



Guy Bergeron

Canada, Québec

Oh, lady be good! (jazz combo) Gershwin, George

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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A propos de la pièce



Titre : Oh, lady be good!
[jazz combo]

Compositeur : Gershwin, George

Arrangeur : Bergeron, Guy

Droit d'auteur : Copyright © Bergeron, Guy

Editeur : Bergeron, Guy

Instrumentation : trompette, saxophone ténor, trombone, guitare, basse, batterie

Style : Jazz

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

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SCORE

OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A)

TRUMPET IN B \flat

TENOR SAX.

TROMBONE

PIANO

BASS GUITAR

DRUM SET

B \flat TPT.

T. SX.

TBN.

PNO.

BASS

D. S.

Chord symbols: $FMAJ^9$, $B^{\flat}13$, $E7(\frac{9}{13})$, $FMAJ^9$, $B^{\flat}MAJ^9$, $Fadd^9/A$, $D7$

Chord symbols: $GMIN^9$, $D7(9)$, G^{13} , $GMIN^7$, C^9 , F , $B^{\flat}MIN^7$, $E^{\flat}13$, $A^{\flat}b9$, $D^{\flat}9$, $G7(9^5)$

Chord symbols: $GMIN^9$, $D7(9)$, G^{13} , $GMIN^7$, C^9 , F , $B^{\flat}MIN^7$, $E^{\flat}13$, $A^{\flat}b9$, $D^{\flat}13$, $G7(9^5)$

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10

B. TPT.

T. SX.

TBN.

PNO.

BASS

D. S.

10

A^b MAJ⁷ A^b(ADD9)/C F⁷⁽⁹⁾ B^b MIN¹¹ E¹³ E^{b13} A^{9(b5)} A^b D^b MAJ⁷

10

A^b MAJ⁷ A^b(ADD9)/C F⁷⁽⁹⁾ B^b MIN¹¹ E¹³ E^{b13} A^{9(b5)} A^b D^b MAJ⁷

10

14

B. TPT.

T. SX.

TBN.

PNO.

BASS

D. S.

14

D MIN^{7(b5)} A^{b13} G^{7(b9)} C MIN⁷ F MIN F MIN(MAJ⁷) F MIN⁷ E^{7(b5)}

14

D MIN^{7(b5)} A^{b13} G^{7(b9)} C MIN⁷ F MIN F MIN(MAJ⁷) F MIN⁷ E^{7(b5)}

14

OH, LADY BE GOOD

19

B: TPT. *mp* *mf*

T. SX. *mp* *mp*

TBN. *mp* *mp*

PNO. *mf*

BASS *mf*

D. S.

E^b9sus *D⁷⁽⁹⁾* *G¹³* *C⁷⁽⁹⁾* *F^{6/9}* *G^bMAJ⁷* *FMAJ⁷* *B^b13* *E⁷⁽⁹⁾*

23

B: TPT. *FINE SOLO BREAK!*

T. SX. *FINE SOLO BREAK!*

TBN. *FINE SOLO BREAK!*

PNO. *FINE SOLO BREAK!*

BASS *FINE SOLO BREAK!*

D. S. *FINE SOLO BREAK!*

FMAJ⁹ *B^bMAJ⁹* *FADD⁹/A* *D⁷⁽⁹⁾* *G⁷* *C⁹SUS* *C¹³* *F* *FINE SOLO BREAK!* *GMIN⁷* *C⁷*

FMAJ⁹ *B^bMAJ⁹* *FADD⁹/A* *D⁷⁽⁹⁾* *GMIN¹¹* *A^b13* *G¹³* *C⁷* *C⁷* *F* *FINE SOLO BREAK!* *GMIN⁷* *C⁷*

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OH, LADY BE GOOD

(C)

