



# Guy Bergeron

Canada, Québec

## Brumaire

### 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](https://www.free-scores.com/partitions_gratuites_guy-bergeron.htm)

### A propos de la pièce



**Titre :** Brumaire

**Compositeur :** Bergeron, Guy

**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 :** Jazz

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

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SCORE

# BRUMAIRE

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♩ = 144

(A)

VIOLIN

FLUTE 1

FLUTE 2

CLARINET IN B $\flat$

ALTO SAX. 1

ALTO SAX. 2

TENOR SAX. 1

TENOR SAX. 2

BARITONE SAX.

TRUMPET IN B $\flat$  1

TRUMPET IN B $\flat$  2

TROMBONE 1

TROMBONE 2

PIANO

GUITAR

BASS

DRUM SET

Chord symbols:  $G_{sus}^2$ ,  $E_{min}^{11}$ ,  $E^{\flat}MAJ^9$ ,  $A_{min}^{7(b5)}$ ,  $D^7/F^{\sharp}$ ,  $G_{sus}^2$ ,  $E_{min}^{11}$

Dynamics:  $mf$ ,  $mp$

Drum Set: BRUSHES, AD LIB CYMBALS

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BRUMAIRE  
A2

Violin (Vln.)

Flute 1 (Fl. 1)

Flute 2 (Fl. 2)

Clarinet in Bb (Cl. Bb)

Saxophone 1 (A. Sax. 1)

Saxophone 2 (A. Sax. 2)

Tenor Saxophone 1 (T. Sax. 1)

Tenor Saxophone 2 (T. Sax. 2)

Bass Saxophone (B. Sax.)

Trombone 1 (Bb Trp. 1)

Trombone 2 (Bb Trp. 2)

Tuba 1 (Tbn. 1)

Tuba 2 (Tbn. 2)

Piano (Pno.)

Guitar (Gtr.)

Bass

Drums (D. S.)

Chord symbols:  $E_{MIN}7^{(b9)}$ ,  $E^b_{MAJ}9$ ,  $F\#_{SUS}$ ,  $G_{SUS}2$ ,  $E_{MIN}11$ ,  $E^b_{MAJ}9$

Dynamics: *mf*, *mp*

Drum notation: AD LIB CYMBALS



Violin (Vln.)

Fl. 1

Fl. 2

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

Tbn. 1

Tbn. 2

Pno.

Gtr.

Bass

D. S.

Chord progression:  $D_{min}^7/F$ ,  $E^b_{maj}^7$ ,  $B^b_{add}9/D$ ,  $C_{min}^7$ ,  $C_{min}^7/B^b$ ,  $A_{min}^7(65)$



BRUMAIRE (A3) 

Violin (Vln.)

Fl. 1

Fl. 2

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

Tbn. 1

Tbn. 2

PNO.

GTR.

BASS

D. S.

Chords: Cmin7/B<sup>b</sup>, Amin<sup>7(b5)</sup>, D<sup>7</sup>/F<sup>#</sup>, Gsus<sup>2</sup>, Emin<sup>11</sup>, E<sup>b</sup>maj<sup>9</sup>

AD LIB CYMBALS



Violin (Vln.)

Fl. 1

Fl. 2

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

Tbn. 1

Tbn. 2

Pno.

Gtr.

Bass

D. S.

Chord symbols: A<sup>MIN</sup>7(b5), D7/F#, G<sup>SUS</sup>2, E<sup>MIN</sup>11, C<sup>MIN</sup>7, B<sup>b</sup>9/D, E<sup>b</sup>MAJ7, F7, B<sup>b</sup>MAJ7, E<sup>MIN</sup>7(b5)

51

Vln.

Fl. 1

Fl. 2

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

Tbn. 1

Tbn. 2

Pno.

Gtr.

