



# Guy Bergeron

Canada, Québec

## Brumaire

### About the artist

Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique of Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, Cegep of Ste-Foy, with guitar as first instrument. He was also a student in jazz interpretation from 1992 until 1994 at the University of Montreal (electric guitar) and he studied computer-assisted music at the Musitechnic School in Montreal. He plays the guitar (classical, electric, acoustic, synthesizer), the banjo, the mandolin and the bass. He's been earning his living with music for more than 25 years, as a professional musician, a composer, an arranger and also as a studio engineer as he manages his own studio.

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

**Associate:** SOCAN - IPI code of the artist : 206325403

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-guy-bergeron.htm>

### About the piece



**Title:** Brumaire  
**Composer:** Bergeron, Guy  
**Arranger:** Bergeron, Guy  
**Copyright:** Copyright © Guy Bergeron  
**Publisher:** Bergeron, Guy  
**Instrumentation:** Big band: 5 saxophones, 4 trumpets, 4 trombones, drums, piano, bass  
**Style:** Jazz

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SCORE

# BRUMAIRE

© GUY BERGERON

$\text{♩} = 144$

(A)

Musical score for the piece "Brumaire" by Guy Bergeron. The score is in 4/4 time with a tempo of 144 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes parts for Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Baritone Sax, Trumpet in B-flat 1, 2, 3, 4, Trombone 1, 2, 3, Bass Trombone, Guitar, Piano, Bass, and Drum Set. The saxophone parts are primarily melodic, with the first Alto Sax playing a lead line. The guitar and piano provide harmonic support, with the piano playing a steady eighth-note accompaniment. The bass and drums provide a solid rhythmic foundation. The score is marked with dynamics such as *mp* (mezzo-piano) and *pp* (pianissimo). The guitar part includes chord symbols:  $G_{sus}^2$ ,  $E_{min}^{11}$ ,  $E^b_{maj}^9$ ,  $A_{min}^{7(b5)}$ ,  $D^7/F\sharp$ , and  $G_{sus}^2$ . The piano part includes the instruction "8TH'S AD LIB CYMBALS RIM CLIC". The drum set part includes the instruction "pp < p".

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BRUMAIRE

(B)

6

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

Bs. Tpt. 1

Bs. Tpt. 2

Bs. Tpt. 3

Bs. Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

6

GR.

E MIN<sup>11</sup> C MIN<sup>7</sup> B<sup>b</sup>ADD<sup>9</sup>/D E<sup>b</sup>MAJ<sup>7</sup> F<sup>7</sup> B<sup>b</sup>MAJ<sup>7</sup> E MIN<sup>7(65)</sup> E<sup>b</sup>MAJ<sup>9</sup> F<sup>2</sup>SUS

6

PNO.

E MIN<sup>11</sup> C MIN<sup>7</sup> B<sup>b</sup>ADD<sup>9</sup>/D E<sup>b</sup>MAJ<sup>7</sup> F<sup>7</sup> B<sup>b</sup>MAJ<sup>7</sup> E MIN<sup>7(65)</sup> E<sup>b</sup>MAJ<sup>9</sup> F<sup>2</sup>SUS

6

BASS

E MIN<sup>11</sup> C MIN<sup>7</sup> B<sup>b</sup>ADD<sup>9</sup>/D E<sup>b</sup>MAJ<sup>7</sup> F<sup>7</sup> B<sup>b</sup>MAJ<sup>7</sup> E MIN<sup>7(65)</sup> E<sup>b</sup>MAJ<sup>9</sup> F<sup>2</sup>SUS

6

D. S.

mp < mp

SNARE

BRUMAIRE

(A2)

Musical score for Brumaire (A2), page 3. The score includes parts for Saxophones (A, T, B), Trumpets (B♭), Trombones (B♭), Guitar, Piano, Bass, and Drums. It features various musical notations such as dynamics (mf, mp, p), articulation (accents), and chord symbols (B♭MAJ7, EMIN7(b9), E♭MAJ9, F9sus, Gsus2, EMIN11, E♭MAJ9).

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

B♭ Trp. 3

B♭ Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

20

Amin<sup>7(65)</sup> D<sup>7/F#</sup> G<sup>sus2</sup> Emin<sup>11</sup> Cmin<sup>7</sup> B<sup>bad9/D</sup> Eb<sup>MAJ7</sup> F<sup>7</sup> Gmin

PNO.

20

Amin<sup>7(65)</sup> D<sup>7/F#</sup> G<sup>sus2</sup> Emin<sup>11</sup> Cmin<sup>7</sup> B<sup>bad9/D</sup> Eb<sup>MAJ7</sup> F<sup>7</sup> Gmin

BASS

20

Amin<sup>7(65)</sup> D<sup>7/F#</sup> G<sup>sus2</sup> Emin<sup>11</sup> Cmin<sup>7</sup> B<sup>bad9/D</sup> Eb<sup>MAJ7</sup> F<sup>7</sup> Gmin

D. S.

20

mp > RIDE (ECM STYLE)

# BRUMAIRE

5

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.  
B♭ Trp. 1  
B♭ Trp. 2  
B♭ Trp. 3  
B♭ Trp. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Gtr.  
Pno.  
Bass  
D. S.

