



# Guy Bergeron

Canada, Québec

## Le marchand d'ail

### About the artist

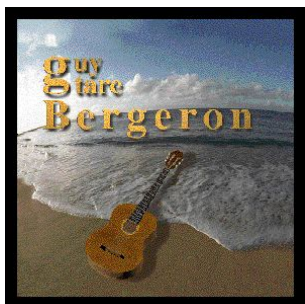
Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique de Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, 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:** Le marchand d'ail  
**Composer:** Bergeron, Guy  
**Arranger:** Bergeron, Guy  
**Copyright:** Copyright © Guy Bergeron  
**Publisher:** Bergeron, Guy  
**Instrumentation:** 3 guitars (trio)  
**Style:** Contemporary

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

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CLASSICAL GUITAR 1

CLASSICAL GUITAR 2

CLASSICAL GUITAR 3



**A**

CL. GTR. 1

CL. GTR. 2

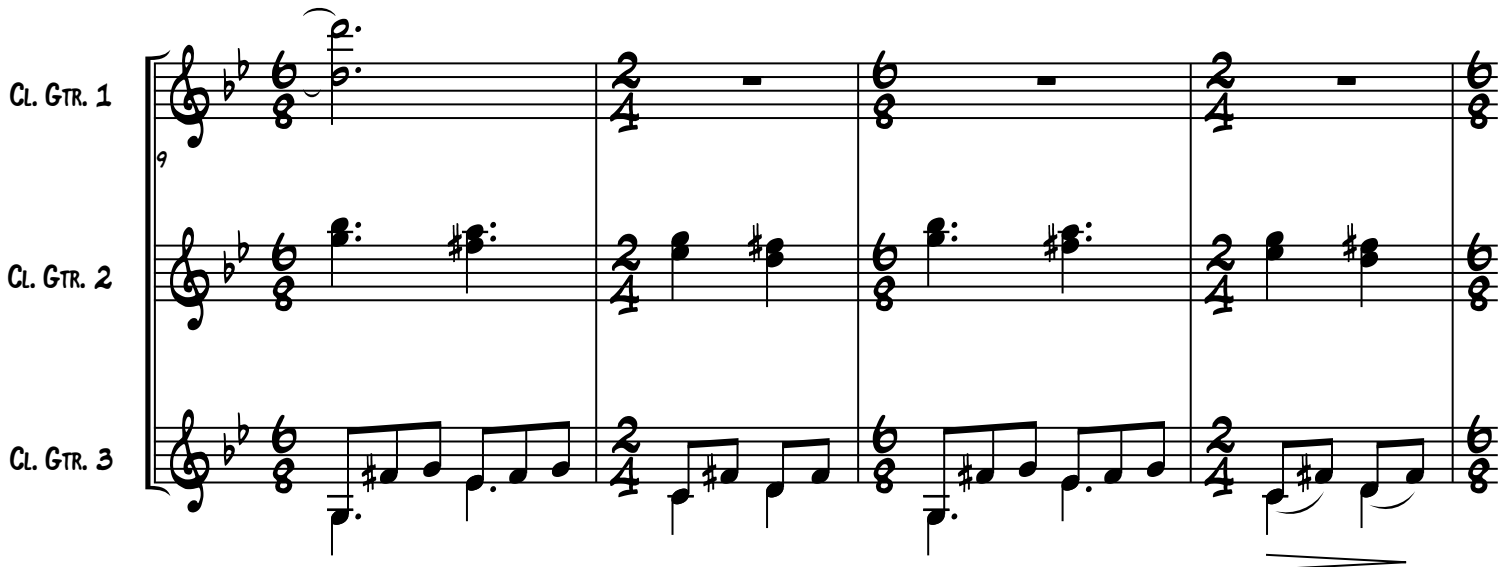
CL. GTR. 3



CL. GTR. 1

CL. GTR. 2

CL. GTR. 3



CL. GTR. 1  
13 *mp*

CL. GTR. 2  
VII *mp*

CL. GTR. 3  
*mp*

CL. GTR. 1  
17

CL. GTR. 2

CL. GTR. 3

CL. GTR. 1  
21

CL. GTR. 2  
GLISS  
*mf*

CL. GTR. 3

To CODA

B

Cl. GTR. 1

Cl. GTR. 2

Cl. GTR. 3

25

VI

*mf*

Cl. GTR. 1

Cl. GTR. 2

Cl. GTR. 3

29

Cl. GTR. 1

Cl. GTR. 2

Cl. GTR. 3

33

III

X

GLISS

*mp*

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

37

GLISS

*mp*

*p*

**C**

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

41

*mf*

*mf*

G SUS<sup>2</sup>

B MIN<sup>(ADD 9)</sup>

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

45

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

C (ADD 9 ADD #11)

D

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

49

*mf*  
G SUS<sup>2</sup>

B MIN<sup>(ADD 9)</sup>

*mp*

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

53

E<sup>b</sup> (ADD 9, ADD #11)

C (ADD 9, ADD #11)

E

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

57

*mf*

G SUS<sup>2</sup>

B MIN<sup>(ADD 9)</sup>

*mf*

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

61

LET RING

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

C (ADD 9 ADD #11)