Bass

D. S.

51

$E^{\flat}MAJ^9$   $F^{\sharp}sus$   $B^{\flat}MAJ^7$   $E^{MIN}7^{(b5)}$   $E^{\flat}MAJ^9$   $F^{\sharp}sus$

$E^{\flat}MAJ^9$   $F^{\sharp}sus$   $B^{\flat}MAJ^7$   $E^{MIN}7^{(b5)}$   $E^{\flat}MAJ^9$   $F^{\sharp}sus$

$E^{\flat}MAJ^9$   $F^{\sharp}sus$   $B^{\flat}MAJ^7$   $E^{MIN}7^{(b5)}$   $E^{\flat}MAJ^9$   $F^{\sharp}sus$

# BRUMAIRE

Vln.  
 Fl. 1  
 Fl. 2  
 B♭ Cl.  
 A. Sax. 1  
 A. Sax. 2  
 T. Sax. 1  
 T. Sax. 2  
 B. Sax.  
 B♭ Trp. 1  
 B♭ Trp. 2  
 Tbn. 1  
 Tbn. 2  
 Pno.  
 Gtr.  
 Bass  
 D. S.

Musical score for "BRUMAIRE" featuring various instruments including woodwinds, brass, strings, piano, guitar, and drums. The score includes dynamic markings like *mf* and *mp*, and a key signature of two flats. The piano part includes a chord progression:  $G_{sus2}$ ,  $E_{min11}$ ,  $E^b_{MAJ9}$ ,  $A_{min7(b5)}$ ,  $D7/F\#$ ,  $G_{sus2}$ ,  $E_{min11}$ .



Violin

Fl. 1

Fl. 2

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

Tbn. 1

Tbn. 2

Pno.

Gtr.

Bass

D. S.

*mf*

*mf*

*mf*

*mp*

*mp*

*Cmin7* *Cmin7/Bb* *Amin7(b5)* *D7/F#* *Gmin* *Dmin7/F*

*Cmin7* *Cmin7/Bb* *Amin7(b5)* *D7/F#* *Gmin* *Dmin7/F*

*Cmin7* *Cmin7/Bb* *Amin7(b5)* *D7/F#* *Gmin* *Dmin7/F*

To CODA

Viol. 1

Fl. 1

Fl. 2

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

Tbn. 1

Tbn. 2

Pno.

Gtr.

Bass

D. S.

75

$E^bMAJ7$   $B^{\flat 9}/D$   $C^{MIN7}$   $C^{MIN7}/B^{\flat}$   $A^{MIN7(65)}$   $D7/F\sharp$

$E^bMAJ7$   $B^{\flat 9}/D$   $C^{MIN7}$   $B^{\flat}$   $A^{MIN7(65)}$   $D7/F\sharp$

$E^bMAJ7$   $B^{\flat 9}/D$   $C^{MIN7}$   $B^{\flat}$   $A^{MIN7(65)}$   $D7/F\sharp$

BRUMAIRE

The musical score is arranged in a standard orchestral format. The top section contains staves for Violin (Vln.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet in Bb (Cl.), Saxophone 1 (A. Sx. 1), Saxophone 2 (A. Sx. 2), Tenor Saxophone 1 (T. Sx. 1), Tenor Saxophone 2 (T. Sx. 2), and Bass Saxophone (B. Sx.). The middle section includes Bb Trumpet 1 (Bb Trp. 1), Bb Trumpet 2 (Bb Trp. 2), Trombone 1 (Tbn. 1), and Trombone 2 (Tbn. 2). The bottom section features Piano (Pno.), Guitar (Gtr.), Bass, and Drums (D. S.). The guitar solo begins in the 81st measure, marked with a mezzo-piano (*mp*) dynamic. The solo is characterized by a melodic line with various articulations and is supported by a bass line. Chord markings above the piano and guitar staves indicate the harmonic structure:  $E_{MIN}^{11}$ ,  $E_{b9}(b11)$ , and  $E_{MIN}^{11}$ . The guitar part also includes a fortissimo (*f*) dynamic marking in the 81st measure.

