda*

Vln. *solo* *mp* *To Coda*

Fl. *mp* *To Coda*

A. Sx. 1 *To Coda* *p*

A. Sx. 2 *To Coda* *p*

T. Sx. 1 *To Coda* *p*

T. Sx. 2 *To Coda* *p*

B. Sx. *To Coda* *pp* *mp*

B♭ Tpt. 1 *To Coda*

B♭ Tpt. 2 *To Coda* *mp*

Tbn. 1 *To Coda*

Tbn. 2 *To Coda* *mp*

Pno. *mp* *To Coda* *mp* *D^bMaj7(#11)*

E. Gtr. *p* *To Coda* *F^{Maj}7* *D^bMaj7(#11)* *let ring...*

E.B. *p* *To Coda*

D.S. *ride* *p* *To Coda*

May

6

guitar solo

The musical score is arranged in a system of staves. At the top, a box labeled "guitar solo" spans the first few measures. The instruments and their parts are as follows:

- Vln.:** Violin part, starting at measure 41, ending with "D.C. al Coda".
- Fl.:** Flute part, starting at measure 41, ending with "D.C. al Coda".
- A. Sax. 1 & 2:** Alto Saxophone parts, starting at measure 41, ending with "D.C. al Coda".
- T. Sax. 1 & 2:** Tenor Saxophone parts, starting at measure 41, ending with "D.C. al Coda".
- B. Sax.:** Baritone Saxophone part, starting at measure 41, ending with "D.C. al Coda".
- B♭ Tpt. 1 & 2:** Trumpet parts, starting at measure 41, ending with "D.C. al Coda".
- Tbn. 1 & 2:** Trombone parts, starting at measure 41, ending with "D.C. al Coda".
- Pno.:** Piano accompaniment, starting at measure 41, with chords: F Maj7, D♭Maj7(#11), F Maj7, D♭Maj7(#11), E♭13, ending with "D.C. al Coda".
- E. Gtr.:** Electric Guitar part, starting at measure 41, with chords: F Maj7, D♭Maj7(#11), F Maj7, D♭Maj7(#11), E♭13, ending with "D.C. al Coda".
- E. B.:** Double Bass part, starting at measure 41, with chords: F Maj7, D♭Maj7(#11), F Maj7, D♭Maj7(#11), E♭13, ending with "D.C. al Coda".
- D. S.:** Drum set part, starting at measure 41, ending with "D.C. al Coda".

51 *mp* *mp* *rit.* *Fine*

Vln.

51 *mp* *mp* *rit.* *Fine*

Fl.

A. Sx. 1 *mp* *rit.* *Fine*

A. Sx. 2 *mp* *rit.* *Fine*

T. Sx. 1 *mp* *rit.* *Fine*

T. Sx. 2 *mp* *rit.* *Fine*

B. Sx. *pp* *mp* *rit.* *Fine*

B. Tpt. 1 *p* *mp* *rit.* *Fine*

B. Tpt. 2 *p* *mp* *rit.* *Fine*

Tbn. 1 *mp* *rit.* *Fine*

Tbn. 2 *mp* *rit.* *Fine*

Pno. *mp* *rit.* *Fine*

E. Gtr. *mp* *rit.* *Fine*

E. B. *mp* *rit.* *Fine*

D. S. *mp* *rit.* *Fine*

Chord symbols: FMaj7, Cm11, A♭Maj7, Fm11, E9(♯5), E♭Maj9

Violin

May

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$\text{♩} = 160$

8 *f*

12

16 2 *mp*

21 2 *f*

26 *f*

30

34 solo *mp* To Coda

38

41 guitar solo 10 D.C. al Coda

51 *mp*

55 *rit.* *mp* Fine

Flute

May

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♩ = 160

mp

6 *f*

11

16 *mp*

24 *f* solo *f*

30 *mp*

35 *To Coda*

41 **10** *D.C. al Coda*

51 *rit.* *Fine*

mp *mp*

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Alto Sax. 1

May

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♩ = 160

mp

6

13

20

25

f

32

To Coda

4 2

p

41

10

D.C. al Coda

51

2

mp

rit.

Fine

Alto Sax. 2

May

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♩ = 160

mp

6

13

20

26

33

41

51

f

p

mp

rit.

