



Guy Bergeron

Canada, Québec

A perfect day (progressive jazz)

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 : A perfect day
[progressive jazz]

Compositeur : Bergeron, Guy

Arrangeur : Bergeron, Guy

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Editeur : Bergeron, Guy

Instrumentation : 2 guitares, basse, batterie

Style : Jazz

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

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A PERFECT DAY

A RUBATO

PIANO

B E MAJ7/G# G ADD9 B SUS B E MAJ7/G# G MAJ7 E9 B

B ♩ = 100

AC.GTR.

5

AC.GTR.

9

PNO.

9

E.B.

9

B G MAJ7 B A ADD9/C# A MIN/C

E.GTR.

1.3

AC.GTR.

1.3

PNO.

1.3

E.B.

1.3

B G MAJ7 B A ADD9/C# A MIN/C

C

18

E.GTR. 18

AC.GTR. 18

E.B. 18

Chords: B^{ADD4}, G^{MAJ7}, B^{ADD4}, A^{ADD9}, A^{MIN6}

22

E.GTR. 22

AC.GTR. 22

E.B. 22

Chords: B^{ADD4}, G^{MAJ7}, B^{ADD4}, A^{ADD9}, A^{MIN6}

D

26

LEAD 26

E.GTR. 26

AC.GTR. 26

E.B. 26

Chords: B, G, E^{MIN9}, E^{MIN6}, C^{MAJ9}

A PERFECT DAY

LEAD

E.GTR.

AC.GTR.

E.B.

30

B G EMIN⁹ EMIN⁶ CMAJ⁹

G EMIN⁹ EMIN⁶ CMAJ⁹

LEAD

AC.GTR.

E.B.

34

B G EMIN⁹ EMIN⁶ CMAJ⁹

B G EMIN⁹ EMIN⁶ CMAJ⁹

LEAD

AC.GTR.

PNO.

E.B.

38

B GMAJ⁷ B A^{ADD9}/C# A^{MIN}/C

E

g^{va}

E.GTR. *42*

AC.GTR. *42*

E.B. *42*

B^{ADD4} G^{MAJ7} B^{ADD4} A^{ADD9} A^{MIN6}

B G^{MAJ7} B A^{ADD9} A^{MIN6}

g^{va}

E.GTR. *46*

AC.GTR. *46*

E.B. *46*

B^{ADD4} G^{MAJ7} B^{ADD4} A^{ADD9} A^{MIN6}

B G^{MAJ7} B A^{ADD9} A^{MIN6}

F

E.GTR. *50*

AC.GTR. *50*

PNO. *50*

B E^{MAJ7/G#} G^{ADD9} B^{SUS} B E^{MAJ7/G#} G^{MAJ7} E⁹ B

54

AC.GTR. B E MAJ7/G# G ADD9 B SUS B E MAJ7/G# G MAJ7 E9 B

PNO. 54

E.B. 54

58

AC.GTR. B E MAJ7/G# G ADD9 B SUS B E MAJ7/G# G MAJ7 E9 B

E.B. 58

62

AC.GTR. B E MAJ7/G# G ADD9 B SUS B E MAJ7/G# G MAJ7 E9 B

E.B. 62

66

AC.GTR. B E MAJ7/G# G ADD9 B SUS B E MAJ7/G# G MAJ7 E9 B

PNO. 66

E.B. 66

Ac.GTR. 70

B E MAJ⁷/G[#] G^{ADD9} B^{SUS} B E MAJ⁷/G[#] G MAJ⁷ E⁹ B

PNO. 70

E.B. 70

Ac.GTR. 74

B E MAJ⁷/G[#] G^{ADD9} B^{SUS} B E MAJ⁷/G[#] G MAJ⁷ E⁹ B

PNO. 74

E.B. 74

Ac.GTR. 78

B E MAJ⁷/G[#] G^{ADD9} B^{SUS} B E MAJ⁷/G[#] G MAJ⁷ E⁹ B

PNO. 78

E.B. 78

E.GTR. *AD LIB SOLO*

82

B E MAJ⁷/G[#] G^{ADD9} B^{SUS} B E MAJ⁷/G[#] G MAJ⁷ E⁹ B

AC.GTR.

PNO.

E.B.

E.GTR.

86

B E MAJ⁷/G[#] G^{ADD9} B^{SUS} B E MAJ⁷/G[#] G MAJ⁷ RIT. E⁹ B

AC.GTR.

PNO.

E.B.