Viol. 1  
Fl. 1  
Fl. 2  
B♭ Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.  
B♭ Trp. 1  
B♭ Trp. 2  
Tbn. 1  
Tbn. 2  
Pno.  
Gtr.  
Bass  
D. S.

Chord symbols: E<sup>♭</sup>9(♯11), D7(♭9), D7(♯9), D7(♯2)

Dynamic markings: *f*, *p*

Tempo/Performance markings: D.S. AL CODA



The musical score is arranged for a full orchestra and includes the following parts:

- Vln.** (Violin): Starts at measure 93, playing a melodic line with a forte (*f*) dynamic.
- Fl. 1** and **Fl. 2** (Flutes): Both play the same melodic line as the violin, also with a forte (*f*) dynamic.
- B♭ Cl.** (Clarinet): Plays a supporting melodic line with a forte (*f*) dynamic.
- A. Sax. 1** and **A. Sax. 2** (Alto Saxophones): Play a melodic line with a mezzo-forte (*mf*) dynamic.
- T. Sax. 1** and **T. Sax. 2** (Tenor Saxophones): Play a supporting melodic line with a mezzo-forte (*mf*) dynamic.
- B. Sax.** (Baritone Saxophone): Plays a low, sustained note with a mezzo-piano (*mp*) dynamic.
- B♭ Trp. 1** and **B♭ Trp. 2** (Trumpets): Play a melodic line with a mezzo-forte (*mf*) dynamic.
- Tbn. 1** and **Tbn. 2** (Trombones): Play a supporting melodic line with a mezzo-piano (*mp*) dynamic.
- Pno.** (Piano): Provides harmonic accompaniment with chords and arpeggios.
- Gtr.** (Guitar): Plays a melodic line with a mezzo-forte (*mf*) dynamic.
- Bass**: Plays a supporting melodic line with a mezzo-forte (*mf*) dynamic.
- D. S.** (Drum Set): Provides a steady rhythmic accompaniment.

The score includes a key signature of two flats (B-flat major/D minor) and a common time signature. Dynamics range from *mf* to *f*. The piano part includes the following chord progression:

- Measure 93:  $D^7/F\sharp$
- Measure 94:  $G^{MIN}$
- Measure 95:  $D^{MIN7}/F$
- Measure 96:  $E^bMAJ^7$
- Measure 97:  $B^{b9}/D$
- Measure 98:  $C^{MIN7}$

This musical score is for the piece "BRUMAIRE" on page 17. It features a variety of instruments and piano accompaniment. The instruments listed on the left are: Violin (Vln.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Bass Clarinet (B♭ Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone 1 (T. Sax. 1), Tenor Saxophone 2 (T. Sax. 2), Bass Saxophone (B. Sax.), Bass Trumpet 1 (B♭ Trp. 1), Bass Trumpet 2 (B♭ Trp. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Piano (Pno.), Guitar (Gtr.), Bass, and Double Bass (D. S.). The score is written in a key signature of two flats (B♭ and E♭) and a 2/4 time signature. The music is marked with a forte (f) dynamic throughout. The piano part includes specific chord voicings: Cmin7/B♭, Amin7(b5), D7/F#, and Gmin. The guitar and bass parts also feature B♭ and Amin7(b5) chords. The double bass part has a rhythmic pattern of eighth notes. The score is divided into measures, with a repeat sign at the end of the first system.

VIOLIN

# BRUMAIRE

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♩ = 144

(A) 8 (B) 8 (A2)

19 3 (C) mp

26

31 8

(A3) f mf

45 pp mf

(B2) 7 (A4) 8 (C2) 7 To CODA

72 8 (D GUITAR SOLO) 12 D.S. AL CODA

BRUMAIRE

C3

93 *f*

96

99 *f*

FLUTE 1

# BRUMAIRE

© GUY BERGERON

♩ = 144

(A)

mf

mf

(B)

8

(A2)

mf

mf

(C)

8

8

mf

(A3)

6

(B2)

mf

mf

(A4)

mf

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58

62

(C2) 7 To CODA

72

8

(D GUITAR SOLO)