Fine

guitar solo

To Coda

D.C. al Coda

Tenor Sax. 1

May

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♩ = 160

mf

7 *mp*

15 *mp*

21 *f*

27 *f*

33 *p* To Coda

41 *10* D.C. al Coda

51 *mp* rit. Fine

Tenor Sax. 2

May

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♩ = 160

mf

7 *mp*

15 *mp*

23 *mp* *f*

29 *f* *To Coda*

37 *p*

41 *10* *D.C. al Coda*

51 *mp* *rit.* *Fine*

guitar solo

Baritone Sax.

May

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$\text{♩} = 160$

mp

7

15

23

f

29

f

2

4

To Coda

37

pp

mp

3

3

41

guitar solo

10

D.C. al Coda

51

pp

mp

3

3

rit.

Fine

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Trumpet in B \flat 1

May

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$\text{♩} = 160$

mf

7

15

21

27

31

4 To Coda 4

guitar solo

41

10 D.C. al Coda

51

p *mp* rit. Fine

Trumpet in B \flat 2

May

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$\text{♩} = 160$

Musical staff 1 (measures 1-6) with dynamic marking *mf*.

Musical staff 2 (measures 7-14) with dynamic marking *mf*.

Musical staff 3 (measures 15-20) with dynamic marking *mf*.

Musical staff 4 (measures 21-26) with dynamic marking *f*.

Musical staff 5 (measures 27-30) with dynamic marking *f*.

Musical staff 6 (measures 31-37) with dynamic marking *mp* and a 4-measure rest labeled "To Coda".

Musical staff 7 (measures 38-40) with dynamic marking *mp*.

guitar solo

Musical staff 8 (measures 41-50) with a 10-measure rest labeled "D.C. al Coda".

Musical staff 9 (measures 51-54) with dynamic markings *p* and *mp*, and ending with "rit." and "Fine".

Trombone 1

May

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♩ = 160



mp



mp



mp



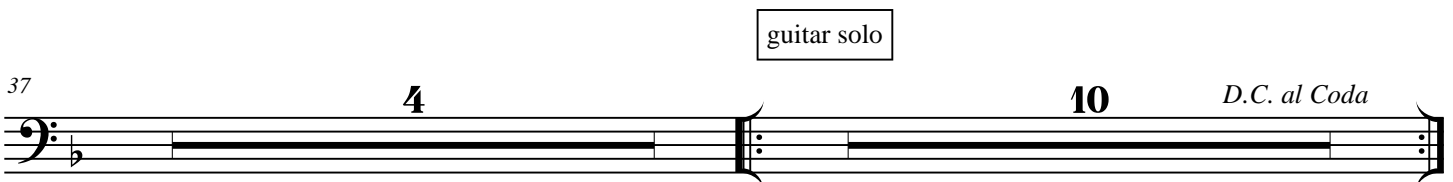
f



f



To Coda



guitar solo



Fine

mp

Trombone 2

May

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♩ = 160

Musical staff 1: Bass clef, C major key signature, 4/4 time signature. Measures 1-5. Dynamics: *mp*

Musical staff 2: Bass clef, C major key signature, 4/4 time signature. Measures 6-12. Dynamics: *mp*

Musical staff 3: Bass clef, C major key signature, 4/4 time signature. Measures 13-20. Dynamics: *mp*

Musical staff 4: Bass clef, C major key signature, 4/4 time signature. Measures 21-27. Dynamics: *mp* (with hairpins), *f* (with hairpins)

Musical staff 5: Bass clef, C major key signature, 4/4 time signature. Measures 28-31. Dynamics: *f*

Musical staff 6: Bass clef, C major key signature, 4/4 time signature. Measures 32-38. Dynamics: *mp*. Includes a 4-measure rest labeled "To Coda".

Musical staff 7: Bass clef, C major key signature, 4/4 time signature. Measures 39-50. Dynamics: *mp*. Includes a 10-measure rest labeled "D.C. al Coda".

Musical staff 8: Bass clef, C major key signature, 4/4 time signature. Measures 51-55. Dynamics: *mp*. Includes a 3-measure triplet and a final note marked "Fine".

Piano

May

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$\text{♩} = 160$

Musical notation for measures 1-4. Chords: C13sus4, A m7, A \flat 13, G m7, G \flat 13, F(add9). Dynamics: *mp*.