26

$D_{min}^7/F$   $E^b_{maj}7$   $B^b_{maj}7/D$   $C_{min}7$   $B^b$   $A_{min}7(b5)$

26

26

26

26

26

26

26

26

32

A. Sax. 1 *f* *mf*

A. Sax. 2 *mf* *mf*

T. Sax. 1 *mf* *mf*

T. Sax. 2 *mf* *mf*

B. Sax. *mf* *mp*

B♭ Trp. 1 *mp*

B♭ Trp. 2 *mp*

B♭ Trp. 3

B♭ Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3 *mp*

B. Tbn.

Gtr. *mp* *GMIN* *D<sup>MIN</sup>7/F* *E<sup>b</sup>MAJ7* *B<sup>b</sup>MAJ<sup>9</sup>/D* *C<sup>MIN</sup>7*

PNO. *mf* *D7/F#* *D7(12)* *D7(9)* *GMIN* *D<sup>MIN</sup>7/F* *E<sup>b</sup>MAJ7* *B<sup>b</sup>MAJ<sup>9</sup>/D* *C<sup>MIN</sup>7*

BASS *D7/F#* *GMIN* *D<sup>MIN</sup>7/F* *E<sup>b</sup>MAJ7* *B<sup>b</sup>MAJ<sup>9</sup>/D* *C<sup>MIN</sup>7*

D. S. *mf*

32

BRUMAIRE (A3) *S*

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.

Bs Trp. 1  
Bs Trp. 2  
Bs Trp. 3  
Bs Trp. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.

Gtr.  
PNO.  
BASS  
D. S.

The musical score is arranged in a system of staves. The top section includes five staves for saxophones (A. Sx. 1 & 2, T. Sx. 1 & 2, B. Sx.), four staves for trumpets (Bs Trp. 1-4), and three staves for trombones (Tbn. 1-3, B. Tbn.). The bottom section includes staves for guitar (Gtr.), piano (PNO.), bass (BASS), and drums (D. S.). The key signature is B-flat major (two flats). The score features dynamic markings such as *mp* and *mf*. Chord symbols are provided for the guitar and bass parts, including  $B^b$ ,  $Amin^{7(65)}$ ,  $D^7/F^\sharp$ ,  $G^{sus2}$ ,  $Emin^{11}$ , and  $E^bMAJ^9$ . The piano part includes a complex rhythmic accompaniment with triplets and sixteenth notes.



Musical score for 'BRUMAIRE' (B2), page 8. The score includes staves for A. Sax. 1 & 2, T. Sax. 1 & 2, B. Sax., B. Trp. 1-4, Tbn. 1-4, Gtr., PNO., Bass, and D. S. The music is in a key with two flats and 4/4 time. Dynamic markings include *pp*, *mp*, *mf*, and *p*. The score includes a guitar part with chord diagrams and a piano part with a rhythmic accompaniment. The bass line features a walking bass pattern. The drum set part shows a consistent groove with a snare and bass drum.

Chord progression for guitar and bass:

44 AMIN7(65) D7/F# Gsus2 EMIN11 CMIN7 Bbadd9/D EbMAJ7 F7 BbMAJ7 EMIN7(65)

44 AMIN7(65) D7/F# Gsus2 EMIN11 CMIN7 Bbadd9/D EbMAJ7 F7 BbMAJ7 EMIN7(65)

# BRUMAIRE

(A4)

This musical score is for the piece 'BRUMAIRE' and includes the following parts:

- Vocalists:** A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.
- Trumpets:** B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, B. Tpt. 4
- Trombones:** Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.
- Guitar:** GTR. (Solo section)
- Piano:** PNO. (Accompaniment)
- Bass:** BASS
- Drum Set:** D. S.

The score begins at measure 51. The guitar solo section includes the following chords: E<sup>b</sup>MAJ<sup>9</sup>, F<sup>9</sup>SUS, B<sup>b</sup>MAJ<sup>7</sup>, E<sup>MIN</sup>7(<sup>b</sup>5), E<sup>b</sup>MAJ<sup>9</sup>, F<sup>9</sup>SUS, and G<sup>SUS</sup>2. The piano and bass parts provide harmonic support with similar chord structures.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B. Tpr. 1

B. Tpr. 2

B. Tpr. 3

B. Tpr. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

BASS

D. S.

58

$E_{MIN}^{11}$   $E^b_{MAJ}^9$   $A_{MIN}^{7(b5)}$   $D^7/F\sharp$   $G_{SUS}^2$   $E_{MIN}^{11}$   $C_{MIN}^7$   $B^{badd9}/D$

(C2)

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B. Tpr. 1

B. Tpr. 2

B. Tpr. 3

B. Tpr. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

GTR.

PNO.

BASS

D. S.

Chords:  $G^{MIN}$ ,  $D^{MIN7}/F$ ,  $E^bMAJ7$ ,  $B^bMAJ^9/D$ ,  $C^{MIN7}$ ,  $E^bMAJ7$ ,  $F^7$ ,  $G^{MIN}$ ,  $D^{MIN7}/F$ ,  $E^bMAJ7$ ,  $B^bMAJ^9/D$ ,  $C^{MIN7}$

Dynamics: *f*, *mf*, *mp*, *pp*

To CODA

The musical score for 'Brumaire' page 12, measures 70-74, includes the following parts and markings:

