



Guy Bergeron

Canada, Québec

Aquarelle (jazz combo)

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.

Sociétaire : SOCAN - Code IPI artiste : 206325403

Page artiste : https://www.free-scores.com/partitions_gratuites_guy-bergeron.htm

A propos de la pièce



Titre : Aquarelle
[jazz combo]

Compositeur : Bergeron, Guy

Arrangeur : Bergeron, Guy

Droit d'auteur : Copyright © Bergeron, Guy

Editeur : Bergeron, Guy

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

Style : Latin

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

LICENCE

Cette partition nécessite une autorisation :

- pour les représentations publiques
- pour l'utilisation par les professeurs

S'acquitter de cette licence sur :

<https://www.free-scores.com/licence-partition.php?partition=10602>



- écouter l'audio
- partager votre interprétation
- commenter la partition
- s'acquitter de la licence
- contacter l'artiste

Interdiction de diffusion sur d'autres sites Web.

Aquarelle

(score concert)

©GUY BERGERON

salsa ♩ = 106

Intro, gtr seule

The first system of the musical score consists of six staves. From top to bottom, they are labeled: trompette, sax alto, trombone, gtr, basse, and batterie. The key signature is one sharp (F#) and the time signature is 4/4. The first four measures of the system are marked with a box containing the text 'Intro, gtr seule'. In these measures, the guitar (gtr) staff contains a rhythmic pattern of eighth and sixteenth notes, while all other staves are empty. The fifth and sixth measures of the system show the guitar continuing its pattern, with the bass (basse) staff beginning to play a simple bass line.

The second system of the musical score consists of six staves. The first measure of this system is marked with a '5' at the beginning of the first staff. The key signature remains one sharp (F#) and the time signature is 4/4. The guitar (gtr) staff continues with its rhythmic pattern. The bass (basse) staff plays a simple bass line. The drum set (batterie) staff shows a complex rhythmic pattern with 'x' marks indicating cymbal hits and arrows indicating drum hits. The other staves (trompette, sax alto, trombone) are empty.

The first system of the musical score consists of five staves. The top two staves are treble clefs in G major, both containing whole rests. The third staff is a treble clef with a melodic line. The fourth staff is a bass clef with a bass line. The fifth staff is a guitar tablature with a rhythmic pattern of eighth notes and rests, indicated by 'x' marks for fretted notes.

The second system begins at measure 13, marked with a double bar line and a '13' in a circle. A box labeled 'couplet' is placed above the first measure. The system contains five staves. The first staff is treble clef with a melodic line starting on G4, marked *mp*. The second staff is treble clef with a bass line, marked *f*, featuring a triplet of eighth notes. The third staff is treble clef with a guitar accompaniment, marked *mf*, with chords *G(Aoo^b)*, *E⁹*, *C(Aoo^b)*, and *A¹¹ B⁷*. The fourth staff is bass clef with a bass line, marked *mf*, with the same chord sequence. The fifth staff is guitar tablature with a rhythmic pattern, marked *mf*.

Musical score for system 17, measures 17-20. The score is in G major and 4/4 time. It features five staves: two vocal staves (Soprano and Alto), a Bass staff, a Treble staff for guitar, and a Bass staff for guitar. Dynamics include *sffz* and *mp*. Chords are indicated as C(Add2), Bm7, D9sus4, G(Add2), and Em9. The guitar part includes a rhythmic pattern of eighth notes with accents.

Musical score for system 21, measures 21-24. The score is in G major and 4/4 time. It features five staves: two vocal staves (Soprano and Alto), a Bass staff, a Treble staff for guitar, and a Bass staff for guitar. Dynamics include *sffz*. Chords are indicated as C(Add2), Am11, Bm7, and D9sus4. The guitar part continues with the rhythmic pattern of eighth notes with accents.

