



# Guy Bergeron

Canada, Québec

## Prince Igor: Act III; Polovetsian dances Borodin, Alexander Porfirevich

### 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 :** Diplome d'étude collégial en musique.  
3e cycle en composition au conservatoire de musique de Québec.

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**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_guy-bergeron.htm](https://www.free-scores.com/partitions_gratuites_guy-bergeron.htm)

### A propos de la pièce



**Titre :** Prince Igor: Act III; Polovetsian dances  
**Compositeur :** Borodin, Alexander Porfirevich  
**Arrangeur :** Bergeron, Guy  
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**Editeur :** Bergeron, Guy  
**Instrumentation :** violon, 2 flûtes, clarinette, 5 saxophones, 2 trompettes, 2 trombones, piano, basse, batterie  
**Style :** March

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

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# Polovetsian dances

Score

(from : Prince Igor)

Alexander Borodin  
(1833 - 1887)

arr.: Guy Bergeron

$\text{♩} = 72$

The score is for a 4/4 piece in B-flat major. The tempo is marked as quarter note = 72. The instruments and their parts are:

- Violin:** Rests throughout.
- Flute 1:** Melodic line with triplets and accents.
- Flute 2:** Harmonic accompaniment with triplets.
- Clarinet in B $\flat$ :** Harmonic accompaniment with triplets.
- Alto Sax. 1:** Melodic line with triplets.
- Alto Sax. 2:** Harmonic accompaniment.
- Tenor Sax. 1:** Harmonic accompaniment.
- Tenor Sax. 2:** Rests.
- Baritone Sax.:** Rests.
- Trumpet in B $\flat$  1:** Rests.
- Trumpet in B $\flat$  2:** Rests.
- Trombone 1:** Harmonic accompaniment.
- Trombone 2:** Harmonic accompaniment.
- Piano:** Bass line accompaniment.
- Bass:** Bass line accompaniment.
- Drum Set:** Rests throughout.

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Polovetsian dances

A

8  
Vln. *p*

8  
Fl. 1 *mp* 3 *p*

8  
Fl. 2 *p*

8  
B♭ Cl. *p*

8  
A. Sax. 1 *p* *con espress. e dolce* *mp*

8  
A. Sax. 2 *p*

8  
T. Sax. 1 *p*

8  
T. Sax. 2 *p*

8  
B. Sax. *p*

8  
B♭ Tpt. 1

8  
B♭ Tpt. 2

8  
Tbn. 1 *p*

8  
Tbn. 2 *p*

8  
Pno. *p*

8  
Bass *p* Cm/B♭ F7/B♭

8  
D. S.

Polovetsian dances

16

Vln.

Fl. 1

Fl. 2

B♭ Cl.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Pno.

Bass

D. S.

16

*mf*

*mf*

B<sup>b</sup> Cm/B<sup>b</sup> A dim/B<sup>b</sup> Gm/B<sup>b</sup> Am7(b5)/G Gm Am7(b5)/G A dim/G Gm

Polovetsian dances

23

Vln.

Fl. 1 *pp*

Fl. 2 *pp*

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1 *mp cantabile*

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Pno.

Bass

D. S.

23

Cm7(♭5)/G♭ B♭/F E♭m/F B♭/F E♭6 Cm6 Gm Gm/F

Polovetsian dances

29

Vln.

Fl. 1

Fl. 2

Tenor Sax. 1

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Pno.

Bass

D. S.

*mf*

*mp*

*pp*

*p*

*triangle*

*pp*

Cm/E♭ Cm D7sus D7 Cm/F B♭/F Cm/F F7(b9) B♭/F

Polovetsian dances

35

Vln.

Fl. 1

Fl. 2

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Pno.

Bass

D. S.

35

C7/E F Dm Bdim Cm F7(b9) B♭/F Fdim Cm/F F7

Polovetsian dances

40

Vln. *pp*

Fl. 1 *p*

Fl. 2 *pp*

B♭ Cl. *mp*

A. Sax. 1

A. Sax. 2 *p* *pp*

T. Sax. 1 *p* *pp*

T. Sax. 2 *p* *pp*

B. Sax. *p* *pp*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 *p* *pp*

Tbn. 2 *p* *pp*

Pno. *p* *pp*

Bass *p* *pp*

D. S. *p* *pp* *ppp*

B♭ Cm/F F7 B♭ Cm/F B♭



# Polovetsian dances

Violin

(from : Prince Igor)

Alexander Borodin  
(1833 - 1887)  
arr.: Guy Bergeron

$\text{♩} = 72$

11

Flute 1

*p*

A

8

*pp*

26

30

*mf*

34

38

42

*pp*

# Polovetsian dances

Flute 1

(from : Prince Igor)

Alexander Borodin  
(1833 - 1887)  
arr.: Guy Bergeron

♩ = 72

*mp* 3 3

6 6 8 **A** *pp*

24

31 *mf*

34

37

41 *p*

# Polovetsian dances

Flute 2

(from : Prince Igor)