- A. Sx. 1:** Treble clef, notes with accents, dynamic markings *f* and *mf*.
- A. Sx. 2:** Treble clef, notes with accents, dynamic markings *mf* and *f*.
- T. Sx. 1:** Bass clef, notes with accents, dynamic marking *mf*.
- T. Sx. 2:** Bass clef, notes with accents, dynamic marking *mf*.
- B. Sx.:** Bass clef, notes with accents, dynamic marking *mf*.
- Bs. Tpr. 1-4:** Treble clefs, mostly rests, dynamic marking *mf* starting at measure 73.
- Tbn. 1-3:** Bass clefs, mostly rests.
- B. Tbn.:** Bass clef, notes with accents, dynamic marking *mf*.
- Gtr.:** Treble clef, notes with accents, dynamic marking *mf*. Chords:  $B^b$ ,  $A_{MIN}7^{(65)}$ ,  $D^7/F\sharp$ ,  $G_{MIN}$ ,  $D_{MIN}^7/F$ ,  $E^b_{MAJ}7$ .
- PNO.:** Treble and Bass clefs, notes with accents, dynamic marking *mf*. Chords:  $B^b$ ,  $A_{MIN}7^{(65)}$ ,  $D^7/F\sharp$ ,  $D^7(\sharp 9)$ ,  $D^7(9)$ ,  $G_{MIN}$ ,  $D_{MIN}^7/F$ ,  $E^b_{MAJ}7$ .
- BASS:** Bass clef, notes with accents, dynamic marking *mf*. Chords:  $B^b$ ,  $A_{MIN}7^{(65)}$ ,  $D^7/F\sharp$ ,  $G_{MIN}$ ,  $D_{MIN}^7/F$ ,  $E^b_{MAJ}7$ .
- D. S.:** Drum set notation, dynamic marking *mf*.

GUITAR SOLO

76

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B. Trp. 1

B. Trp. 2

B. Trp. 3

B. Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

BASS

D. S.

*B<sup>b</sup>9/D* *C<sup>MIN</sup>7* *B<sup>b</sup>6* *A<sup>MIN</sup>7(65)* *D<sup>7</sup>/F<sup>#</sup>* *E<sup>MIN</sup>11*

*B<sup>b</sup>9/D* *C<sup>MIN</sup>7* *B<sup>b</sup>6* *A<sup>MIN</sup>7(65)* *D<sup>7</sup>/F<sup>#</sup>* *E<sup>MIN</sup>11*

*B<sup>b</sup>9/D* *C<sup>MIN</sup>7* *B<sup>b</sup>6* *A<sup>MIN</sup>7(65)* *D<sup>7</sup>/F<sup>#</sup>* *E<sup>MIN</sup>11*

*B<sup>b</sup>9/D* *C<sup>MIN</sup>7* *B<sup>b</sup>6* *A<sup>MIN</sup>7(65)* *D<sup>7</sup>/F<sup>#</sup>* *E<sup>MIN</sup>11*

*mp* *f* *mp* *mp* *mp* *mp*

A musical score for the piece "BRUMAIRE", page 14. The score is arranged for a large ensemble. The instruments and their parts are as follows:

- Saxophones:** A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax. (All parts are currently silent, indicated by a horizontal line).
- Trumpets:** B. Trp. 1, B. Trp. 2, B. Trp. 3, B. Trp. 4 (All parts are currently silent).
- Trombones:** Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. (Active parts with rhythmic patterns and notes).
- Guitar (Gtr.):** Active part with melodic lines and chord changes.
- Piano (Pno.):** Active part with harmonic accompaniment.
- Bass:** Active part with a walking bass line.
- Drums (D.S.):** Active part with a steady drum pattern.

Chord changes are indicated above the guitar and bass staves:  $E^{b9}(\sharp 11)$  and  $E^{MIN}11$ . The score includes dynamic markings such as  $mf$  and  $mfz$ , and rehearsal marks (82, 2, 2).

BRUMAIRE

D.S. AL CODA

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

B♭ Trp. 3

B♭ Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Bass

D.S.





A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

B♭ Trp. 3

B♭ Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Bass

D.S.

*pp*, *ff*, *Solo*

$B^{\flat}$ ,  $C_{min}7/B^{\flat}$ ,  $A_{min}7(65)$ ,  $D7/F^{\sharp}$ ,  $G_{min}$

# BRUMAIRE

♩ = 144

(A)

*mp*

5

(B)

*p*

*mf*

(A2)

*mp*

*mf* *f*

(C)

21

*f*

33 *mf*

37

A3

*mp*

45 *pp* *mp*

B2

53

A4

6

C2

*mf* *f*

67

71 *To CODA* *f*

74

78 *D GUITAR SOLO*

89 *p* *f* *D.S. AL CODA*

93 *f* *C3*

98 *f*

# BRUMAIRE

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♩ = 144

(A) 8 (B)

11

(A2)

15

19

(C) 7

23

33

37

(A3)

45

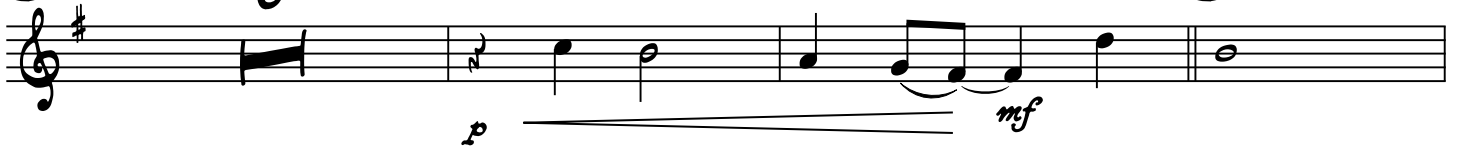
*p* *mf* *mp* *mf* *mf* *mp* *pp* *mp*

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B2



A4



D GUITAR SOLO 8



D.S. AL CODA



TENOR SAX. 1

# BRUMAIRE

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♩ = 144

(A)

8

(B)

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-8. Measure 1 has a fermata. Measure 2 has a fermata. Measure 3 has a fermata. Measure 4 has a fermata. Measure 5 has a fermata. Measure 6 has a fermata. Measure 7 has a fermata. Measure 8 has a fermata. Dynamics: p.

