



Guy Bergeron

Canada, Québec

Plus ça change...

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 : Plus ça change...
Compositeur : Bergeron, Guy
Arrangeur : Bergeron, Guy
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Editeur : Bergeron, Guy
Instrumentation : 3 guitares (trio)
Style : Jazz

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

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PLUS ÇA CHANGE...

A ♩ = 92

CLASSICAL GUITAR 1

CLASSICAL GUITAR 2

CLASSICAL GUITAR 3

Musical score for section A, measures 1-3. The score is for three classical guitars in 4/4 time. The tempo is marked as ♩ = 92. The first staff (Classical Guitar 1) is mostly silent. The second staff (Classical Guitar 2) has a melody starting with a quarter rest, followed by eighth and quarter notes. The third staff (Classical Guitar 3) is mostly silent. Chord markings above the second staff are: A⁵, F^{SUS2}, F^{#MIN11}, G^{SUS2}, A⁵, F^{SUS2}. A dynamic marking *mp* is present at the beginning of the second staff.

B

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

Musical score for section B, measures 4-6. The score is for three classical guitars in 4/4 time. The first staff (Cl. GTR. 1) is mostly silent. The second staff (Cl. GTR. 2) has a melody starting with a quarter rest, followed by eighth and quarter notes. The third staff (Cl. GTR. 3) is mostly silent. Chord markings above the second staff are: F^{#MIN11}, G^{SUS2}, A^{MAJ7}, F^{MAJ7}, B^{bMAJ7}, F^{#MIN11}, G^{ADD9}. A dynamic marking *p* is present at the beginning of the second staff.

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

Musical score for section B, measures 7-10. The score is for three classical guitars in 4/4 time. The first staff (Cl. GTR. 1) is mostly silent. The second staff (Cl. GTR. 2) has a melody starting with a quarter rest, followed by eighth and quarter notes. The third staff (Cl. GTR. 3) is mostly silent. Chord markings above the second staff are: A^{MAJ7}, F^{MAJ7}, B^{bMAJ7}, F^{#MIN11}, G^{ADD9}, C/E, E^{MIN9}. A dynamic marking *mf* is present at the beginning of the second staff. The time signature changes from 4/4 to 2/4 at the start of measure 8 and back to 4/4 at the end of measure 10.

PLUS ÇA CHANGE...

2
C

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

D

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

E

CL. GTR. 1
CL. GTR. 2
CL. GTR. 3

21
A MAJ⁷ F MAJ⁷ B^b MAJ⁷ F[#] MIN¹¹ G ADD⁹

CL. GTR. 1
CL. GTR. 2
CL. GTR. 3

23
A MAJ⁷ F MAJ⁷ B^b MAJ⁷ F[#] MIN¹¹ G ADD⁹ C/E E MIN⁹

mf

F

CL. GTR. 1
CL. GTR. 2
CL. GTR. 3

26
A ADD⁹ / C[#] C MAJ⁷ B MIN¹¹ B^b MAJ⁷ F MAJ⁹ / A E ADD⁹ / G[#]

Cl. GTR. 1

Cl. GTR. 2

Cl. GTR. 3

29

G *sus*² *D*⁶/*F*[#] *C*/*E* *E* *MIN*⁹ *C*/*E* *E* *MIN*⁹

1. 2.

G

Cl. GTR. 1

Cl. GTR. 2

Cl. GTR. 3

32

A *sus*²

p a i p a i p a i p a i p

Cl. GTR. 1

Cl. GTR. 2

Cl. GTR. 3

34

CL. GTR. 1

36

Asus² C/F

CL. GTR. 2

CL. GTR. 3

CL. GTR. 1

38

B^bMAJ⁷ G^{ADD9}

CL. GTR. 2

CL. GTR. 3

CL. GTR. 1

40

Asus² C/F

CL. GTR. 2

CL. GTR. 3

III

Cl. GTR. 1

42

B^bMAJ⁷

G^{ADD9}

Cl. GTR. 2

Cl. GTR. 3

II

Cl. GTR. 1

44

A sus²

C/F

Cl. GTR. 2

Cl. GTR. 3

III

Cl. GTR. 1

46

B^bMAJ⁷

G^{ADD9}

f³ 3

Cl. GTR. 2

Cl. GTR. 3

H

(#) Ad LIB SOLO

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

4x

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

54

SLIDE

A MAJ⁷ F MAJ⁷ B^b MAJ⁷ F[#] MIN¹¹ G ADD⁹

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

56

SLIDE

A MAJ⁷ F MAJ⁷

mf

PLUS ÇA CHANGE...

A ♩ = 92

B

4 4 2 4

C

4 1. 2 2

10

D

4

E

SLIDE

17

SLIDE

23

F

2

26

1. 2

G

30

3 4

II

1 3 1 4

33

V

III

41

PLUS ÇA CHANGE...

Musical staff 1 (measures 44-45). Includes fingering numbers (1, 3, 1, 4), a Roman numeral II, and a Roman numeral V. Measure 44 starts with a treble clef and a key signature of one sharp (F#).