> To Coda

refrain

Musical score for measures 25-28. The score is in G major and 4/4 time. It features a guitar part with a repeating rhythmic pattern of eighth notes and a chord progression of Em7, Bm7, C(Addb), and G. The vocal line consists of a melodic phrase with accents and slurs. Dynamics include f and mf.

Musical score for measures 29-32. It continues the guitar part and vocal line from the previous system. Measure 29 is marked with C(Addb). Measures 31 and 32 show a change in time signature to 2/4 and 4/4 respectively. Dynamics include mf.

solo de gtr...

4x

Musical score for measures 33-36. The score is in 4/4 time with a key signature of one sharp (F#). It features a guitar solo in the upper staves and a bass line in the lower staves. The guitar solo consists of a series of chords: $B^7(b^9 \text{ sus})$ and A_m^7 . The bass line is marked *mp* and includes a rhythmic pattern of eighth notes and a guitar strumming pattern indicated by 'x' marks on the guitar staff.

Musical score for measures 37-40. The score continues in 4/4 time with a key signature of one sharp (F#). It features a guitar solo in the upper staves and a bass line in the lower staves. The guitar solo consists of a series of chords: $B^7(b^9 \text{ sus})$ and A_m^7 . The bass line is marked *mp* and includes a rhythmic pattern of eighth notes and a guitar strumming pattern indicated by 'x' marks on the guitar staff.

41

41

f

mf

mf

mf

B7(b9 sus)

Am7

B7(b9 sus)

Am7 *F#m7(b5)* *C9* *B7(#9)*

Am7 *F#m7(b5)* *C9* *B7(#9)*

45

refrain

45

f

mf

mf

mf

Em7 *Bm7* *C(add2)* *G*

Em7 *Bm7* *C(add2)* *G*

Em7 *Bm7* *C(add2)* *G*

49

f
mf
mf

Em7 *Bm7* *C(Aoo2)* *G* *Em7* *Bm7* *C(Aoo2)*

53

solo de sax...

mp *pp*
G *Em7* *C(Aoo9)* *G/A* *G/B*

mp *pp*
G *Em7* *C(Aoo9)* *G/A* *G/B*

mp

57

Chords: C(Add9), D⁵, G⁵, Em⁷

61

D.S. al Coda

Chords: C(Add9), G/A, G/B, C(Add9), D⁵

fin du solo

Coda refrain

65

f
mf
mf
mf
mf

Em7 *Bm7* *C(Aoo2)* *G* *Em7* *Bm7* *C(Aoo2)* *G*

Sra

69

ff
f
f
f
f

Em7 *Bm7* *C(Aoo2)* *G* *Em7* *Bm7* *C(Aoo2)* *G*

aquarelle

©GUY BERGERON

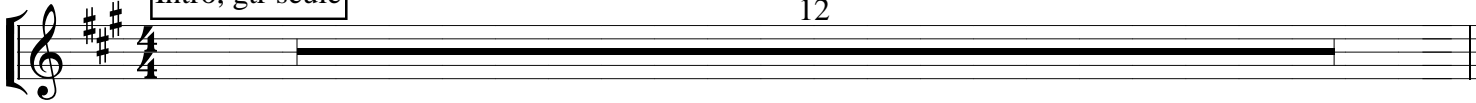
salsa

♩ = 106

Intro, gtr seule

12

trompette



couplet



sffz

mp

sffz

refrain

To Coda

f

D(Add^b)

solo de gtr...