Musical staff 2: Treble clef. Measures 9-12. Measure 9 has a fermata. Measure 10 has a fermata. Measure 11 has a fermata. Measure 12 has a fermata. Dynamics: mf, p.

Musical staff 3: Treble clef. Measures 13-16. Measure 13 has a fermata. Measure 14 has a fermata. Measure 15 has a fermata. Measure 16 has a fermata. Dynamics: p.

Musical staff 4: Treble clef. Measures 17-20. Measure 17 has a fermata. Measure 18 has a fermata. Measure 19 has a fermata. Measure 20 has a fermata. Dynamics: p, mf.

Musical staff 5: Treble clef. Measures 21-28. Measure 21 has a fermata. Measure 22 has a fermata. Measure 23 has a fermata. Measure 24 has a fermata. Measure 25 has a fermata. Measure 26 has a fermata. Measure 27 has a fermata. Measure 28 has a fermata. Dynamics: p, mf.

Musical staff 6: Treble clef. Measures 29-32. Measure 29 has a fermata. Measure 30 has a fermata. Measure 31 has a fermata. Measure 32 has a fermata. Dynamics: mf.

Musical staff 7: Treble clef. Measures 33-36. Measure 33 has a fermata. Measure 34 has a fermata. Measure 35 has a fermata. Measure 36 has a fermata. Dynamics: mf.

Musical staff 8: Treble clef. Measures 37-40. Measure 37 has a fermata. Measure 38 has a fermata. Measure 39 has a fermata. Measure 40 has a fermata. Dynamics: mf.

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BRUMAIRE

A3

8

B2

A4

6

C2

7

To CODA

GUITAR SOLO

8

D.S. AL CODA

C3

# BRUMAIRE

© GUY BERGERON

♩ = 144

(A)

8

(B)

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-8. Measure 1 has a fermata. Measure 8 has a fermata. Dynamics: *p*.

Musical staff 2: Treble clef. Measures 9-12. Measure 12 has a fermata. Dynamics: *mf*, *p*.

(A2)

Musical staff 3: Treble clef. Measures 13-16. Measure 16 has a fermata.

Musical staff 4: Treble clef. Measures 17-21. Measure 21 has a fermata. Dynamics: *p*, *mf*.

(C)

7

Musical staff 5: Treble clef. Measures 22-28. Measure 28 has a fermata. Dynamics: *mf*.

Musical staff 6: Treble clef. Measures 29-35. Measure 35 has a fermata.

(A3)

8

(B2)

Musical staff 7: Treble clef. Measures 36-43. Measure 43 has a fermata. Dynamics: *mf*.

Musical staff 8: Treble clef. Measures 44-51. Measure 51 has a fermata.

52

2

BRUMAIRE

A4

6

C2

7

To CODA

GUITAR SOLO

8

D.S. AL CODA

C3

BARITONE SAX.

# BRUMAIRE

© GUY BERGERON

♩ = 144

(A)

8

(B)

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 1-8. Measure 1 has a fermata. Measure 8 has a fermata. Dynamics: p.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 9-12. Measure 12 has a fermata. Dynamics: mf.

(A2)

6

(C)

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 13-16. Measure 13 has a fermata. Measure 16 has a fermata. Dynamics: p, mf, mp.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 17-26. Measure 26 has a fermata. Dynamics: mf.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 27-33. Measure 33 has a fermata. Dynamics: mp.

(A3)

6

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 34-39. Measure 34 has a fermata. Measure 39 has a fermata. Dynamics: p, mf.

(B2)

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 40-47. Dynamics: mf.

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2

BRUMAIRE

53

60 61 62 63 TO CODA

*p* *mf*

72

*mf*

76

**D GUITAR SOLO**

8

89

D.S. AL CODA

*p* *f*

93

**C3**

*f*

98

*f*

TRUMPET IN B $\flat$  1

# BRUMAIRE

© GUY BERGERON

$\text{♩} = 144$

(A) 7 (B)

10

(A2) 8

(C) 8

36

(A3) mf

45 mf (B2) 8

(A4) (HARMON) mp

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61 2 C2 6 To CODA

72 SENZA SORD.

*mf*

76

**D GUITAR SOLO** 12 D.S. AL CODA

93 C3

*f* *f*

97

101 Solo

*f*

TRUMPET IN B $\flat$  2

# BRUMAIRE

© GUY BERGERON

$\text{♩} = 144$

The musical score is written for Trumpet in B $\flat$  2 in 4/4 time. The tempo is marked as  $\text{♩} = 144$ . The score consists of 48 measures, divided into several sections:

- Section A:** Measures 1-7. Starts with a dynamic of *mf*.
- Section B:** Measures 8-9.
- Section A2:** Measures 10-13.
- Section C:** Measures 14-21. Starts with a dynamic of *mp*.
- Section A3:** Measures 22-35. Starts with a dynamic of *mf*.
- Section B2:** Measures 36-41.
- Section A4:** Measures 42-48. Labeled as **(HARMON)** and starts with a dynamic of *mp*.

