



# Guy Bergeron

Canada, Québec

## Ratatouille

### 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 :** Ratatouille

**Compositeur :** Bergeron, Guy

**Arrangeur :** Bergeron, Guy

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**Editeur :** Bergeron, Guy

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

**Style :** Latin

**Commentaire :** Trompette : Isabelle Verville, Sax soprano : Jocelyn Guilmette, Trombone : Bruno Denis Guitare : Guy Bergeron Basse : Simon Paré Batterie : Jean-François Gagné

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

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# Ratatouille

♩ = 100

Intro

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trompette

trombone

gtr

ctb

batterie

samba

*mf*

The first system of the musical score is for the 'Intro' section. It consists of five staves: Trompette (Trumpet), Trombone, Gtr (Guitar), Ctb (Congas), and Batterie (Drums). The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked as quarter note = 100. The music is in a 'samba' style. The guitar part includes the following chords: Am7, Dm9, Dm7(b9), G7(b9), Cmaj7, E7, Am7, Dm9, Bm7(b9), E7sus4, and E7. The drum part features a samba rhythm with a snare drum and congas. The brass parts (Trompette and Trombone) have rests in the first two measures and enter in the third measure.

5

*mp*

Am7 Dm9 Dm7(b9) G7(b9) Cmaj7 E7 Am7 Dm9 E7sus4 E7(#9) E7(b9)

The second system of the musical score continues the 'Intro' section. It consists of five staves: Melody (Treble clef), Trombone, Gtr (Guitar), Ctb (Congas), and Batterie (Drums). The key signature changes to two flats (B-flat and E-flat) and the time signature remains 4/4. The tempo is marked as quarter note = 100. The music is in a 'samba' style. The guitar part includes the following chords: Am7, Dm9, Dm7(b9), G7(b9), Cmaj7, E7, Am7, Dm9, E7sus4, E7(#9), and E7(b9). The drum part continues with the samba rhythm. The melody part starts with a treble clef and a '5' above the first measure, indicating a fifth measure continuation. The brass parts (Trombone and Batterie) have rests in the first two measures and enter in the third measure.

couplet

The first system of the musical score consists of five staves. The top staff is the vocal line in treble clef, starting with a *mf* dynamic. The second staff is the bass line in bass clef. The third staff shows guitar chords in treble clef: C/A, B/A, Bb/A, A7(b9), G/A, Gm/A, and A7(b9). The fourth staff shows the bass line for the guitar in bass clef. The fifth staff is the drum part, showing a consistent pattern of eighth notes and rests.

The second system of the musical score starts at measure 13 and consists of five staves. The top staff is the vocal line in treble clef. The second staff is the bass line in bass clef. The third staff shows guitar chords in treble clef: C/A, B/A, Bb/A, A7(b9), Gm/A, Gm/A, and A7(b9). The fourth staff shows the bass line for the guitar in bass clef. The fifth staff is the drum part, showing a consistent pattern of eighth notes and rests.

To Coda

refrain

Musical score for measures 17-20. The score is in 3/4 time and B-flat major. It consists of five staves: Treble (melody), Bass (bass line), Piano (chords), Bass (bass line), and Drums (rhythm).  
 - Measure 17: Treble starts with *mf*. Bass starts with *f*. Piano has *mp*. Chords are Gm9 and A7(b9).  
 - Measure 18: Chords are Gm9 and A7(b9).  
 - Measure 19: Chords are Gm9 and A7(b9).  
 - Measure 20: Chords are Gm9 and A7(b9).  
 - Drums: Consistent pattern of eighth and sixteenth notes with 'x' marks for cymbals.

Musical score for measures 21-24. The score continues with five staves: Treble (melody), Bass (bass line), Piano (chords), Bass (bass line), and Drums (rhythm).  
 - Measure 21: Treble starts with *f*. Bass starts with *f*. Chords are C/A and B/A.  
 - Measure 22: Chords are Bb/A and A7(b9).  
 - Measure 23: Chords are Gm/A and Gm°/A.  
 - Measure 24: Chord is A7(b9).  
 - Treble ends with *mp*.  
 - Drums: Consistent pattern of eighth and sixteenth notes with 'x' marks for cymbals.

25

B

mp

$Gm^9$

$A7(b9)$

$Gm^9$

$A7(b9)$

mp

$Gm^9$

$A7(b9)$

$Gm^9$

$A7(b9)$

mp

mp

29

$Eb(Aoo\#b)/O$

$Dm^9$

$Eb(Aoo\#b)/O$

$Dm^9$

$E7(\#9)$

$E7(b9)$

$Eb(Aoo\#b)/O$

$Dm^9$

$E7(\#9)$

$E7(b9)$

f

f

couplet 3

33

Musical score for 'couplet 3' in 7/8 time. It consists of five staves: Treble (melody), Bass (bass line), Treble (chords), Bass (bass line), and Drums (percussion). The melody starts at measure 33 with a forte (*f*) dynamic. The bass line is also marked *f*. The chord staff shows chords: C/A, B/A, B<sup>b</sup>/A, A7(♭9), G<sup>♭</sup>/A, G<sup>♭</sup>/A, and A7(♭9). The bass line for chords is marked *mf*. The drum part is marked *mf* and features a consistent rhythmic pattern of eighth notes.

solos...