4x

mp

f

refrain

f

49 *f*

53 *mp* *pp* *f* 9 D.S. al Coda

⊕ Coda *f* refrain

69 *ff* 8va

aquarelle

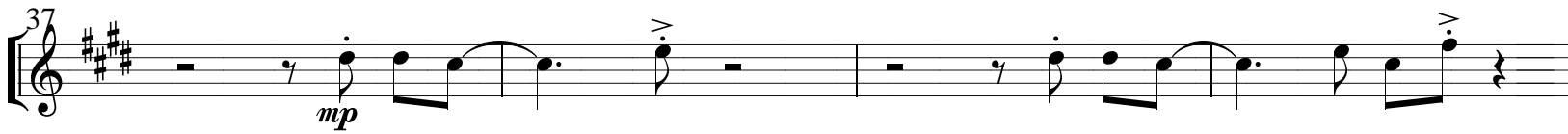
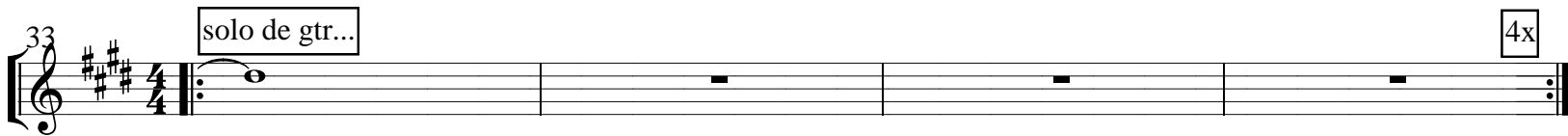
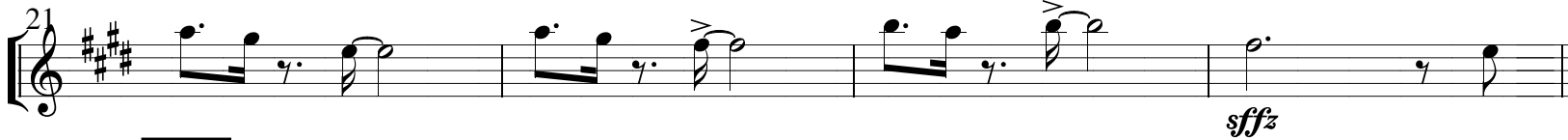