12 D.S. AL CODA

93

(C3)

*f*

97

101

*f*

8<sup>va</sup>

FLUTE 2

# BRUMAIRE

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♩ = 144

(A) 8 (B) 8 (A2) *mf*  
 20 *f* (C) 8  
 35  
 (A3) *f* 6 (B2) 7 (A4) 8  
*mf*  
 (C2) 7 To CODA  
 72 8 (D GUITAR SOLO) 12 D.S. AL CODA  
 93 (C3) *f*  
 98 *f* <sup>8<sup>va</sup></sup>

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# BRUMAIRE

$\text{♩} = 144$

The musical score for Clarinet in B $\flat$  is titled "BRUMAIRE" by Guy Bergeron. It is in 4/4 time with a tempo of 144 beats per minute. The score consists of 63 measures and includes several repeated sections labeled A, B, A2, C, A3, B2, A4, and C2. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo) and *f* (forte). The piece concludes with a Coda.

Measure numbers: 18, 22, 45, 59, 63.

Section labels: A, B, A2, C, A3, B2, A4, C2.

Dynamics: *mf*, *pp*, *f*.

Ending: C2 7 To CODA



D GUITAR SOLO

8

12

D.S. AL CODA

Musical staff 1: Treble clef, measure 72. Contains a whole rest followed by two measures of a whole note chord.

Musical staff 2: Treble clef, measure 93. Starts with a circled 'C3' above the staff and a forte 'f' dynamic below. The melody consists of eighth notes.

Musical staff 3: Treble clef, measure 97. Continuation of the eighth-note melody from the previous staff.

Musical staff 4: Treble clef, measure 101. Continuation of the eighth-note melody, ending with a forte 'f' dynamic and an accent mark.

ALTO SAX. 1

# BRUMAIRE

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$\text{♩} = 144$

The musical score for Alto Saxophone 1, titled "BRUMAIRE" by Guy Bergeron, is presented in 4/4 time with a tempo of 144. The key signature is one sharp (F#). The score is divided into several sections, each marked with a circled letter and a measure count:

- Section A:** Measures 1-8. It begins with a rest, followed by a whole note chord.
- Section B:** Measures 9-16. It begins with a rest, followed by a whole note chord.
- Section A2:** Measures 17-23. It begins with a rest, followed by a whole note chord.
- Section C:** Measures 24-31. It begins with a rest, followed by a melodic line starting on a half note, marked *mf*.
- Section A3:** Measures 32-39. It begins with a rest, followed by a melodic line starting on a half note, marked *mf*.
- Section B2:** Measures 40-47. It begins with a rest, followed by a melodic line starting on a half note, marked *mf*.
- Section A4:** Measures 48-54. It begins with a rest, followed by a melodic line starting on a half note, marked *mf*.

The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *mf* and *p*.

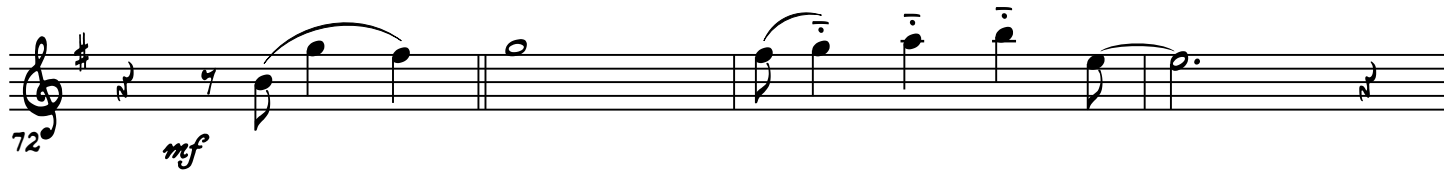
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BRUMAIRE