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61 2 C2 6 To CODA

72 SENZA SORD.

*mf*

76

**D GUITAR SOLO**

12 D.S. AL CODA

93 C3

*f* *f*

97

101 *f*

TRUMPET IN B $\flat$  3

# BRUMAIRE

© GUY BERGERON

$\text{♩} = 144$

7

mf

10

14

A2

8

C

16

A3

mf

45

mf

2

B2

8

A4

8

C2

6

To CODA

mf

74

[guytarelbergeron@videotron.ca](mailto:guytarelbergeron@videotron.ca)

**D GUITAR SOLO**

3

12

D.S. AL CODA

78

93

*f*

97

101

*f*



D GUITAR SOLO

3

12

D.S. AL CODA

TROMBONE 1

# BRUMAIRE

© GUY BERGERON

♩ = 144

(A) 8 (B) 8

(A2)

*mf*

21

(C)

*mp*

29

(A3)

6

*p*

*mf*

(B2) 8 (A4)

*p*

*mf*

*p*

61

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BRUMAIRE

2  
C2

6

To CODA

9

D GUITAR SOLO

*mp*

D.S. AL CODA

2

86

*mf*  $\text{---}$  *f*

C3



93

*f*

97

101

$\text{<}$  *f*

TROMBONE 2

# BRUMAIRE

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♩ = 144

18

22

26

30

62

A

B

A2

C

A3

B2

A4

C2

To CODA

*mf*

*f*

*mp*

*f*

*p*

*mf*

*p*

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BRUMAIRE

2  
D GUITAR SOLO

mp

83

87

D.S. AL CODA

mp ————— f

93

(C3)

f

97

101

< f

TROMBONE 3

# BRUMAIRE

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♩ = 144

(A) 8 (B) 8 (A2) 8

(C) 8

*mp*

37

(A3) 6

*f* *p* *mf*

(B2) 8 (A4) 2

*mp* *mf*

(C2) 6 To CODA 9

62 *mp* *mf*

(D) GUITAR SOLO

*mp*

D.S. AL CODA

89 *p* *f*

(C3)

93 *f*

97 *f*

101 *f*

BASS TROMBONE

# BRUMAIRE

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♩ = 144

(A) 8 (B) 8 (A2) 8

(C) 8

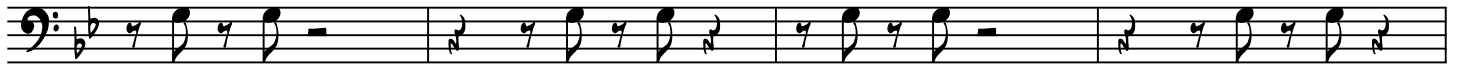
(A3) 6 (B2) 8 (A4)

2

(C2) 6 To CODA

(D) GUITAR SOLO

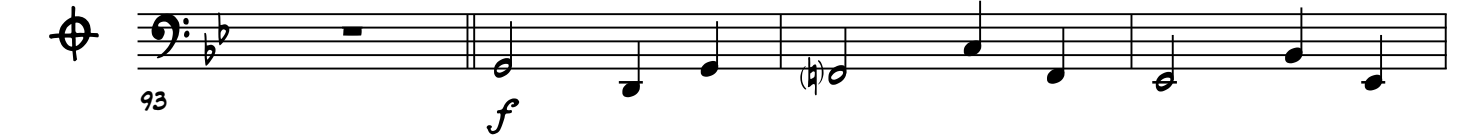
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85



D.S. AL CODA



93



97



101

# BRUMAIRE

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♩ = 144

**(A)**  $G_{sus}^2$   $E_{min}^{11}$   $E^b_{MAJ}^9$   $A_{min}^{7(b5)}$   $D^7/F\#$

*mp*

$G_{sus}^2$   $E_{min}^{11}$   $C_{min}^7$   $B^{badd9}/D$   $E^b_{MAJ}^7$   $F^7$

**(B)**  $B^b_{MAJ}^7$   $E_{min}^{7(b5)}$   $E^b_{MAJ}^9$   $F^9_{sus}$

*mf*

$B^b_{MAJ}^7$   $E_{min}^{7(b5)}$   $E^b_{MAJ}^9$   $F^9_{sus}$

**(A2)**  $G_{sus}^2$   $E_{min}^{11}$   $E^b_{MAJ}^9$   $A_{min}^{7(b5)}$   $D^7/F\#$

*mp*

$G_{sus}^2$   $E_{min}^{11}$   $C_{min}^7$   $B^{badd9}/D$   $E^b_{MAJ}^7$   $F^7$

**(C)**  $G_{min}$   $D_{min}^7/F$   $E^b_{MAJ}^7$   $B^b_{MAJ}^9/D$

*mf*

$C_{min}^7$   $B^b$   $A_{min}^{7(b5)}$   $D^7/F\#$

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BRUMAIRE

33 8 *mf*

G<sup>MIN</sup> D<sup>MIN7/F</sup> E<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>MAJ<sup>9/D</sup>