Musical staff 2 (measures 46-47). Includes a Roman numeral III, a dynamic marking *f*, and triplet markings (3, 3).

Musical staff 3 (measures 48-51). Includes a box containing the letter 'H', a key signature change to one sharp (F#), the text 'AD LIB SOLO', and a box containing '4x' at the end of the staff.

Musical staff 4 (measures 52-54). Includes a box containing the letter 'I', a 'SLIDE' marking, and a box containing '3x' at the end of the staff.

Musical staff 5 (measures 55-56). Includes a 'SLIDE' marking.

PLUS ÇA CHANGE...

A $\text{♩} = 92$

A^5 F_{sus^2} $F^{\#}_{\text{MIN}^{11}}$ G_{sus^2}

A^5 F_{sus^2} $F^{\#}_{\text{MIN}^{11}}$ G_{sus^2}

B

A_{MAJ^7} F_{MAJ^7} $B^{\flat}_{\text{MAJ}^7}$ $F^{\#}_{\text{MIN}^{11}}$ G_{ADD^9}

A_{MAJ^7} F_{MAJ^7} $B^{\flat}_{\text{MAJ}^7}$ $F^{\#}_{\text{MIN}^{11}}$ G_{ADD^9}

C

C/E E_{MIN^9} $A_{\text{ADD}^9}/C^{\#}$ C_{MAJ^7}

$B_{\text{MIN}^{11}}$ $B^{\flat}_{\text{MAJ}^7}$ F_{MAJ^9}/A $E_{\text{ADD}^9}/G^{\#}$

G_{sus^2} $D^{\flat}/F^{\#}$ C^1/E E_{MIN^9}

C^2/E E_{MIN^9} A

The score is written for classical guitar in 4/4 time, with a tempo of 92 beats per minute. It consists of three main sections: A, B, and C. Section A (measures 1-4) features a melody in the treble clef with chords A^5 , F_{sus^2} , $F^{\#}_{\text{MIN}^{11}}$, and G_{sus^2} . Section B (measures 5-8) has a more complex texture with chords A_{MAJ^7} , F_{MAJ^7} , $B^{\flat}_{\text{MAJ}^7}$, $F^{\#}_{\text{MIN}^{11}}$, and G_{ADD^9} . Section C (measures 9-15) includes chords like C/E , E_{MIN^9} , $A_{\text{ADD}^9}/C^{\#}$, C_{MAJ^7} , $B_{\text{MIN}^{11}}$, $B^{\flat}_{\text{MAJ}^7}$, F_{MAJ^9}/A , $E_{\text{ADD}^9}/G^{\#}$, G_{sus^2} , $D^{\flat}/F^{\#}$, C^1/E , E_{MIN^9} , C^2/E , and A . The piece concludes with a final chord A in measure 15.

PLUS ÇA CHANGE...

2
D

Musical notation for section D, measures 17-20. Chords: A⁵, F^{SUS2}, F^{#MIN11}, G^{SUS2}. Dynamics: *mp*.

E

Musical notation for section E, measures 21-24. Chords: A^{MAJ7}, F^{MAJ7}, B^{bMAJ7}, F^{#MIN11}, G^{ADD9}. Dynamics: *mf*.

Musical notation for section F, measures 25-26. Chords: C/E, E^{MIN9}, A^{ADD9/C#}, C^{MAJ7}.

Musical notation for section F, measures 27-28. Chords: B^{MIN11}, B^{bMAJ7}, F^{MAJ9/A}, E^{ADD9/G#}.

Musical notation for section F, measures 29-30. Chords: G^{SUS2}, D^{b/F#}, C/E, E^{MIN9}.

Musical notation for section F, measures 31-32. Chords: C/E, E^{MIN9}, G, A^{SUS2}. Includes a triplet of eighth notes.

36 **A**sus² **C**/F **B^b**MAJ⁷ **G**^{ADD9}

40 **A**sus² **C**/F **B^b**MAJ⁷ **G**^{ADD9}

44 **A**sus² **C**/F **B^b**MAJ⁷ **G**^{ADD9}

H 48 **A**sus² **C**/F **B^b**MAJ⁷ **G**^{ADD9}

52 **A**⁵ **F**sus² **F[#]**MIN¹¹ **G**sus²

mp

I 54 **A**MAJ⁷ **F**MAJ⁷ **B^b**MAJ⁷ **F[#]**MIN¹¹ **G**^{ADD9}

56 **A**MAJ⁷ **F**MAJ⁷

mf

PLUS ÇA CHANGE...

A ♩ = 92

4 4 2/4 4

B

4 4 2/4 4

C

4 2/4 1. 4 2 2

10

D

IX 1 7 p

17

E

21

23

F

2/4 4 2/4 4 1. 2

25

G

p a i p a i p a i p a i p

32

34

36

38

40

42

44

46

H **A^{ADD9}** **C/F** **B^bMAJ⁷** **G^{ADD9}**

48

PALM MUTING

A^{SUS²}

52

p

56