



Guy Bergeron

Canada, Québec

One year later

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 : One year later
Compositeur : Bergeron, Guy
Arrangeur : Bergeron, Guy
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Editeur : Bergeron, Guy
Instrumentation : 3 guitares (trio)
Style : Contemporain

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

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SCORE

ONE YEAR LATER

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(FOR GUITAR TRIO)

A ♩ = 138

CLASSICAL GUITAR 1

CLASSICAL GUITAR 2

CLASSICAL GUITAR 3

Musical score for Classical Guitar 1, 2, and 3, measures 1-4. The score is in 4/4 time with a tempo of 138. The key signature has one sharp (F#). The first system shows the following chords and dynamics: E (p), CMAJ7 (mf), FMAJ9/A (mf), B^b6 (mf), E/G# (mp), and E/G# (p). The second system shows a 'LET RING...' instruction over measures 3 and 4. The third system shows the bass line for the guitars, with dynamics p, mf, mp, and p.

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

Musical score for Classical Guitar 1, 2, and 3, measures 5-8. The score is in 4/4 time. The first system shows the following chords and dynamics: E (p), CMAJ7 (p), A^{ADD9}/C# (p), D^{ADD9} (p), G#/E (p), and G#/E (p). The second system shows a 'LET RING...' instruction over measures 7 and 8. The third system shows the bass line for the guitars, with dynamics p, mf, and p.

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

Musical score for Classical Guitar 1, 2, and 3, measures 9-12. The score is in 4/4 time. The first system shows the following chords and dynamics: A^{ADD9} (mp), A^{ADD9} (mp), E/C (mp), C#MIN7 (mp), D^{ADD9} (mp), B^bMAJ7(#11) (mp), and B^bMAJ7(#11) (p). The second system shows a 'LET RING...' instruction over measures 11 and 12. The third system shows the bass line for the guitars, with dynamics mp and p.

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

13

p

B^{MIN}9 **B^bMAJ7** **D^{MIN}7** **D^{MIN}11** **D^bMAJ7** **E^b/D^b**

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

17

To CODA

LET RING...

pp

A^bADD9 /C **B^{MAJ}7(#11) To CODA** **G^{MAJ}7(#11)**

f *mp*

A^bADD9 /C **B^{MAJ}7(#11) To CODA** **G^{MAJ}7(#11)**

f *p*

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

21

VII ② ③

mp

G^{MAJ}7(#11) **G^{MAJ}7(#11)**

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CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

27

B

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

31

mp

IV 3

(TACET 1ST TIME)

E MAJ7(#9)

IX

HARMONIC

5 4 3 6

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

35

mp

4

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D.C. AL CODA

CL. GTR. 1

Musical notation for Cl. GTR. 1, measures 39-42. The staff shows a melodic line with accents (v) and a dynamic marking of *mp*. The key signature has one sharp (F#).

CL. GTR. 2

Musical notation for Cl. GTR. 2, measures 39-42. The staff shows a melodic line with fret numbers 2, 1, 4, 1, 0, 2, 0. The key signature has one sharp (F#).

CL. GTR. 3

Musical notation for Cl. GTR. 3, measures 39-42. The staff shows a bass line with a chord marking **C MIN (MAJ7)** and fret numbers 2, 0, 4, 0. The key signature has one sharp (F#).



CL. GTR. 1

Musical notation for Cl. GTR. 1, measures 43-46. The staff shows a melodic line with a dynamic marking of *pp* and the instruction "LET RING...". The key signature has one sharp (F#).

CL. GTR. 2

Musical notation for Cl. GTR. 2, measures 43-46. The staff shows a chordal accompaniment with a chord marking **G MAJ 7(#11)** and a dynamic marking of *mp*. The key signature has one sharp (F#).

CL. GTR. 3

Musical notation for Cl. GTR. 3, measures 43-46. The staff shows a bass line with a chord marking **G MAJ 7(#11)** and a dynamic marking of *p*. The key signature has one sharp (F#).

ONE YEAR LATER

(FOR GUITAR TRIO)

A $\text{♩} = 138$

2

VII 1 1 4 3

LET RING...

p

2

7

LET RING...

p

5

To CODA

LET RING...

12

pp

21

VII 4 ② 4 ③

mp

25

B

29

mp

33

2

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Musical notation for measures 37-40. The piece is in G major (one sharp). Measure 37 starts with a treble clef, a key signature of one sharp, and a common time signature. The melody consists of quarter notes: G4, A4, B4, C5. The bass line consists of quarter notes: G2, B1, C2, D2. A dynamic marking of *mp* is present. Measures 38-40 continue with similar rhythmic patterns and include a *V* (vibrato) marking over the final notes.

Musical notation for measures 41-42. Measure 41 continues the melody and bass line from the previous section. Measure 42 concludes with a double bar line and repeat dots. A dynamic marking of *mp* is present. The instruction "D.C. AL CODA" is written above the staff.

Musical notation for measures 43-46. Measure 43 begins with a C-clef (soprano clef) and a common time signature. The melody consists of quarter notes: G4, A4, B4, C5. The bass line consists of quarter notes: G2, B1, C2, D2. A dynamic marking of *pp* is present. The instruction "LET RING..." is written above the staff. Measure 44 continues the melody and bass line. Measure 45 continues the melody and bass line. Measure 46 concludes with a double bar line and repeat dots. A dynamic marking of *pp* is present. The instruction "LET RING..." is written above the staff. A circled number 3 is written below the staff, indicating a triplet.

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(FOR GUITAR TRIO)

A $\text{♩} = 138$ E CMAJ7 FMAJ9/A B^b E/G# LET RING...

E CMAJ7 A^{ADD9}/C# D^{ADD9} G#/E

A^{ADD9} A+ADD9 E/C C#MIN7 D^{ADD9} B^bMAJ7(#11) LET RING...

BMIN9 B^bMAJ7 DMIN7 DMIN11 D^bMAJ7 E^b/D^b

A^bADD9/C BMAJ7(#11) TO CODA GMAJ7(#11)

GMAJ7(#11) 8

B IV 3 (TACET 1ST TIME)

2

ONE YEAR LATER

35

39

D.C. AL CODA

43

mp

G MAJ 7(#11)

G MAJ 7(#11)

ONE YEAR LATER

(FOR GUITAR TRIO)

A $\text{♩} = 138$

E CMAJ7 FMAJ9/A B^b E/G[#]

E CMAJ7 A^{ADD9}/C[#] D^{ADD9} G[#]/E

A^{ADD9} A+ADD9 E/C C[#]MIN7 D^{ADD9} B^bMAJ7(♯11)

B^{MIN9} B^bMAJ7 D^{MIN7} D^{MIN11} D^bMAJ7 E^b/D^b

A^bADD9/C BMAJ7(♯11) TO CODA GMAJ7(♯11)

GMAJ7(♯11) 8

B EMAJ7(♯9) IX

2

ONE YEAR LATER

35

39

C MIN (MAJ7)

D.C. AL CODA

43

G MAJ7(#11)