F

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

65

*mf*

LET RING

G sus<sup>2</sup>

B<sup>b</sup> add 9

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

69

LET RING

A<sup>7</sup> sus

D (ADD 4)

AD LIB SOLO

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

*mf*

*G sus<sup>2</sup>*

*B MIN (ADD 9)*

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

*E<sup>b</sup> (ADD 9 ADD #11)*

*C (ADD 9 ADD #11)*

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

*mf*

*G sus<sup>2</sup>*

*B<sup>b</sup> ADD 9*



CL. GTR. 1 *A sus* *D(ADD4)* *D.S. AL CODA*

CL. GTR. 2 *GLISS*

CL. GTR. 3 *A<sup>7</sup> sus* *D(ADD4)*



CL. GTR. 1 *mf*

CL. GTR. 2

CL. GTR. 3

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

97

*mp*

GLISS

1

2

2

4

6

8

2

4

6

8

2

4

6

8

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

101

*mp*

*p*

*f*

GLISS

GLISS

2

4

6

8

2

4

6

8

2

4

6

8

2

4

6

8

CL. GTR. 1

CL. GTR. 2

CL. GTR. 3

105

4

1

4

1

4

1

# LE MARCHAND D'AIL

The musical score is written for a single melodic line on a classical guitar. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The score is divided into five sections labeled A, B, C, D, and E. Section A (measures 1-6) features a series of rests in 6/8, 2/4, 6/8, 4/4, 6/8, and 2/4 time signatures, followed by a dynamic marking of *f* and a boxed letter 'A'. Section B (measures 7-12) starts with a measure rest in 6/8, followed by notes in 4/4, 6/8, 4/4, 6/8, 2/4, and 6/8 time signatures, with a dynamic marking of *mf*. Section C (measures 13-18) consists of notes in 6/8, 2/4, 6/8, 4/4, 6/8, and 2/4 time signatures, with a dynamic marking of *mp*. Section D (measures 19-24) includes notes in 6/8, 2/4, 6/8, 4/4, 6/8, and 4/4 time signatures, ending with a 'TO CODA' marking. Section E (measures 25-30) features notes in 6/8, 2/4, 6/8, 4/4, 6/8, and 4/4 time signatures, with a dynamic marking of *p*. Section F (measures 31-37) starts with notes in 6/8, 2/4, 6/8, 4/4, 6/8, and 4/4 time signatures, followed by a dynamic marking of *p* and a boxed letter 'C'. Section G (measures 38-43) consists of notes in 2/4, 6/8, 2/4, 9/8, 3/4, 9/8, and 3/4 time signatures, with dynamic markings of *p* and *mf*, and a boxed letter 'D'. Section H (measures 44-49) features notes in 3/4, 9/8, 3/4, 9/8, 3/4, 9/8, and 3/4 time signatures. Section I (measures 50-55) consists of notes in 3/4, 9/8, 3/4, 9/8, 3/4, 9/8, and 3/4 time signatures. Section J (measures 56-61) starts with notes in 3/4, 9/8, 3/4, 9/8, 3/4, 9/8, and 3/4 time signatures, with a dynamic marking of *mf*. The score concludes with a final measure rest in 3/4 time.

2

LE MARCHAND D'AIL **F**

62 *mf*

67

**AD LIB SOLO**

73

77

81

85

**G**

89 *p*

95

102 *p f*

# LE MARCHAND D'AIL

The musical score is written for a single melodic line on a classical guitar. It begins with a treble clef and a key signature of one flat (B-flat). The piece is in 6/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The score is divided into several sections marked with letters A, B, C, D, and E. Section A (measures 1-6) includes a 'GLISS' instruction and a dynamic marking of *mf*. Section B (measures 19-25) is labeled 'To CODA' and includes a 'GLISS' instruction and a dynamic marking of *mf*. Section C (measures 32-38) includes a 'GLISS' instruction and a dynamic marking of *mp*. Section D (measures 45-54) includes a dynamic marking of *mf*. Section E (measures 57-64) includes a dynamic marking of *p*. The score also includes various fingering numbers (1-4) and specific guitar techniques such as 'VII', 'VI', 'III', and 'X' (natural harmonics). The piece concludes with a final cadence in 6/8 time.

2

F

LE MARCHAND D'AIL

AD LIB SOLO

GLISS D.S. AL CODA

G

# LE MARCHAND D'AIL

**A** *f* *mf*

5

9

13 *mp*

17

21 **B** *mf*

25

29

33 *mp*

To CODA

37

**C**

41

*mf*

45

**D**

49

*mp*

53

**E**

57

*mf*

61

**F**

65

*mf*

69



AD LIB SOLO

LE MARCHAND D'AIL B MIN (ADD 9)

3

73 *mf* **G sus<sup>2</sup>**

77 *mf* **E<sup>7</sup> (ADD 9, ADD #11)** **C (ADD 9, ADD #11)**

81 *mf* **G sus<sup>2</sup>** **B<sup>b</sup> ADD 9**

85 *mf* **A<sup>7</sup> sus** **D (ADD 4)** **D.S. AL CODA**



89 *mf*

93

97 *mp*

101

105