37 8

C<sup>MIN7</sup> B<sup>b</sup> A<sup>MIN7(b5)</sup> D<sup>7/F#</sup>

38 (A3) *mf*

G<sup>SUS2</sup> E<sup>MIN11</sup> E<sup>b</sup>MAJ<sup>9</sup> A<sup>MIN7(b5)</sup> D<sup>7/F#</sup>

45 8

G<sup>SUS2</sup> E<sup>MIN11</sup> C<sup>MIN7</sup> B<sup>b</sup>ADD<sup>9/D</sup> E<sup>b</sup>MAJ<sup>7</sup> F<sup>7</sup>

46 (B2) *mf*

B<sup>b</sup>MAJ<sup>7</sup> E<sup>MIN7(b5)</sup> E<sup>b</sup>MAJ<sup>9</sup> F<sup>9</sup>SUS

53 8 (A4)

B<sup>b</sup>MAJ<sup>7</sup> E<sup>MIN7(b5)</sup> E<sup>b</sup>MAJ<sup>9</sup> F<sup>9</sup>SUS

59 (C2) *mf*

G<sup>MIN</sup> D<sup>MIN7/F</sup> E<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>MAJ<sup>9/D</sup>

69 8

C<sup>MIN7</sup> B<sup>b</sup> A<sup>MIN7(b5)</sup> To CODA D<sup>7/F#</sup>

BRUMAIRE

73  $\frac{8}{8}$

G MIN  $\frac{2}{2}$  D MIN<sup>7</sup>/F E<sup>b</sup> MAJ<sup>7</sup> B<sup>b</sup> ADD<sup>9</sup>/D

77  $\frac{8}{8}$

C MIN<sup>7</sup> B<sup>b6</sup> A MIN<sup>7(b5)</sup> D<sup>7</sup>/F<sup>#</sup>

D GUITAR SOLO

81  $\frac{8}{8}$

E MIN<sup>11</sup> E<sup>b9</sup>(#11)

*f*

85  $\frac{8}{8}$

E MIN<sup>11</sup> E<sup>b9</sup>(#11)

89  $\frac{8}{8}$

D<sup>7(b9)</sup>SUS D<sup>7</sup>(#9) D<sup>7</sup>(b9) D.S. AL CODA

*f*

93  $\frac{8}{8}$

D<sup>7</sup>/F<sup>#</sup> (C3) G MIN D MIN<sup>7</sup>/F E<sup>b</sup> MAJ<sup>7</sup> B<sup>b</sup> ADD<sup>9</sup>/D

*f*

98  $\frac{8}{8}$

C MIN<sup>7</sup> B<sup>b6</sup> A MIN<sup>7(b5)</sup> D<sup>7</sup>/F<sup>#</sup>

*f*



PIANO

# BRUMAIRE

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$\text{♩} = 144$

**(A)**  $G_{\text{SUS}^2}$   $E_{\text{MIN}}^{11}$   $E^{\flat}\text{MAJ}^9$   $A_{\text{MIN}}^{7(b5)}$   $D^7/F^{\sharp}$

$G_{\text{SUS}^2}$   $E_{\text{MIN}}^{11}$   $C_{\text{MIN}}^7$   $B^{\flat}\text{ADD}^9/D$   $E^{\flat}\text{MAJ}^7$   $F^7$

**(B)**  $B^{\flat}\text{MAJ}^7$   $E_{\text{MIN}}^{7(b5)}$   $E^{\flat}\text{MAJ}^9$   $F^9_{\text{SUS}}$

*mp*

$B^{\flat}\text{MAJ}^7$   $E_{\text{MIN}}^{7(b5)}$   $E^{\flat}\text{MAJ}^9$   $F^9_{\text{SUS}}$

**(A2)**  $G_{\text{SUS}^2}$   $E_{\text{MIN}}^{11}$   $E^{\flat}\text{MAJ}^9$   $A_{\text{MIN}}^{7(b5)}$   $D^7/F^{\sharp}$

*p*

$G_{\text{SUS}^2}$   $E_{\text{MIN}}^{11}$   $C_{\text{MIN}}^7$   $B^{\flat}\text{ADD}^9/D$   $E^{\flat}\text{MAJ}^7$   $F^7$

**(C)**  $G_{\text{MIN}}$   $D_{\text{MIN}}^7/F$   $E^{\flat}\text{MAJ}^7$   $B^{\flat}\text{MAJ}^9/D$

*mp*

$C_{\text{MIN}}^7$   $B^{\flat 6}$   $A_{\text{MIN}}^{7(b5)}$   $D^7/F^{\sharp}$   $D^7(\flat 9)_{(3/5)}$   $D^7(\flat 9)$

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BRUMAIRE

G<sup>MIN</sup> D<sup>MIN7</sup>/F E<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>MAJ<sup>9</sup>/D

33 *mf*

C<sup>MIN7</sup> B<sup>b6</sup> A<sup>MIN7</sup>(b5) D<sup>7</sup>/F<sup>#</sup>

37

(A3) G<sup>SUS2</sup> E<sup>MIN11</sup> E<sup>b</sup>MAJ<sup>9</sup> A<sup>MIN7</sup>(b5) D<sup>7</sup>/F<sup>#</sup>

41 *mp*

G<sup>SUS2</sup> E<sup>MIN11</sup> C<sup>MIN7</sup> B<sup>b</sup>ADD<sup>9</sup>/D E<sup>b</sup>MAJ<sup>7</sup> F<sup>7</sup>