2  
C2

7

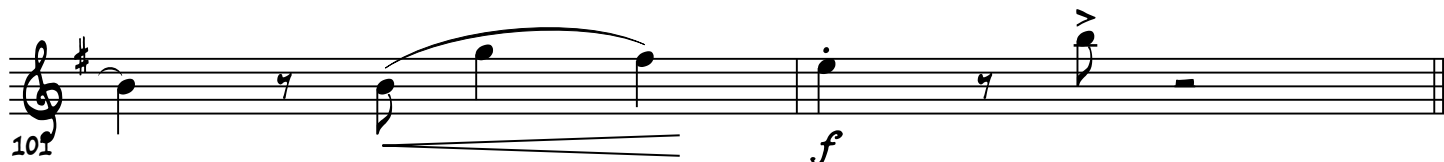
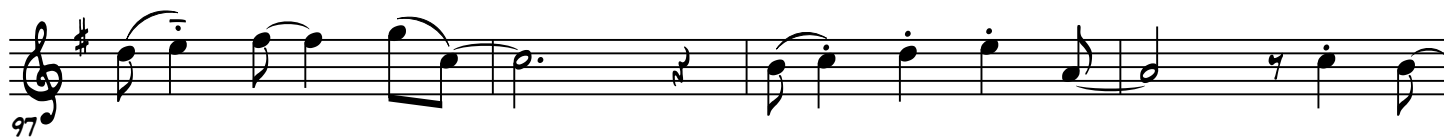
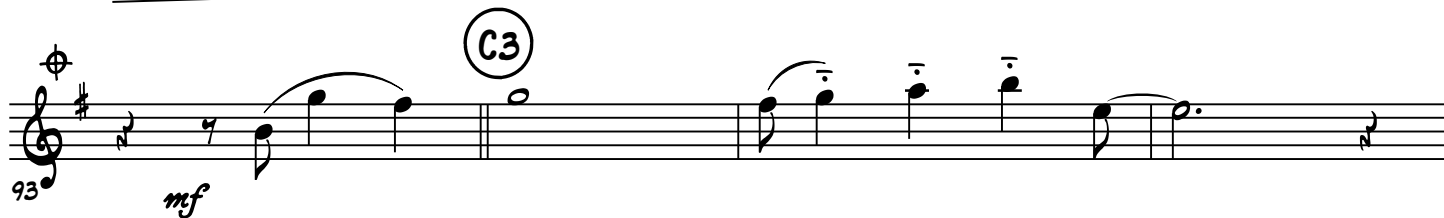
To CODA



D GUITAR SOLO

12

D.S. AL CODA



ALTO SAX. 2

# BRUMAIRE

© GUY BERGERON

♩ = 144

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 23 contains a whole rest. Measures 24-25 are marked with circled 'A' and a fermata. Measures 26-27 are marked with circled 'B' and a fermata. Measures 28-29 are marked with circled 'A2' and a fermata. Measure 30 is marked with a circled '6' and a fermata.

Musical staff 2: Treble clef, key signature of one sharp (F#). Measure 23 is marked with *mp*. Measures 24-25 are marked with circled 'C' and a fermata. Measures 26-27 are marked with circled '8' and a fermata. Measure 28 is marked with *mf*. Measure 29 is marked with a fermata. Measure 30 is marked with *mf*.

Musical staff 3: Treble clef, key signature of one sharp (F#). Measure 34 is marked with a circled '34'. The staff contains a melodic line with eighth and sixteenth notes.

Musical staff 4: Treble clef, key signature of one sharp (F#). Measure 38 is marked with a circled '38'. Measures 39-46 are marked with circled 'A3' and *f*. Measure 47 is marked with a circled '6' and a fermata.

Musical staff 5: Treble clef, key signature of one sharp (F#). Measure 47 is marked with a circled '47' and *p*. Measures 48-50 are marked with circled 'B2' and a fermata. Measures 51-54 are marked with *mf*.

Musical staff 6: Treble clef, key signature of one sharp (F#). Measure 51 is marked with a circled '51'. The staff contains a melodic line with eighth and sixteenth notes.

Musical staff 7: Treble clef, key signature of one sharp (F#). Measure 55 is marked with a circled '55'. Measures 56-63 are marked with circled 'A4' and a fermata. Measure 64 is marked with *mp*.