28

B♭ TPT. F B^{b9} F F^{#DIM} G^{MIN7} C⁷ F G^{MIN7} C⁷

T. SX. F B^{b9} F F^{#DIM} G^{MIN7} C⁷ F G^{MIN7} C⁷

TBN. F B^{b9} F F^{#DIM} G^{MIN7} C⁷ F G^{MIN7} C⁷

PNO. F B^{b9} F F^{#DIM} G^{MIN7} C⁷ F G^{MIN7} C⁷

BASS F B^{b9} F F^{#DIM} G^{MIN7} C⁷ F G^{MIN7} C⁷

D. S. C F⁹ C C^{#DIM} D^{MIN7} G⁷ C D^{MIN7} G⁷

36

B♭ TPT. F B^{b9} F F^{#DIM} G^{MIN7} C⁷ F C^{MIN7} F⁷

T. SX. F B^{b9} F F^{#DIM} G^{MIN7} C⁷ F C^{MIN7} F⁷

TBN. F B^{b9} F F^{#DIM} G^{MIN7} C⁷ F C^{MIN7} F⁷

PNO. F B^{b9} F F^{#DIM} G^{MIN7} C⁷ F C^{MIN7} F⁷

BASS F B^{b9} F F^{#DIM} G^{MIN7} C⁷ F C^{MIN7} F⁷

D. S. C F⁹ C C^{#DIM} D^{MIN7} G⁷ C G^{MIN7} C⁷

OH, LADY BE GOOD

(D)

B^b TPT. B^b_{MAJ7} $B_{MIN7(b5)}$ $E^{7(b9)}$ A_{MIN7} D_{MIN7} G^7 G_{MIN7} C^7

T. SX. B^b_{MAJ7} $B_{MIN7(b5)}$ $E^{7(b9)}$ A_{MIN7} D_{MIN7} G^7 G_{MIN7} C^7

TBN. B^b_{MAJ7} $B_{MIN7(b5)}$ $E^{7(b9)}$ A_{MIN7} D_{MIN7} G^7 G_{MIN7} C^7

PNO. B^b_{MAJ7} $B_{MIN7(b5)}$ $E^{7(b9)}$ A_{MIN7} D_{MIN7} G^7 G_{MIN7} C^7

BASS B^b_{MAJ7} $B_{MIN7(b5)}$ $E^{7(b9)}$ A_{MIN7} D_{MIN7} G^7 G_{MIN7} C^7

D. S. F_{MAJ7} $F^{\sharp}_{MIN7(b5)}$ $B^{7(b9)}$ E_{MIN7} A_{MIN7} D^7 D_{MIN7} G^7

44

B^b TPT. F B^{b9} F F^{\sharp}_{DIM} G_{MIN7} C^7 $\overset{1}{F}$ G_{MIN7} C^7 $\overset{2}{F}$ **D.C. AL FINE**

T. SX. F B^{b9} F F^{\sharp}_{DIM} G_{MIN7} C^7 F G_{MIN7} C^7 F **D.C. AL FINE**

TBN. F B^{b9} F F^{\sharp}_{DIM} G_{MIN7} C^7 F G_{MIN7} C^7 F **D.C. AL FINE**

PNO. F B^{b9} F F^{\sharp}_{DIM} G_{MIN7} C^7 F G_{MIN7} C^7 F **D.C. AL FINE**

BASS F B^{b9} F F^{\sharp}_{DIM} G_{MIN7} C^7 F G_{MIN7} C^7 **D.C. AL FINE**

D. S. C F^9 C C^{\sharp}_{DIM} D_{MIN7} G^7 C D_{MIN7} G^7 C **D.C. AL FINE**

52

TRUMPET IN B \flat

OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A)

(B)

(C)

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OH, LADY BE GOOD

32

A MIN⁷ D⁷ G A MIN⁷ D⁷

36

G C⁹ G G# DIM

40

A MIN⁷ D⁷ G D MIN⁷ G⁷

(D)

C MAJ⁷ C# MIN⁷(b5) F#7(b9) B MIN⁷

48

E MIN⁷ A⁷ A MIN⁷ D⁷

52

G C⁹ G G# DIM

56

A MIN⁷ D⁷ G¹ A MIN⁷ D⁷ G² D.C. AL FINE

TENOR SAX.

OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A)

(B)

(C)

G C⁹ G G[#]DIM

guytarebergeron@videotron.ca

OH, LADY BE GOOD

32

A MIN⁷ D⁷ G A MIN⁷ D⁷

36

G C⁹ G G# DIM

40

A MIN⁷ D⁷ G D MIN⁷ G⁷

(D)

C MAJ⁷ C# MIN⁷(b5) F#7(b9) B MIN⁷

48

E MIN⁷ A⁷ A MIN⁷ D⁷

52

G C⁹ G G# DIM

56

A MIN⁷ D⁷ G¹ A MIN⁷ D⁷ G² D.C. AL FINE

TROMBONE

OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A)

Musical notation for section A, measures 1-9. The key signature has two flats (Bb, Eb) and the time signature is 4/4. Measure 1 starts with a mezzo-piano (*mp*) dynamic. Measure 6 has a piano (*p*) dynamic. Measure 9 has a mezzo-piano (*mp*) dynamic. The notation includes eighth notes, quarter notes, and a triplet of eighth notes in measure 1.