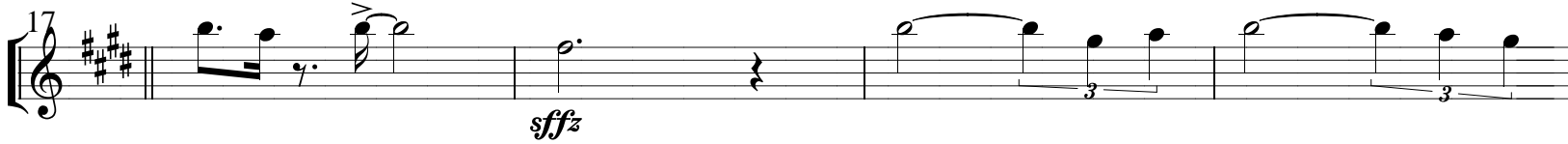
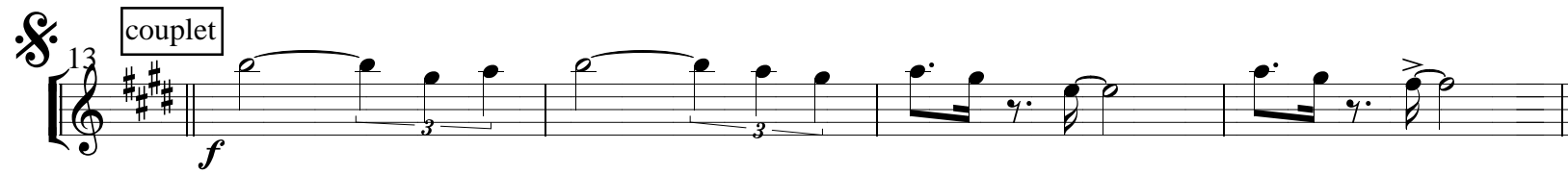
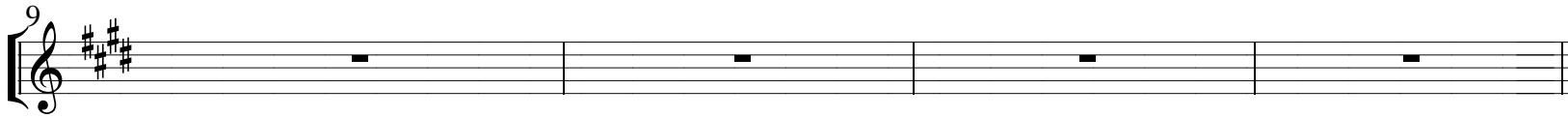
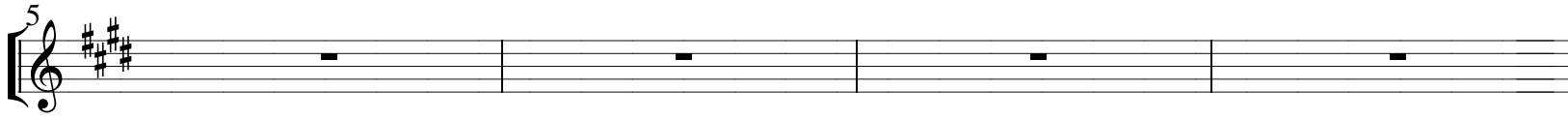
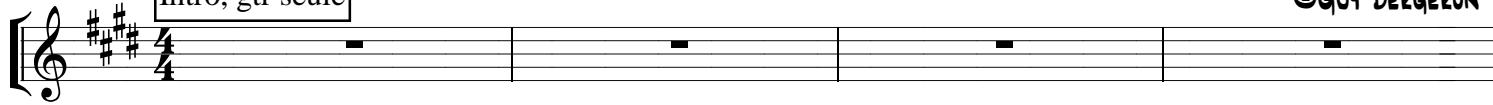
salsa