Musical staff 8: Treble clef, key signature of one sharp (F#). Measure 64 is marked with a circled '64'. Measures 65-66 are marked with circled 'C2' and a fermata. Measure 67 is marked with circled '7' and a fermata. The staff ends with the text 'To CODA'.

*mf*  
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TENOR SAX. 1

# BRUMAIRE

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♩ = 144

(A) 8 (B) 8 (A2) 7

(C)

(A3) *f* 6

(B2)

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2  
A4

BRUMAIRE

8

C2

7

To CODA

72

*mf*

76

80

D GUITAR SOLO

12

D.S. AL CODA

93

*mf*

C3

97

101

*f*

# BRUMAIRE

© GUY BERGERON

♩ = 144

(A) 8 (B) 7 mp

(A2)

21 mp mf

(C) 8 mf

36

(A3) f 6 p

40

(B2) mf

53



A4

C2

D GUITAR SOLO

C3

BARITONE SAX.

# BRUMAIRE

© GUY BERGERON

$\text{♩} = 144$

23 *mp* *mf* *mp*

27

31

47 *p* *mf*

51

55 *mp*

64 *mf* *mp*

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TRUMPET IN B $\flat$  1

# BRUMAIRE

© GUY BERGERON

$\text{♩} = 144$

(A) 7 (B)

10

(A2) 8

14

(C) 8 8 (A3) *f*

43

47 (B2) (HARMON) *mp*

52

(A4) 7 SENZA SORD. (C2) *mf*

56

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66

70

To CODA

8

**D GUITAR SOLO**

mp

85

89

D.S. AL CODA

f

93

mf

(C3)

97

101

f

TRUMPET IN B $\flat$  2

# BRUMAIRE

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$\text{♩} = 144$

**A** 7 **B**

10

**A2** 8

**C** 8 8 **A3** 8 *mf*

43

2 **B2** 8 **A4** 8 **C2** 7 To CODA

47

**D GUITAR SOLO** 8 *mp*

72

83

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87

90

93

*mf*

(C3)

96

99

TROMBONE 1

# BRUMAIRE

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♩ = 144

7 **(A)** **(B)** *mf*

11

15 **(A2)** 8 **(C)** 8

33 *mp*

37 **(A3)** *f*

44 **(B2)** 8 **(A4)** 7 **(C2)** *mf*

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BRUMAIRE

66

70

74

D GUITAR SOLO

79

83

89

93

98

TROMBONE 2

# BRUMAIRE

© GUY BERGERON

♩ = 144

Section A 7

Section B

mf

10

Section A2 8

14

Section C 8

mp

36

Section A3 *f*

mf

40

Section B2 2

44

Section A4 8

Section C2 7 To CODA

73 *mp*

77

**D GUITAR SOLO**

*mp*

85

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

93 *mp* **(C3)**

97

101 *f*

PIANO

# BRUMAIRE

© GUY BERGERON

♩ = 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)**  $G_{MIN}$   $D_{MIN}^7/F$   $E^b_{MAJ^7}$   $B^{bADD9}/D$

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

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BRUMAIRE

33 *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*

37 *C*MIN<sup>7</sup> *C*MIN<sup>7</sup>/*B*<sup>b</sup> *A*MIN<sup>7</sup>(*b*5) *D*<sup>7</sup>/*F*<sup>#</sup>

**A3** *G*SUS<sup>2</sup> *E*MIN<sup>11</sup> *E*<sup>b</sup>MAJ<sup>9</sup> *A*MIN<sup>7</sup>(*b*5) *D*<sup>7</sup>/*F*<sup>#</sup>

*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** *B*<sup>b</sup>MAJ<sup>7</sup> *E*MIN<sup>7</sup>(*b*5) *E*<sup>b</sup>MAJ<sup>9</sup> *F*<sup>9</sup>SUS