37

Musical score for 'solos...' in 7/8 time. It consists of five staves: Treble (melody), Bass (bass line), Treble (chords), Bass (bass line), and Drums (percussion). The melody starts at measure 37 with a mezzo-forte (*mf*) dynamic. The bass line is also marked *mf*. The chord staff shows chords: G<sup>♭</sup>9, A7(♭9), G<sup>♭</sup>9, A7(♭9), and A7(♭9). The bass line for chords is marked *mp*. The drum part is marked *mp* and features a consistent rhythmic pattern of eighth notes. The score is divided into four measures, with the first three measures grouped under the label '1.-3.' and the fourth measure under '4.'.

42

Musical score for measures 42-45. The score is in 2/4 time and B-flat major. It features a melody in the treble clef, a bass line in the bass clef, and a guitar accompaniment in the bottom two staves. The guitar part includes chords Gm9 and A7(b9) and a rhythmic pattern of eighth notes with 'x' marks. The melody and bass line include various rhythmic values and accidentals.

46

Musical score for measures 46-49. The score continues in 2/4 time and B-flat major. It features a melody in the treble clef, a bass line in the bass clef, and a guitar accompaniment in the bottom two staves. The guitar part includes chords Gm9 and A7(b9) and a rhythmic pattern of eighth notes with 'x' marks. The melody and bass line include various rhythmic values and accidentals.

50

mp

*Gm<sup>9</sup>* *A7(b<sup>9</sup>)* *Gm<sup>9</sup>* *A7(b<sup>9</sup>)*

54

**B**

*mp* *p*

*Gm<sup>9</sup>* *A7(b<sup>9</sup>)* *Gm<sup>9</sup>* *A7(b<sup>9</sup>)*

*mp* *mp*





# Ratatouille

♩ = 100

©GUY BERGERON & JOCELYN GUILMETTE

Intro

trompette

5

*mp*

9

couplet

*mf*

13

17

refrain

*mf*

To Coda

21

*f* *mp*

25

B

*mp*

29

*f*

33

couplet 3

*f*

37 solos... 1.-3. 4. *mf*

42

46

50 *mp*

54 B *mp*

58 *mf* D.S. al Coda

62 *f* 1.

66 *ff* 2. Fine

# Ratatouille

©GUY BERGERON & JOCELYN GUILMETTE

Intro  $\text{♩} = 100$

trombone

9 **couplet**

*mf*

13

17 **refrain**

*f*

To Coda

21

25 **B**

29

33 **couplet 3**

*f*

37 **solos...**

1.-3. 4.

*mf*

42

Musical staff 1: Bass clef, key signature of one flat, starting at measure 42. It features a series of eighth-note chords with accents and slurs, including a trill-like figure in measure 45.

46

Musical staff 2: Bass clef, key signature of one flat, starting at measure 46. Continuation of the eighth-note chordal pattern with accents and slurs.

50

Musical staff 3: Bass clef, key signature of one flat, starting at measure 50. Continuation of the eighth-note chordal pattern, ending with a 4/4 time signature change and a whole note chord.

54

**B**

*p*

Musical staff 4: Bass clef, key signature of one flat, starting at measure 54. A boxed section labeled "B" containing a whole note chord, followed by a whole rest, then another whole note chord, a whole rest, and a final whole note chord.

58

*mp* *mf*

D.S. al Coda

Musical staff 5: Bass clef, key signature of one flat, starting at measure 58. Continuation of the eighth-note chordal pattern with accents and slurs, ending with a whole note chord. Dynamics range from *mp* to *mf*. The instruction "D.S. al Coda" is present.

62

**⊕ Coda**

*f*

Musical staff 6: Bass clef, key signature of one flat, starting at measure 62. A boxed section labeled "Coda" with a repeat sign. It features eighth-note chords with accents and slurs, marked with a forte (*f*) dynamic.

66

*ff*

Fine

Musical staff 7: Bass clef, key signature of one flat, starting at measure 66. Continuation of the eighth-note chordal pattern with accents and slurs, marked with fortissimo (*ff*) dynamic, ending with a double bar line and the word "Fine".

# Ratatouille

Intro ♩ = 100

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gtr

*mf*

Am<sup>7</sup> Dm<sup>9</sup> Dm<sup>7</sup>(b9) G<sup>7</sup>(b9) Cmaj<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> Dm<sup>9</sup> Bm<sup>7</sup>(b9) E<sup>7</sup> sus<sup>4</sup> E<sup>7</sup>

couplet

C/A B/A B<sup>b</sup>/A A<sup>7</sup>(b9) G/A Gm<sup>6</sup>/A A<sup>7</sup>(b9)

13 C/A B/A B<sup>b</sup>/A A<sup>7</sup>(b9) Gm/A Gm<sup>6</sup>/A A<sup>7</sup>(b9)

refrain *mp* Gm<sup>9</sup> A<sup>7</sup>(b9) Gm<sup>9</sup> A<sup>7</sup>(b9) A<sup>7</sup>(b9) Gm<sup>9</sup> A<sup>7</sup>(b9) To Coda