♩ = 106

Intro, gtr seule

©GUY BERGERON

sax alto



45 refrain

mf

49

mf

53 solo de sax...

E C#m7 A(add9) E/F# E/G#

57

A(add9) B^b E^b C#m7

61

A(add9) E/F# E/G# A(add9) B^b D.S. al Coda
fin du solo

65 refrain

mf

69

f

aquarelle

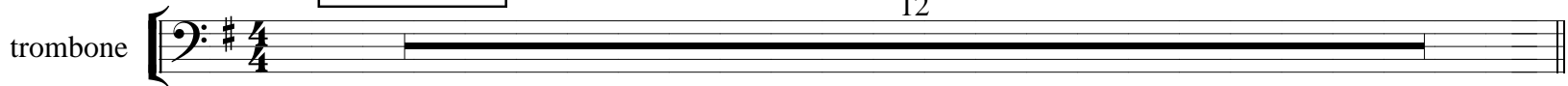
salsa ♩ = 106

Intro, gtr seule

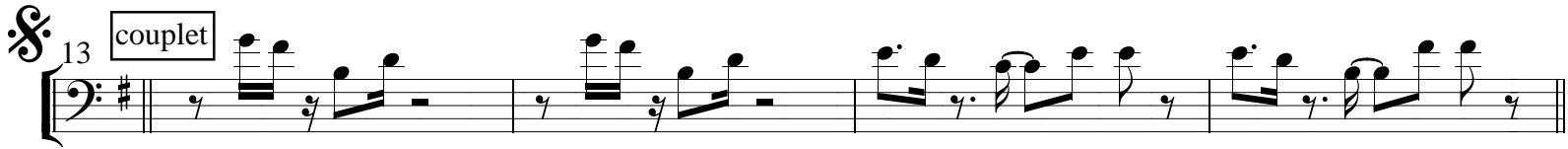
©GUY BERGERON

12

trombone



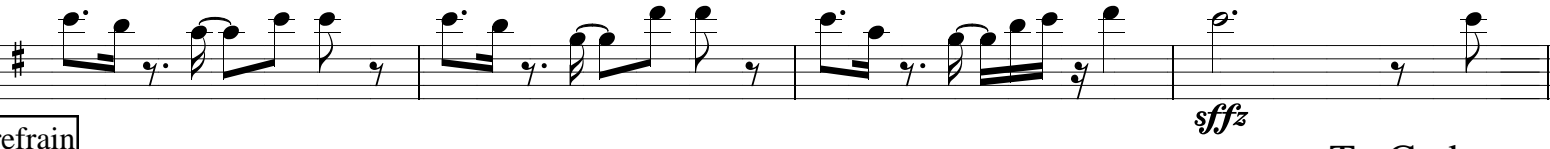
13 **couplet**



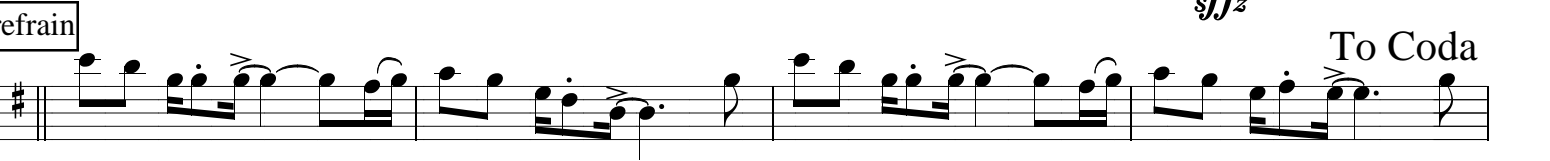
17



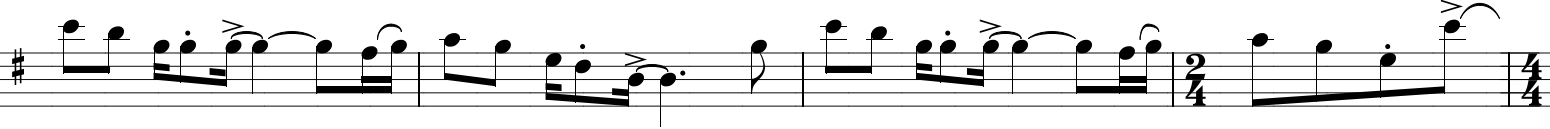
21



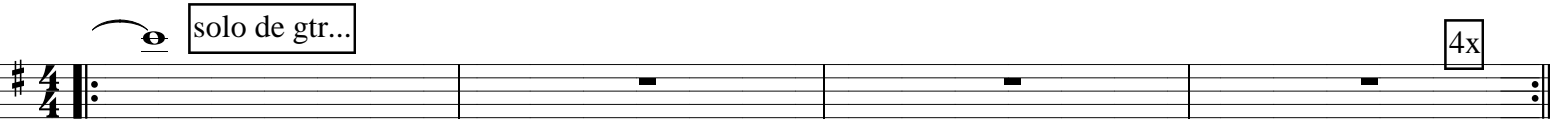
25 **refrain** To Coda



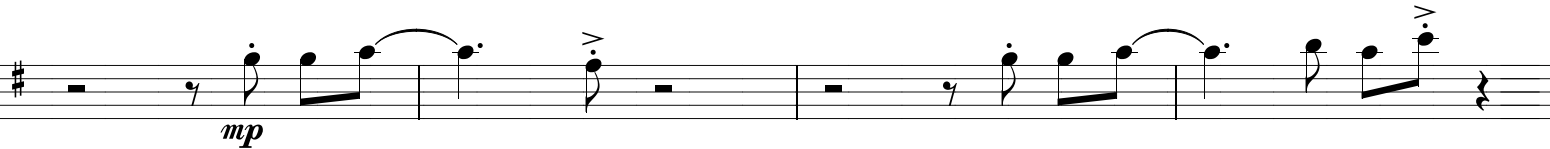
29



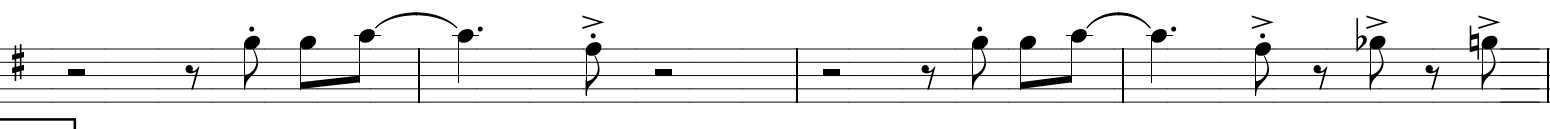
33 **solo de gtr...** 4x



37



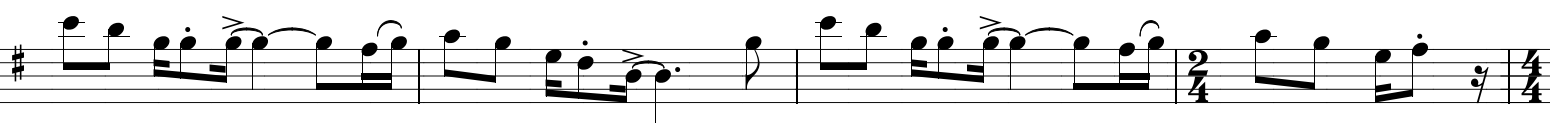