45

(B2) B<sup>b</sup>MAJ<sup>7</sup> E<sup>MIN7</sup>(b5) E<sup>b</sup>MAJ<sup>9</sup> F<sup>9</sup>SUS

49 *mf*

B<sup>b</sup>MAJ<sup>7</sup> E<sup>MIN7</sup>(b5) E<sup>b</sup>MAJ<sup>9</sup> F<sup>9</sup>SUS

53

(A4) G<sup>SUS2</sup> E<sup>MIN11</sup> E<sup>b</sup>MAJ<sup>9</sup> A<sup>MIN7</sup>(b5) D<sup>7</sup>/F<sup>#</sup>

57 *p*

G<sup>SUS2</sup> E<sup>MIN11</sup> C<sup>MIN7</sup> B<sup>b</sup>ADD<sup>9</sup>/D E<sup>b</sup>MAJ<sup>7</sup> F<sup>7</sup>

61

**C2**

*mp* G MIN D MIN<sup>7</sup>/F E<sup>b</sup> MAJ<sup>7</sup> B<sup>b</sup> MAJ<sup>9</sup>/D

69 C MIN<sup>7</sup> B<sup>b6</sup> A MIN<sup>7</sup>(b5) **To CODA** D<sup>7</sup>/F# D<sup>7</sup>(<sup>b9</sup>/<sub>13</sub>) D<sup>7</sup>(b9)

73 *mf* G MIN D MIN<sup>7</sup>/F E<sup>b</sup> MAJ<sup>7</sup> B<sup>b</sup> ADD<sup>9</sup>/D

77 C MIN<sup>7</sup> B<sup>b6</sup> A MIN<sup>7</sup>(b5) D<sup>7</sup>/F#

**D GUITAR SOLO** 11 E<sup>b</sup>9(#11)

*mp*

E MIN<sup>11</sup> E<sup>b</sup>9(#11)

85

D<sup>7</sup>(b9)<sub>SUS</sub> D<sup>7</sup>(<sup>b9</sup>/<sub>13</sub>) D<sup>7</sup>(<sup>b9</sup>/<sub>13</sub>) **D.S. AL CODA**

89 *f*

*f*

4

BRUMAIRE

C3

Chord progression: D7/F# D7(b9) D7(b9) GMIN DMIN7/F

Chord progression: EbMAJ7 BbADD9/D CMIN7 CMIN7/Bb

Chord progression: AMIN7(b5) D7/F#

BASS

# BRUMAIRE

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♩ = 144

**(A)**  $G_{SUS^2}$   $E_{MIN}^{11}$   $E^b_{MAJ^9}$   $A_{MIN}^{7(b5)}$   $D^7/F\#$

$G_{SUS^2}$   $E_{MIN}^{11}$   $C_{MIN}^7$   $B^{bADD9}/D$   $E^b_{MAJ^7}$   $F^7$

**(B)**  $B^b_{MAJ^7}$   $E_{MIN}^{7(b5)}$   $E^b_{MAJ^9}$   $F^9_{SUS}$

$B^b_{MAJ^7}$   $E_{MIN}^{7(b5)}$   $E^b_{MAJ^9}$   $F^9_{SUS}$

**(A2)**  $G_{SUS^2}$   $E_{MIN}^{11}$   $E^b_{MAJ^9}$   $A_{MIN}^{7(b5)}$   $D^7/F\#$

$G_{SUS^2}$   $E_{MIN}^{11}$   $C_{MIN}^7$   $B^{bADD9}/D$   $E^b_{MAJ^7}$   $F^7$

**(C)**  $G_{MIN}$   $D_{MIN}^7/F$   $E^b_{MAJ^7}$   $B^b_{MAJ^9}/D$

$C_{MIN}^7$   $B^{b6}$   $A_{MIN}^{7(b5)}$   $D^7/F\#$

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33 *mf*

G MIN D MIN<sup>7</sup>/F E<sup>b</sup> MAJ<sup>7</sup> B<sup>b</sup> MAJ<sup>9</sup>/D

37

C MIN<sup>7</sup> B<sup>b6</sup> A MIN<sup>7</sup>(b5) D<sup>7</sup>/F#

(A3) *f*

G SUS<sup>2</sup> E MIN<sup>11</sup> E<sup>b</sup> MAJ<sup>9</sup> A MIN<sup>7</sup>(b5) D<sup>7</sup>/F#

*mp*

45

G SUS<sup>2</sup> E MIN<sup>11</sup> C MIN<sup>7</sup> B<sup>b</sup> ADD<sup>9</sup>/D E<sup>b</sup> MAJ<sup>7</sup> F<sup>7</sup>

(B2) *mf*

B<sup>b</sup> MAJ<sup>7</sup> E MIN<sup>7</sup>(b5) E<sup>b</sup> MAJ<sup>9</sup> F<sup>9</sup> SUS

53

B<sup>b</sup> MAJ<sup>7</sup> E MIN<sup>7</sup>(b5) E<sup>b</sup> MAJ<sup>9</sup> F<sup>9</sup> SUS

(A4) *p*

G SUS<sup>2</sup> E MIN<sup>11</sup> E<sup>b</sup> MAJ<sup>9</sup> A MIN<sup>7</sup>(b5) D<sup>7</sup>/F#