*mf*

53 *B*<sup>b</sup>MAJ<sup>7</sup> *E*MIN<sup>7</sup>(*b*5) *E*<sup>b</sup>MAJ<sup>9</sup> *F*<sup>9</sup>SUS

**A4** *G*SUS<sup>2</sup> *E*MIN<sup>11</sup> *E*<sup>b</sup>MAJ<sup>9</sup> *A*MIN<sup>7</sup>(*b*5) *D*<sup>7</sup>/*F*<sup>#</sup>

*mp*

61 *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**

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

mf

Detailed description: This staff contains measures 65 through 68. It features a treble clef and a key signature of two flats (B-flat and E-flat). The music consists of eighth-note chords with a rhythmic pattern of eighth notes followed by a quarter note. The chords are G minor, D minor 7/F, E-flat major 7, and B-flat add 9/D.

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

69

Detailed description: This staff contains measures 69 through 72. It features a treble clef and a key signature of two flats. The music consists of eighth-note chords with a rhythmic pattern of eighth notes followed by a quarter note. The chords are C minor 7, C minor 7/B-flat, A minor 7(b5), and D 7/F sharp. The staff ends with a double bar line and a repeat sign.

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

73

Detailed description: This staff contains measures 73 through 76. It features a treble clef and a key signature of two flats. The music consists of eighth-note chords with a rhythmic pattern of eighth notes followed by a quarter note. The chords are G minor, D minor 7/F, E-flat major 7, and B-flat add 9/D.

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

77

Detailed description: This staff contains measures 77 through 80. It features a treble clef and a key signature of two flats. The music consists of eighth-note chords with a rhythmic pattern of eighth notes followed by a quarter note. The chords are C minor 7, C minor 7/B-flat, A minor 7(b5), and D 7/F sharp. The staff ends with a double bar line and a repeat sign.

**D GUITAR SOLO**

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

mp

Detailed description: This staff contains measures 81 through 84. It features a treble clef and a key signature of two flats. The music consists of eighth-note chords with a rhythmic pattern of eighth notes followed by a quarter note. The chords are E minor 11 and E-flat 9(#11). The dynamic marking is mezzo-piano (mp).

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

85

Detailed description: This staff contains measures 85 through 88. It features a treble clef and a key signature of two flats. The music consists of eighth-note chords with a rhythmic pattern of eighth notes followed by a quarter note. The chords are E minor 11 and E-flat 9(#11). The measure number 85 is written at the beginning of the staff.

4

BRUMAIRE

Musical notation for measures 89-92. Chords:  $D^{7(b9)}_{SUS}$ ,  $D^{7(\frac{4}{2})}$ ,  $D^{7(\frac{6}{2})}$ . Dynamics: *p*, *f*. Marking: D.S. AL CODA.

Musical notation for measures 93-95. Chords:  $D^7/F\#$ ,  $G^{MIN}$ ,  $D^{MIN7}/F$ . Marking:  $\textcircled{C3}$ .

Musical notation for measures 96-98. Chords:  $E^b_{MAJ7}$ ,  $B^{badd9}/D$ ,  $C^{MIN7}$ .

Musical notation for measures 99-101. Chords:  $C^{MIN7}/B^b$ ,  $A^{MIN7(b5)}$ ,  $D^7/F\#$ .

Musical notation for measures 102-103. Chord:  $G^{MIN}$ . Dynamics: *f*.

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# 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)  $G_{min}$   $D_{min}^7/F$   $E^b_{maj^7}$   $B^{badd9}/D$

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



2

BRUMAIRE

G<sup>MIN</sup> D<sup>MIN7</sup>/F E<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>ADD9/D

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

**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#

G<sup>SUS2</sup> E<sup>MIN11</sup> C<sup>MIN7</sup> B<sup>b</sup>ADD9/D E<sup>b</sup>MAJ<sup>7</sup> F<sup>7</sup>

**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

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

**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#

G<sup>SUS2</sup> E<sup>MIN11</sup> C<sup>MIN7</sup> B<sup>b</sup>ADD9/D E<sup>b</sup>MAJ<sup>7</sup> F<sup>7</sup>