41



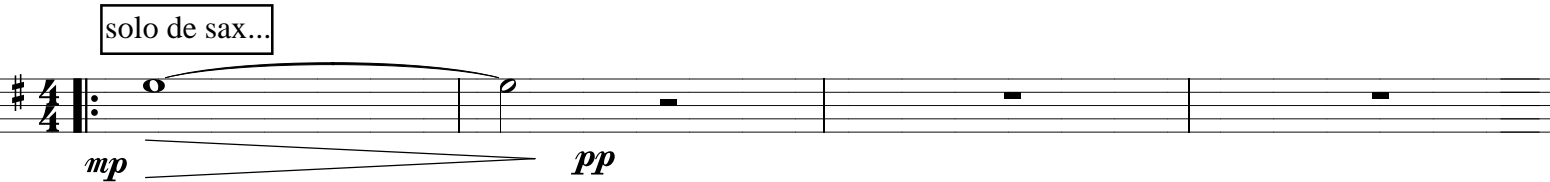
45 **refrain**




49



53 **solo de sax...**

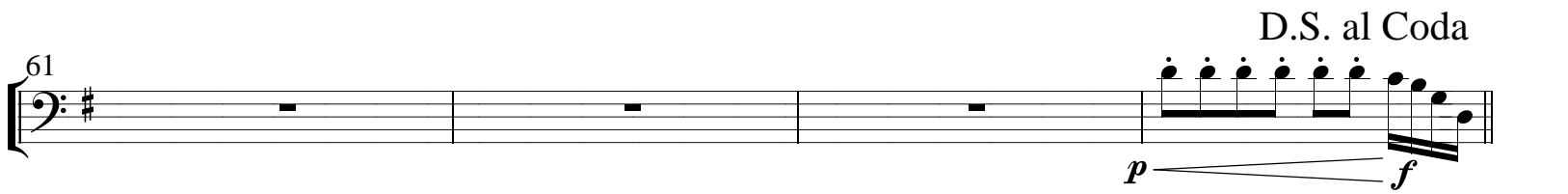


57



61

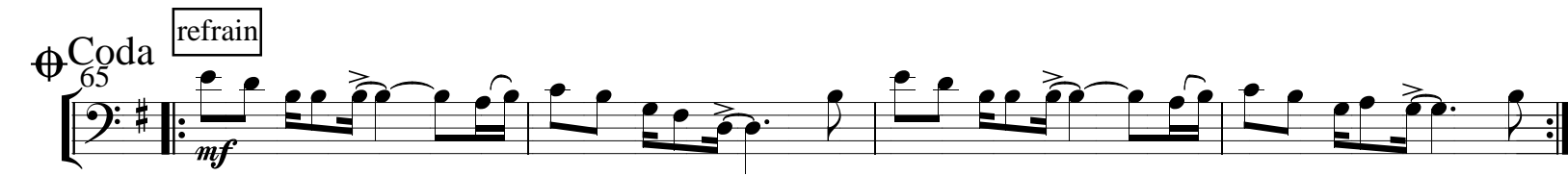
D.S. al Coda



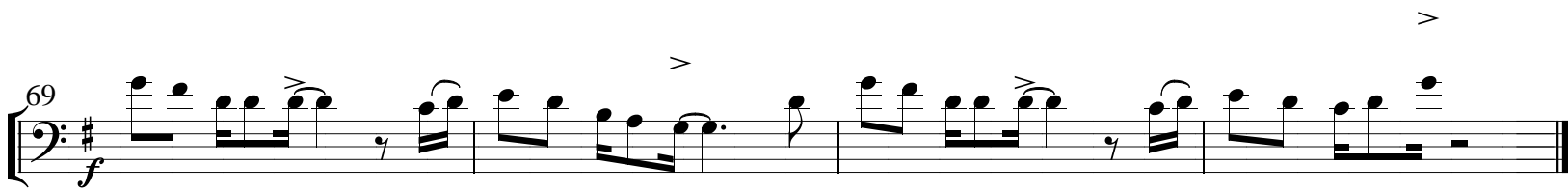
⊕ Coda

refrain

65



69



aquarelle

©GUY BERGERON

salsa

Intro, gtr seule

♩ = 106

gtr

couplet

refrain

25 *mf* **E^m7** **B^m7** **C(A^{oo}b)** **G** **E^m7** **B^m7** **C(A^{oo}b)** **G** To Coda

29 *mf* **E^m7** **B^m7** **C(A^{oo}b)** **G** **E^m7** **B^m7** **C(A^{oo}b)**

solo de gtr...

33 *mp* **B⁷(b⁹ sus)** **A^m7** **B⁷(b⁹ sus)** **A^m7** 4x

37 *mp*

41 **B⁷(b⁹ sus)** **A^m7** **B⁷(b⁹ sus)** **A^m7** **F#^m7(b⁹)** **C⁹** **B⁷(#⁹)**

refrain

45 *mf* **E^m7** **B^m7** **C(A^{oo}b)** **G** **E^m7** **B^m7** **C(A^{oo}b)** **G**

49 *mf* **E^m7** **B^m7** **C(A^{oo}b)** **G** **E^m7** **B^m7** **C(A^{oo}b)**

solo de sax...

53

57

61

D.S. al Coda

refrain

Coda

65

mf

69

f

aquarelle

©GUY BERGERON

salsa ♩ = 106

Intro, gtr seule

basse

5

9

couplet

13

17

21

refrain

25

To Coda

29

33 solo de gtr... 4x

37

41 Am⁷ F#m⁷(b⁹) C⁹ B⁷(#⁹)

45 refrain

49

53 solo de sax... G EM⁷ C(Aoo⁹) G/A G/B

57 C(Aoo⁹) D⁵ G⁵ EM⁷

61 C(Aoo⁹) G/A G/B C(Aoo⁹) D⁵ D.S. al Coda

65 Coda refrain

69

aquarelle

©GUY BERGERON

salsa ♩ = 106

Intro, gtr seule

batterie (drums)

5

9

13 **couplet**

mf

17

21

25 **refrain**

To Coda

29

33 **solo de gtr...**

mp

4x

37

41

refrain

45

49

solo de sax...

53

57

D.S. al Coda

61

Coda refrain

65

69