Musical notation for measures 5-8. Chords: C13sus4, A m7, A \flat 13, G m7, G \flat 13, F(add9).

Musical notation for measures 9-12. Chords: A \flat m9, G m9, F Maj7.

Musical notation for measures 13-16. Chords: A \flat m9, G m9, F Maj7.

Musical notation for measures 17-20. Chords: A \flat m9, G m9, F Maj7.

Musical notation for measures 21-24. Chords: A \flat m9, G m9, F Maj7.

Musical notation for measures 25-28. Chords: D m7, E \flat Maj7. Dynamics: *f*.

Musical notation for measures 29-32. Chords: D m7, E \flat Maj7, C9sus4. Dynamics: *f*.

May

2

33 *B^bMaj7* *A m7* *A^bm7* *G m7* *To Coda*
mp

37 *F Maj7* *D^bMaj7(#11)*
leg. *
3

guitar solo

41 *F Maj7* *D^bMaj7(#11)*

45 *F Maj7* *D^bMaj7(#11)* *E^b13* *D.C. al Coda*

51 *F Maj7* *C m11* *A^bMaj7*
mp
3

55 *F m11* *rit.* *E 9(b5)* *E^bMaj9* *Fine*

May

♩ = 160

The musical score is written for electric guitar in a 12-string configuration, indicated by the '8' on the staff. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked as 160 beats per minute. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 marked at the beginning of their respective lines. The first line (measures 1-4) is marked *mp* and features chords: C13sus4, A m7, A^b13, G m7, G^b13, and F(add9). The second line (measures 5-8) repeats the first line's chords. The third line (measures 9-12) features a melodic line with a slur over measures 9-10 and chords: A^bm7, G m7, and F Maj7. The fourth line (measures 13-16) repeats the melodic line and chords. The fifth line (measures 17-20) features a melodic line with a slur over measures 17-18 and chords: A^bm7, G m7, and F Maj7. The sixth line (measures 21-24) features a melodic line with a slur over measures 21-22 and chords: A^bm7, G m7, F Maj7, and F Maj7. The seventh line (measures 25-28) is marked *f* and features a melodic line with a slur over measures 25-26 and chords: D m7 and E^bMaj7. The eighth line (measures 29-32) is marked *f* and features a melodic line with a slur over measures 29-30 and chords: D m7, E^bMaj7, and C9sus4.

May

2

33 *p* B^bMaj7 A m7 A^bm7 G m7 *To Coda*

37 F Maj7 D^bMaj7(#11) *let ring...*

guitar solo

41 F Maj7 D^bMaj7(#11)

45 F Maj7 D^bMaj7(#11) E^b13 *D.C. al Coda*

51 F Maj7 C m11 A^bMaj7 *mp*

55 F m11 *rit.* E 9(#11) E^bMaj9 *Fine*

Electric Bass

May

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$\text{♩} = 160$

B^{\flat}/C $A m7$ $A^{\flat}13$ $G m7$ $G^{\flat}13$ $F(\text{add}9)$

mp

5 B^{\flat}/C $A m7$ $A^{\flat}13$ $G m7$ $G^{\flat}13$ $F(\text{add}9)$

9 $A^{\flat}m7$ $G m7$ $F\text{Maj}7$

13 $A^{\flat}m7$ $G m7$ $F\text{Maj}7$

17 $A^{\flat}m7$ $G m7$ $F\text{Maj}7$

21 $A^{\flat}m7$ $G m7$ $F\text{Maj}7$

25 $D m7$ $E^{\flat}\text{Maj}7$

f

29 $D m7$ $E^{\flat}\text{Maj}7$ $C9\text{sus}4$

f

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May

2

33

To Coda

8 *p*

37

8

guitar solo

41

F^{Maj7}

D^bMaj7(#11)

8

45

F^{Maj7}

D^bMaj7(#11)

E^b13

D.C. al Coda

8

∅

51

Cm11

A^bMaj7

8 *mp*

rit.

55

Fm11

E9(#11)

E^bMaj9

Fine

8

Drum Set

May

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♩ = 160

mp

5

9

13

17

21

25

f

29

f

May

2

33 *ride* *p* *To Coda*

37

guitar solo

41

45 *D.C. al Coda*

51 *mp*

55 *rit.* *Fine*