21 C/A B/A B<sup>b</sup>/A A<sup>7</sup>(b9) Gm/A Gm<sup>6</sup>/A A<sup>7</sup>(b9)

*f*

25 **B** Gm<sup>9</sup> A<sup>7</sup>(b9) Gm<sup>9</sup> A<sup>7</sup>(b9)

*mp*

29 Eb(Aoo#11)/D Dm<sup>9</sup> Eb(Aoo#11)/D Dm<sup>9</sup> E<sup>7</sup>(#9) E<sup>7</sup>(b9)

*f*

couplet 3

33 C/A B/A B $\flat$ /A A7 $\flat$ 9 G $\flat$ /A G $\flat$ /A A7 $\flat$ 9

solos...

37 G $\flat$ 9 A7 $\flat$ 9 G $\flat$ 9 A7 $\flat$ 9

1. A7 $\flat$ 9 4. A7 $\flat$ 9

42 G $\flat$ 9 A7 $\flat$ 9 G $\flat$ 9 A7 $\flat$ 9

46 G $\flat$ 9 A7 $\flat$ 9 G $\flat$ 9 A7 $\flat$ 9

50 G $\flat$ 9 A7 $\flat$ 9 G $\flat$ 9 A7 $\flat$ 9

54 B G $\flat$ 9 A7 $\flat$ 9 G $\flat$ 9 A7 $\flat$ 9

58 E $\flat$ (acc #4)/D D $\flat$ 9 E $\flat$ (acc #4)/D D $\flat$ 9 E7(#9) E7 $\flat$ 9

*f*

D.S. al Coda

62 Coda G $\flat$ 9 A7 $\flat$ 9 G $\flat$ 9 A7 $\flat$ 9 A7 $\flat$ 9

1. G $\flat$ 9 A7 $\flat$ 9

66 2. G $\flat$ 7 A+7 A7 D $\flat$  Fine

*ff*

# Ratatouille

♩ = 100

© GUY BERGERON & JOCELYN GUILMETTE

Intro

ctb

mf

couplet

C/A B/A B $\flat$ /A A7(b9) Gm/A Gm $^6$ /A A7(b9)

C/A B/A B $\flat$ /A A7(b9) Gm/A Gm $^6$ /A A7(b9)

refrain

Gm $^9$  A7(b9) Gm $^9$  A7(b9) Gm $^9$  A7(b9) Gm $^9$  A7(b9)

To Coda

C/A B/A B $\flat$ /A A7(b9) Gm/A Gm $^6$ /A A7(b9)

Gm $^9$  A7(b9) Gm $^9$  A7(b9)

mp

E $\flat$ (Add #4)/D Dm $^9$  E $\flat$ (Add #4)/D Dm $^9$  E7(#9) E7(b9)



couplet 3

33 *mf* C/A B/A B<sup>b</sup>/A A<sup>7</sup>(<sup>b</sup>9) G<sup>M</sup>/A G<sup>M</sup><sup>6</sup>/A A<sup>7</sup>(<sup>b</sup>9)

37 *mp* solos... G<sup>M</sup> A<sup>7</sup>(<sup>b</sup>9) G<sup>M</sup> 1.-3. A<sup>7</sup>(<sup>b</sup>9) 4. A<sup>7</sup>(<sup>b</sup>9)

42 G<sup>M</sup> A<sup>7</sup>(<sup>b</sup>9) G<sup>M</sup> A<sup>7</sup>(<sup>b</sup>9)

46 G<sup>M</sup> A<sup>7</sup>(<sup>b</sup>9) G<sup>M</sup> A<sup>7</sup>(<sup>b</sup>9)

50 G<sup>M</sup> A<sup>7</sup>(<sup>b</sup>9) G<sup>M</sup> A<sup>7</sup>(<sup>b</sup>9)

54 *mp* [B] G<sup>M</sup> A<sup>7</sup>(<sup>b</sup>9) G<sup>M</sup> A<sup>7</sup>(<sup>b</sup>9)

58 *f* Eb(900#11)/D D<sup>M</sup> Eb(900#11)/D D<sup>M</sup> E<sup>7</sup>(#9) E<sup>7</sup>(<sup>b</sup>9) D.S. al Coda

62 *f* Coda G<sup>M</sup> A<sup>7</sup>(<sup>b</sup>9) G<sup>M</sup> A<sup>7</sup>(<sup>b</sup>9) G<sup>M</sup> A<sup>7</sup>(<sup>b</sup>9) 1. G<sup>M</sup> A<sup>7</sup>(<sup>b</sup>9)

66 2. G<sup>M</sup>7 Fine

# Ratatouille

♩ = 100

©GUY BERGERON & JOCELYN GUILMETTE

Intro

batterie

samba

*mf*

5

couplet

13

refrain

To Coda

17

21

B

*mp*

25

29

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**couplet 3**

33 *mf*

37 **solos...** *mp*

42

46

50

54 **B** *mp*

58 **D.S. al Coda** *f*

**Coda**

62 *f*

66 *ff* **Fine**