(B)

Musical notation for section B, measures 10-24. The key signature changes to three flats (Bb, Eb, Ab) at measure 10. Measure 10 starts with a piano (*p*) dynamic. Measure 17 has a piano (*p*) dynamic that increases to a mezzo-forte (*mf*) dynamic. Measure 21 has a mezzo-piano (*mp*) dynamic. The notation includes quarter notes, eighth notes, and a triplet of eighth notes in measure 21.

FINE

SOLO BREAK!

Musical notation for section C, measures 25-28. Measure 25 starts with a mezzo-piano (*mp*) dynamic. The notation includes quarter notes and eighth notes.

(C)

Chord progression for section C: F, B^{b9}, F, F^{#DIM}. The notation shows a bass clef with a double bar line and a repeat sign, followed by four measures of rhythmic slashes representing the chords.

2

OH, LADY BE GOOD

GMIN⁷ C⁷ F GMIN⁷ C⁷

32

F B^{b9} F F^{#DIM}

36

GMIN⁷ C⁷ F CMIN⁷ F⁷

40

(D) B^{bMAJ7} BMIN^{7(b5)} E^{7(b9)} AMIN⁷

DMIN⁷ G⁷ GMIN⁷ C⁷

48

F B^{b9} F F^{#DIM}

52

GMIN⁷ C⁷ F¹ GMIN⁷ C⁷ F² D.C. AL FINE

56

PIANO

OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A)

FMAJ⁹ B^b13 E7([#]9/₅) FMAJ⁹ B^bMAJ⁹ FADD⁹/A D⁷

(B)

D^bMAJ⁷ DMIN⁷(^b5) A^b13 G7(^b9) CMIN⁷

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OH, LADY BE GOOD

F^{6/9} G^bMAJ⁷ FMAJ⁷ B^{b13} E^{7(#5)} FMAJ⁹ B^bMAJ⁹ F^{ADD9/A} D^{7(#9)} G⁷

C⁹SUS C¹³ F FINE SOLO BREAK! GMIN⁷ C⁷

(C) F B^{b9} F F^{#DIM}

GMIN⁷ C⁷ F GMIN⁷ C⁷

F B^{b9} F F^{#DIM}

GMIN⁷ C⁷ F CMIN⁷ F⁷

(D) B^bMAJ⁷ BMIN^{7(b5)} E^{7(b9)} AMIN⁷

OH, LADY BE GOOD

48

D MIN⁷ G⁷ G MIN⁷ C⁷

52

F B^{b9} F F# DIM

56

G MIN⁷ C⁷ F¹ G MIN⁷ C⁷ F² D.C. AL FINE

OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A) FMAJ⁹ B^{b13} E7(^{#9}/₁₃) FMAJ⁹ B^bMAJ⁹ F^{ADD9}/A D⁷
 mf mp
 GMIN⁹ D7(^{#9}) G¹³ GMIN⁷ C⁹ F B^bMIN⁷ E^{b13}
 6 3
 A^{b6/9} D^{b13} G7(^{#5}) A^bMAJ⁷ A^b(ADD9)/C F7(^{#9}) B^bMIN¹¹ E¹³ E^{b13} A⁹(^{b5})
 9
 A^b (B) D^bMAJ⁷ DMIN⁷(^{b5}) A^{b13} G7(^{b9})
 12 >
 CMIN⁷ FMIN FMIN(MAJ7)
 15 p
 FMIN⁷ E7(^{#5}) E^{b9}SUS D7(^{#9}) G¹³ C7(^{#9})
 18 mf
 F^{b6/9} G^bMAJ⁷ FMAJ⁷ B^{b13} E7(^{#5}) FMAJ⁹ B^bMAJ⁹ F^{ADD9}/A
 21
 D7(^{#9}) GMIN¹¹ A^{b13} G¹³ C⁷ C⁷ F FINE SOLO BREAK! GMIN⁷ C⁷
 24