Alexander Borodin  
(1833 - 1887)  
arr.: Guy Bergeron

♩ = 72

*p*

5

5

*p*

A

13

14

29 Tenor Sax. 1

31

*mp*

34

38

42

*pp*

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# Polovetsian dances

Clarinet in B $\flat$

(from : Prince Igor)

Alexander Borodin  
(1833 - 1887)  
arr.: Guy Bergeron

$\text{♩} = 72$

*p*

5

*p*

11

*p*

A

*mf*

21

*mf*

32

*mp*

36

*mp*

40

*mp*

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# Polovetsian dances

Alto Sax. 1

(from : Prince Igor)

Alexander Borodin  
(1833 - 1887)  
arr.: Guy Bergeron

$\text{♩} = 72$

5

*mp*

8

3

3

11

*p*

A *con espress. e dolce*

14

*mp*

17

20

23

27

*pp*

31

14

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# Polovetsian dances

Alto Sax. 2

(from : Prince Igor)

Alexander Borodin  
(1833 - 1887)  
arr.: Guy Bergeron

$\text{♩} = 72$

5

*p*

11

2

A

*p*

18

23

28

*pp mp*

33

38

*p* *pp*

3

# Polovetsian dances

Tenor Sax. 1

(from : Prince Igor)

Alexander Borodin  
(1833 - 1887)  
arr.: Guy Bergeron

$\text{♩} = 72$

6

*p*

A

12

2

*p*

19

*mp cantabile*

24

28

*pp mp*

33

38

*p pp*

3

Detailed description: The score is written in 4/4 time with a tempo of quarter note = 72. It consists of six staves of music. The first staff (measures 1-11) begins with a six-measure rest, followed by a melodic line with dynamics *p* and a boxed 'A' above measure 7. The second staff (measures 12-18) starts with a two-measure rest, followed by a rhythmic eighth-note pattern with dynamics *p*. The third staff (measures 19-23) continues the eighth-note pattern, ending with a melodic phrase marked *mp cantabile*. The fourth staff (measures 24-27) features a melodic line with slurs and dynamics *pp mp*. The fifth staff (measures 28-32) continues the melodic line with dynamics *pp mp*. The sixth staff (measures 33-37) consists of a rhythmic eighth-note pattern with dynamics *p pp*. The piece concludes with a three-measure rest.

# Polovetsian dances

Tenor Sax. 2

(from : Prince Igor)

Alexander Borodin  
(1833 - 1887)  
arr.: Guy Bergeron

$\text{♩} = 72$  A

The musical score consists of five staves of music in 4/4 time, with a tempo of quarter note = 72. The key signature is one flat (B-flat). The score begins with a measure rest of 13 measures, followed by a half note with a fermata. The first staff (measures 14-17) is marked *p*. The second staff (measures 18-22) continues the melodic line. The third staff (measures 23-27) includes accents and a dynamic change to *pp mp*. The fourth staff (measures 28-32) continues the melodic line. The fifth staff (measures 33-37) includes a dynamic change to *p* and ends with a triplet of eighth notes. The final measure (38) is a whole note with a fermata.



# Polovetsian dances

Baritone Sax.

(from : Prince Igor)

Alexander Borodin

(1833 - 1887)

arr.: Guy Bergeron

$\text{♩} = 72$

**13** A

*p*

18

23

28

*pp mp*

33

38

*p*

42

*pp*

# Polovetsian dances

Trumpet in B $\flat$  1

(from : Prince Igor)

Alexander Borodin  
(1833 - 1887)  
arr.: Guy Bergeron

$\text{♩} = 72$

**13** **A** **14**

29 Tenor Sax. 1

*mp*

32

36

40

**3**

# Polovetsian dances

Trumpet in B $\flat$  2

(from : Prince Igor)

Alexander Borodin  
(1833 - 1887)  
arr.: Guy Bergeron

$\text{♩} = 72$

**13** **A** **14**

29 Tenor Sax. 1

*mp*

32

35

38

**7**

# Polovetsian dances

Trombone 1

(from : Prince Igor)

Alexander Borodin  
(1833 - 1887)  
arr.: Guy Bergeron

♩ = 72

1 *p*

5

9

13 **A** 16

31 Flute 1 *p*

33

37 *p*

41 *pp* 3

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# Polovetsian dances

Trombone 2

(from : Prince Igor)

Alexander Borodin  
(1833 - 1887)  
arr.: Guy Bergeron

♩ = 72

1

5

9

13

16

31

34

42

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# Polovetsian dances

Piano

(from : Prince Igor)

Alexander Borodin  
(1833 - 1887)  
arr.: Guy Bergeron

♩ = 72

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand contains whole rests, while the left hand plays a steady eighth-note accompaniment.

*p*

5

Musical notation for measures 5-8. The right hand continues with whole rests, and the left hand maintains the eighth-note accompaniment.

9

Musical notation for measures 9-12. The right hand continues with whole rests, and the left hand maintains the eighth-note accompaniment.