**C2** G<sup>MIN</sup> D<sup>MIN7</sup>/F E<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>ADD9/D

BRUMAIRE

69  $\frac{8}{8}$   $C_{MIN}^7$   $C_{MIN}^7/B^b$   $A_{MIN}^7(b5)$  To CODA  $D^7/F\#$

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

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

**D GUITAR SOLO**

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

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

89  $D_{SUS}^{7(b9)}$   $D^7(\#9/\#5)$   $D^7(b9)$  D.S. AL CODA

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

97  $B^{bADD9}/D$   $C_{MIN}^7$   $B^b$   $A_{MIN}^7(b5)$

101  $D^7/F\#$   $G_{MIN}$

DRUM SET

# BRUMAIRE

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♩ = 144

**A** BRUSHES AD LIB CYMBALS  
*pp* *mp*

5

**B**  
*mf*

13

**A2** AD LIB CYMBALS  
*mp*

21

**C**  
*mf*

29

BRUMAIRE

33

37

**A3** *f*

*mp* AD LIB CYMBALS

45

45

**B2**

*mf*

53

53

**A4** AD LIB CYMBALS

*mp*

61

61

**C2**

*mf*

BRUMAIRE

To CODA

3

69

Musical staff 69-72: Four measures of music featuring a rhythmic pattern of eighth notes and quarter notes with a bass line of quarter notes.

73

Musical staff 73-76: Four measures of music continuing the rhythmic pattern from the previous staff.

77

Musical staff 77-80: Four measures of music, with the final measure ending on a half note.

**D** GUITAR SOLO

81

Musical staff 81-84: Four measures of guitar solo, marked *mp* (mezzo-piano). The melody consists of quarter notes and eighth notes.

85

Musical staff 85-88: Four measures of guitar solo, continuing the melody from the previous staff.

89

Musical staff 89-92: Four measures of music, marked *f* (forte) and labeled **D.S. AL CODA**. The melody is primarily quarter notes.

**C3**

93

Musical staff 93-96: Four measures of music, marked **C3** in a circle. The rhythmic pattern returns to eighth and quarter notes.

97

Musical staff 97-100: Four measures of music, ending with a fermata over the final note.

101

Musical staff 101: A single measure of music concluding the piece with a fermata.

BASS

# BRUMAIRE

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♩ = 144

**(A)** *mp*  $G^{sus2}$   $E^{min11}$   $E^bMAJ^9$   $A^{min7(b5)}$   $D^7/F\#$

$G^{sus2}$   $E^{min11}$   $C^{min7}$   $B^{badd9}/D$   $E^bMAJ^7$   $F^7$

**(B)** *mf*  $B^bMAJ^7$   $E^{min7(b5)}$   $E^bMAJ^9$   $F^9sus$

$B^bMAJ^7$   $E^{min7(b5)}$   $E^bMAJ^9$   $F^9sus$

**(A2)** *mp*  $G^{sus2}$   $E^{min11}$   $E^bMAJ^9$   $A^{min7(b5)}$   $D^7/F\#$

$G^{sus2}$   $E^{min11}$   $C^{min7}$   $B^{badd9}/D$   $E^bMAJ^7$   $F^7$

**(C)** *mf*  $G^{min}$   $D^{min7}/F$   $E^bMAJ^7$   $B^{badd9}/D$

$C^{min7}$   $C^{min7}/B^b$   $A^{min7(b5)}$   $D^7/F\#$

BRUMAIRE

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

33

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

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#

*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

*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#

*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>

61

**C2** G<sup>MIN</sup> D<sup>MIN7</sup>/F E<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>ADD<sup>9</sup>/D

*mf*

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

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

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

**D GUITAR SOLO**

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

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

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

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

97  $B^{bADD9}/D$   $C_{MIN}^7$   $B^b6$   $A_{MIN}^7(b5)$

101  $D^7/F\#$   $G_{MIN}$