A PERFECT DAY

A RUBATO **4** **B** ♩ = 100 **8**

5 **C** **8**

13

D

26

30

34

38

3

E **8** **F** **8** **8** **16** **8**

42

A PERFECT DAY

A RUBATO **4** **B** ♩ = 100 **8**

C **4**

D **3**

E *8^{va}* **11** **3**

F *8^{va}* **7**

8 **16**

13
20
24
30
44
48
58

2

A PERFECT DAY

B AD LIB SOLO E MAJ⁷/G[#] G^{ADD9} B_{SUS} B E MAJ⁷/G[#] G MAJ⁷ E⁹ B

82

B E MAJ⁷/G[#] G^{ADD9} B_{SUS} B E MAJ⁷/G[#] G MAJ⁷ RIT. E⁹ B

86

A PERFECT DAY

A RUBATO 4

B ♩ = 100

5

9

13

C B^{ADD4} G^{MAJ7} B^{ADD4} A^{ADD9} A^{MIN6}

18

B^{ADD4} G^{MAJ7} B^{ADD4} A^{ADD9} A^{MIN6}

22

2
D A PERFECT DAY
B G EMIN⁹ EMIN⁶ CMAJ⁹

B G EMIN⁹ EMIN⁶ CMAJ⁹

B G EMIN⁹ EMIN⁶ CMAJ⁹

3

E BADD⁴ GMAJ⁷ BADD⁴ A^{ADD9} AMIN⁶

BADD⁴ GMAJ⁷ BADD⁴ A^{ADD9} AMIN⁶

A PERFECT DAY

F **B** **E^{MAJ7}/G[#]** **G^{ADD9}** **B^{SUS}** **B** **E^{MAJ7}/G[#]** **G^{MAJ7}** **E⁹** **B**

B **E^{MAJ7}/G[#]** **G^{ADD9}** **B^{SUS}** **B** **E^{MAJ7}/G[#]** **G^{MAJ7}** **E⁹** **B**

B **E^{MAJ7}/G[#]** **G^{ADD9}** **B^{SUS}** **B** **E^{MAJ7}/G[#]** **G^{MAJ7}** **E⁹** **B**

B **E^{MAJ7}/G[#]** **G^{ADD9}** **B^{SUS}** **B** **E^{MAJ7}/G[#]** **G^{MAJ7}** **E⁹** **B**

B **E^{MAJ7}/G[#]** **G^{ADD9}** **B^{SUS}** **B** **E^{MAJ7}/G[#]** **G^{MAJ7}** **E⁹** **B**

B **E^{MAJ7}/G[#]** **G^{ADD9}** **B^{SUS}** **B** **E^{MAJ7}/G[#]** **G^{MAJ7}** **E⁹** **B**

A PERFECT DAY

74

B E^{MAJ7}/G[#] G^{ADD9} B^{SUS} B E^{MAJ7}/G[#] G^{MAJ7} E⁹ B

78

B E^{MAJ7}/G[#] G^{ADD9} B^{SUS} B E^{MAJ7}/G[#] G^{MAJ7} E⁹ B

82

B E^{MAJ7}/G[#] G^{ADD9} B^{SUS} B E^{MAJ7}/G[#] G^{MAJ7} E⁹ B

86

B E^{MAJ7}/G[#] G^{ADD9} B^{SUS} B E^{MAJ7}/G[#] G^{MAJ7} RIT. E⁹ B

A PERFECT DAY

A

RUBATO

Musical notation for section A, including treble and bass staves with chords: B, E MAJ7/G#, G ADD9, B SUS, B, E MAJ7/G#, G MAJ7, E9, B.

B

♩ = 100

4

Musical notation for section B, starting at measure 5.

Musical notation for section B, starting at measure 13.

C

8

D

12

Musical notation for sections C and D, including treble and bass staves with measure counts 8 and 12.

Musical notation for section B, starting at measure 38.

A PERFECT DAY

2
E

F

Musical notation for measures 42-45. Measure 42: Treble clef, E major chord, eighth notes. Bass clef, E major chord, eighth notes. Measure 43: Treble clef, F major chord, eighth notes. Bass clef, F major chord, eighth notes. Measure 44: Treble clef, eighth notes. Bass clef, eighth notes. Measure 45: Treble clef, eighth notes with a triplet. Bass clef, eighth notes.

Musical notation for measures 55-58. Measure 55: Treble clef, eighth notes. Bass clef, eighth notes. Measure 56: Treble clef, eighth notes. Bass clef, eighth notes. Measure 57: Treble clef, eighth notes. Bass clef, eighth notes. Measure 58: Treble clef, eighth notes. Bass clef, eighth notes.

Musical notation for measures 66-69. Measure 66: Bass clef, eighth notes with a triplet. Measure 67: Bass clef, eighth notes with a triplet. Measure 68: Bass clef, eighth notes with a triplet. Measure 69: Bass clef, eighth notes with a triplet.

Musical notation for measures 70-73. Measure 70: Bass clef, eighth notes with a triplet. Measure 71: Bass clef, eighth notes with a triplet. Measure 72: Bass clef, eighth notes with a triplet. Measure 73: Bass clef, eighth notes with a triplet.