G SUS<sup>2</sup> E MIN<sup>11</sup> C MIN<sup>7</sup> B<sup>b</sup> ADD<sup>9</sup>/D E<sup>b</sup> MAJ<sup>7</sup> F<sup>7</sup>

(C2) *mp*

G MIN D MIN<sup>7</sup>/F E<sup>b</sup> MAJ<sup>7</sup> B<sup>b</sup> MAJ<sup>9</sup>/D

69  $C_{MIN}^7$   $B^b6$   $A_{MIN}^7(b5)$  To CODA  $D^7/F\#$

73  $G_{MIN}$   $D_{MIN}^7/F$   $E^b_{MAJ}^7$   $B^{bADD9}/D$

*mf*

77  $C_{MIN}^7$   $B^b6$   $A_{MIN}^7(b5)$   $D^7/F\#$

**D GUITAR SOLO**

81  $E_{MIN}^{11}$   $E^{b9(\#11)}$

*mp*

85  $E_{MIN}^{11}$   $E^{b9(\#11)}$

89  $D_{SUS}^{7(b9)}$   $D^7(\#9)$   $D^7(\#9)$  D.S. AL CODA

93  $D^7/F\#$   $(C3)$   $G_{MIN}$   $D_{MIN}^7/F$   $E^b_{MAJ}^7$   $B^{bADD9}/D$

*f*

98  $C_{MIN}^7$   $B^b6$   $A_{MIN}^7(b5)$   $D^7/F\#$   $G_{MIN}$

*f*

DRUM SET

# BRUMAIRE

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♩ = 144

**(A)** 8TH'S AD LIB CYMBALS

RIM CLIG

8th's Ad Lib Cymbals staff 1: 4/4 time signature, starting with a *pp* dynamic and a crescendo hairpin. The notation includes a rim click followed by eighth notes and rests.

8th's Ad Lib Cymbals staff 2: Continuation of the previous staff, ending with a *pp* dynamic and a crescendo hairpin.

**(B)**

SNARE

Snare staff 1: 4/4 time signature, starting with a *mp* dynamic. The notation shows a snare drum pattern with eighth notes and rests.

Snare staff 2: Continuation of the snare pattern, ending with a *pp* dynamic and a crescendo hairpin.

**(A2)**

8th's Ad Lib Cymbals staff 3: 4/4 time signature, starting with a *p* dynamic. The notation includes a rim click followed by eighth notes and rests.

8th's Ad Lib Cymbals staff 4: Continuation of the previous staff, ending with a *pp* dynamic and a crescendo hairpin.

**(C)**

RIDE (ECM STYLE)

Ride (ECM style) staff 1: 4/4 time signature, starting with a *mp* dynamic. The notation shows a ride cymbal pattern with eighth notes and rests.

Ride (ECM style) staff 2: Continuation of the ride pattern, ending with a *pp* dynamic and a crescendo hairpin.

Ride (ECM style) staff 3: Continuation of the ride pattern, ending with a *pp* dynamic and a crescendo hairpin.

Ride (ECM style) staff 4: Continuation of the ride pattern, ending with a *mf* dynamic.

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2

BRUMAIRE

Musical staff with measure rests (slashes) and a melodic phrase starting at measure 37. The phrase consists of eighth notes with a grace note.

37

A3

Musical staff with a treble clef, a key signature change to one flat, and a melodic phrase starting at measure 45. The phrase consists of eighth notes with a grace note. Dynamics: *mp*.

45

B2

Musical staff with a treble clef and a melodic phrase starting at measure 53. The phrase consists of eighth notes with a grace note. Dynamics: *mf*.

53

A4

Musical staff with a treble clef and a melodic phrase starting at measure 61. The phrase consists of eighth notes with a grace note. Dynamics: *p*.

61

C2

Musical staff with a treble clef, a melodic phrase starting at measure 69, and a dynamic marking. The phrase consists of eighth notes with a grace note. Dynamics: *mp*.

To CODA

Musical staff with a treble clef and a melodic phrase starting at measure 69. The phrase consists of eighth notes with a grace note.

69

BRUMAIRE

Musical staff 73-76. Measure 73 starts with a dynamic marking of *mf*. The staff contains a series of chords with a grace note on the first string, followed by three measures of rests indicated by a double bar line with a slash.

Musical staff 77. The staff contains three measures of rests indicated by a double bar line with a slash, followed by a final measure with a chord and a grace note.

**D GUITAR SOLO**

Musical staff 81-84. Measure 81 starts with a dynamic marking of *mp*. The staff contains a sequence of chords with grace notes. Measure 84 ends with a double bar line and a '2' above it, indicating a second ending.

Musical staff 85. The staff contains two measures of rests indicated by a double bar line with a slash, each with a '2' above it, indicating a second ending.

D.S. AL CODA

Musical staff 89-92. Measure 89 starts with a dynamic marking of *f*. The staff contains a sequence of chords with grace notes. Measure 92 ends with a double bar line and a '2' above it, indicating a second ending.

**C3**

Musical staff 93-97. Measure 93 starts with a dynamic marking of *f*. The staff contains a sequence of chords with grace notes. Measure 97 ends with a double bar line and a '2' above it, indicating a second ending.

Musical staff 98-101. Measure 98 starts with a dynamic marking of *f*. The staff contains a sequence of chords with grace notes. Measure 101 ends with a double bar line and a '2' above it, indicating a second ending.