*va* - - - - -  
♩

A

13

Musical notation for measures 13-16. Measure 13 has whole rests in both hands. Measure 14 begins with a first ending bracket labeled 'A' and a dynamic marking of *p*. The right hand plays a wavy, tremolo-like pattern, while the left hand continues with eighth notes.

17

Musical notation for measures 17-20. Both hands play a wavy, tremolo-like pattern.

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2  
21

Polovetsian dances

Musical notation for measures 21-24. The system consists of two staves (treble and bass clef). The music features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a key signature of one flat.

25

Musical notation for measures 25-28. The system consists of two staves (treble and bass clef). The music continues the rhythmic pattern from the previous system.

29

Musical notation for measures 29-32. The system consists of two staves (treble and bass clef). The right hand has a melodic line with eighth notes, while the left hand has a steady accompaniment. A sharp sign (#) appears in the key signature for the first two measures of this system.

33

Musical notation for measures 33-36. The system consists of two staves (treble and bass clef). The right hand has a melodic line with eighth notes, while the left hand has a steady accompaniment.

37

Musical notation for measures 37-40. The system consists of two staves (treble and bass clef). The right hand has a melodic line with eighth notes, while the left hand has a steady accompaniment. A dynamic marking of *p* (piano) is present in the right hand.

41

Musical notation for measures 41-44. The system consists of two staves (treble and bass clef). The right hand has a melodic line with eighth notes, while the left hand has a steady accompaniment. A dynamic marking of *pp* (pianissimo) is present in the right hand.

# Polovetsian dances

Bass

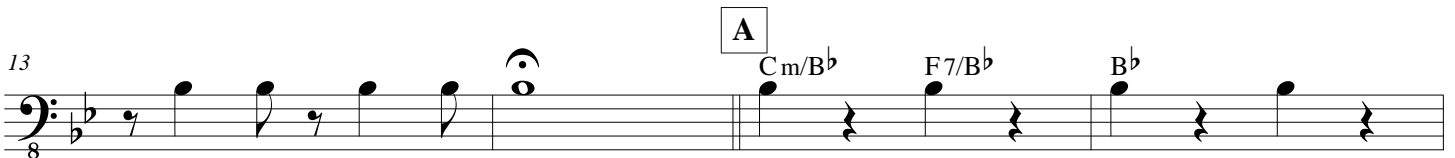
(from : Prince Igor)

Alexander Borodin  
(1833 - 1887)  
arr.: Guy Bergeron

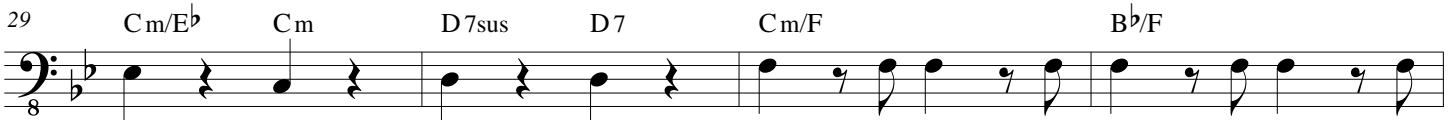
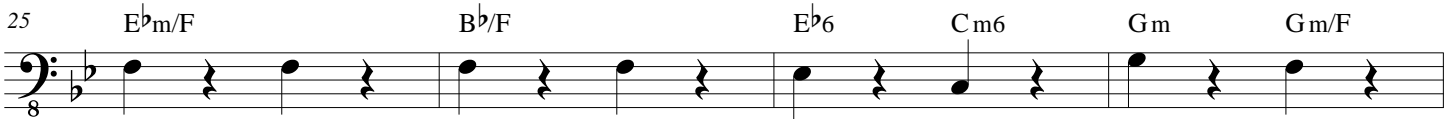
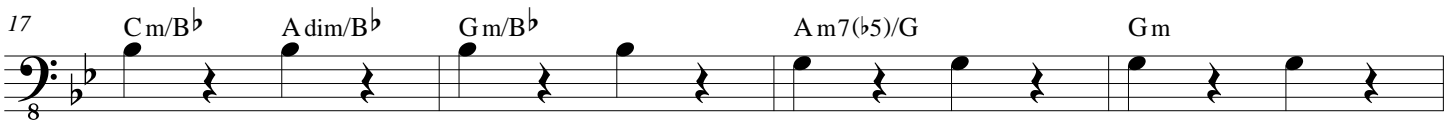
$\text{♩} = 72$



*p*



*p*



*mp*

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Polovetsian dances

33 Cm/F F7(b9) B<sup>b</sup>/F C7/E F Dm B dim

37 Cm F7(b9) B<sup>b</sup>/F F dim Cm/F F7 B<sup>b</sup>

41 Cm/F F7 B<sup>b</sup> Cm/F B<sup>b</sup>

# Polovetsian dances

Drum Set

(from : Prince Igor)

Alexander Borodin  
(1833 - 1887)  
arr.: Guy Bergeron

♩ = 72

A

13 14 Tenor Sax. 1

31 triangle *pp*

35

39 *p* *pp*

43 *ppp*