OH, LADY BE GOOD

2
C

F B^{b9} F F^{#DIM}

G^{MIN7} C⁷ F G^{MIN7} C⁷

32

F B^{b9} F F^{#DIM}

36

G^{MIN7} C⁷ F C^{MIN7} F⁷

40

D

B^bMAJ⁷ B^{MIN7(b5)} E^{7(b9)} A^{MIN7}

D^{MIN7} G⁷ G^{MIN7} C⁷

48

F B^{b9} F F^{#DIM}

52

G^{MIN7} C⁷ 1.
F G^{MIN7} C⁷ 2.
D.C. AL FINE

56

DRUM SET

OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A)

4/4
mf mp

6 3

9

(B)

17 p mf

21

25 FINE SOLO BREAK!

(C)

C F⁹ C C[#]DIM

2

OH, LADY BE GOOD

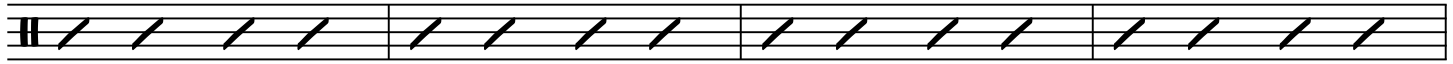
D^{MIN7}

G⁷

C

D^{MIN7}

G⁷



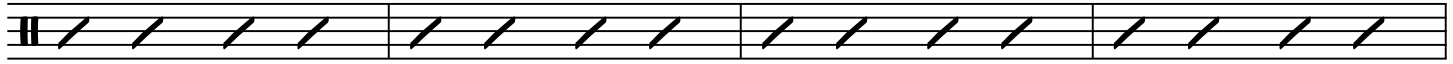
32

C

F⁹

C

C^{#DIM}



36

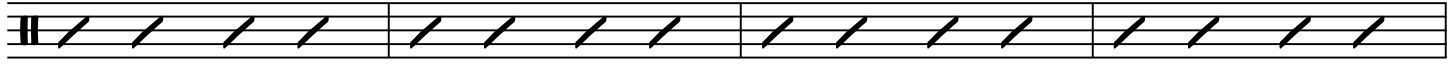
D^{MIN7}

G⁷

C

G^{MIN7}

C⁷



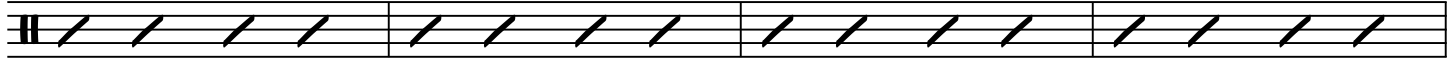
40

(D) F^{MAJ7}

F^{#MIN7(b5)}

B^{7(b9)}

E^{MIN7}

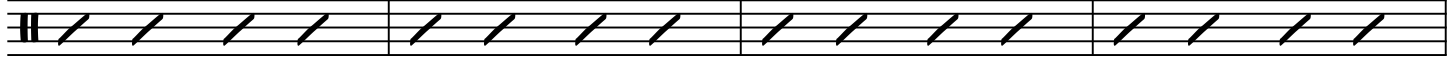


A^{MIN7}

D⁷

D^{MIN7}

G⁷



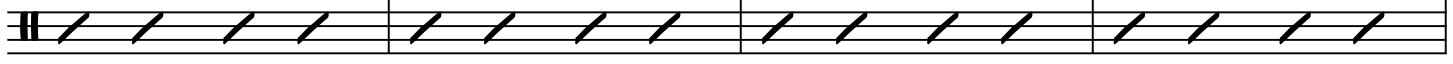
48

C

F⁹

C

C^{#DIM}



52

D^{MIN7}

G⁷

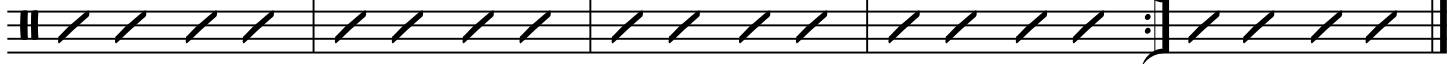
1
C

D^{MIN7}

G⁷

2
C

D.C. AL FINE



56