Musical notation for measures 74-77. Measure 74: Treble clef, eighth notes with a triplet. Bass clef, eighth notes with a triplet. Measure 75: Treble clef, eighth notes. Bass clef, eighth notes. Measure 76: Treble clef, eighth notes. Bass clef, eighth notes. Measure 77: Treble clef, eighth notes. Bass clef, eighth notes.

Musical score system 1, measures 78-81. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. Measure 78 starts with a treble staff containing a triplet of eighth notes (F#, G#, A) and a bass staff with a half note (F#) and a quarter note (G#). Measures 79-81 continue the melodic line in the treble staff and the accompaniment in the bass staff. A triplet of eighth notes is marked above the first measure of this system.

Musical score system 2, measures 82-85. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. Measure 82 starts with a treble staff containing a triplet of eighth notes (F#, G#, A) and a bass staff with a half note (F#) and a quarter note (G#). Measures 83-85 continue the melodic line in the treble staff and the accompaniment in the bass staff. A triplet of eighth notes is marked above the first measure of this system.

Musical score system 3, measures 86-89. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. Measure 86 starts with a treble staff containing a triplet of eighth notes (F#, G#, A) and a bass staff with a half note (F#) and a quarter note (G#). Measures 87-89 continue the melodic line in the treble staff and the accompaniment in the bass staff. A triplet of eighth notes is marked above the first measure of this system. The word "Rit." is written above the treble staff in measure 88. The system ends with a double bar line and repeat dots.

A PERFECT DAY

A

RUBATO

4

B

$\text{♩} = 100$

4

B

GMAJ⁷

B

A^{ADD9}/C[#]

AMIN/C

9

B

GMAJ⁷

B

A^{ADD9}/C[#]

AMIN/C

13

C

B

GMAJ⁷

B

A^{ADD9}

AMIN⁶

18

B

GMAJ⁷

B

A^{ADD9}

AMIN⁶

22

D

B

G

EMIN⁹

EMIN⁶

CMAJ⁹

26

G

EMIN⁹

EMIN⁶

CMAJ⁹

30

B

G

EMIN⁹

EMIN⁶

CMAJ⁹

34

B GMAJ⁷ B A^{ADD9}/C[#] AMIN/C

38

E B GMAJ⁷ B A^{ADD9} AMIN⁶

42

B GMAJ⁷ B A^{ADD9} AMIN⁶

46

F 7 B EMAJ⁷/G[#] G^{ADD9} BSUS B

50

EMAJ⁷/G[#] GMAJ⁷ E⁹ B B EMAJ⁷/G[#] G^{ADD9} BSUS B

60

EMAJ⁷/G[#] GMAJ⁷ E⁹ B B EMAJ⁷/G[#] G^{ADD9} BSUS B

64

EMAJ⁷/G[#] GMAJ⁷ E⁹ B B EMAJ⁷/G[#] G^{ADD9} BSUS B

68

EMAJ⁷/G[#] GMAJ⁷ E⁹ B B EMAJ⁷/G[#] G^{ADD9} BSUS B

72

EMAJ⁷/G[#] GMAJ⁷ E⁹ B B EMAJ⁷/G[#] G^{ADD9} BSUS B

76

A PERFECT DAY

3

80

EMAJ⁷/G[#] GMAJ⁷ E⁹ B B EMAJ⁷/G[#] G^{ADD9} B_{SUS} B

The bass line for measures 80-83 consists of quarter notes on a bass clef staff. Measure 80: G2, A2, B2, C3. Measure 81: D3, E3, F3, G3. Measure 82: A3, B3, C4, D4. Measure 83: E4, F4, G4, A4. The notes are beamed in pairs: (G, A), (B, C), (D, E), (F, G), (A, B), (C, D), (E, F), (G, A).

84

EMAJ⁷/G[#] GMAJ⁷ E⁹ B B EMAJ⁷/G[#] G^{ADD9} B_{SUS} B

The bass line for measures 84-87 consists of quarter notes on a bass clef staff. Measure 84: G2, A2, B2, C3. Measure 85: D3, E3, F3, G3. Measure 86: A3, B3, C4, D4. Measure 87: E4, F4, G4, A4. The notes are beamed in pairs: (G, A), (B, C), (D, E), (F, G), (A, B), (C, D), (E, F), (G, A).

88

EMAJ⁷/G[#] GMAJ⁷ RIT. E⁹ B

The bass line for measures 88-91 consists of quarter notes on a bass clef staff. Measure 88: G2, A2, B2, C3. Measure 89: D3, E3, F3, G3. Measure 90: A3, B3, C4, D4. Measure 91: E4, F4, G4, A4. The notes are beamed in pairs: (G, A), (B, C), (D, E), (F, G), (A, B), (C, D), (E, F), (G, A).