



# Guy Bergeron

Canada, Québec

## Symfos

### 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.  
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### A propos de la pièce



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**Compositeur :** Bergeron, Guy  
**Arrangeur :** Bergeron, Guy  
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**Editeur :** Bergeron, Guy  
**Instrumentation :** Orchestre Symphonique  
**Style :** Classique moderne

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Score

# Symfos

(1989)

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The score is for a symphony in 4/4 time with a tempo of 104 beats per minute. It features a full orchestral ensemble including woodwinds, brass, percussion, harp, and strings. The score is divided into two systems, each starting with a tempo marking of 104. The first system includes parts for Piccolo, Flutes (1-2), Oboe, English Horn, Clarinets in Bb (1-2), Bass Clarinet, Bassoon, Horns in F (1-3), Horns in F (2-4), Trumpet in Bb (1-2-3), Trombone (1-2), Tuba, Timpani (F-A-D-E), Xylophone, Vibraphone (4 mallets), and Harp. The second system includes Violin I, Violin II, Viola, Cello, and Contrabass. The score contains various dynamic markings such as *f*, *mp*, *pp*, *mf*, *subito p*, and *arco*. It also includes performance instructions like *pizz.* (pizzicato), *div. 1.2.* (divisi), and *solo*. The key signature is one sharp (F#).

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Symphos

The musical score for page 2 of 'Symphos' is arranged in a standard orchestral format. It begins with a Piccolo part, followed by Flute, Oboe, English Horn, Bassoon, and Horns 1-3 and 2-4. The woodwind section continues with Trumpets, Trombones, and Tuba. Percussion includes Timpani, Xylophone, and Vibraphone. The strings section consists of Harp, Violins I and II, Viola, Violoncello, and Contrabass. The score is marked with various dynamics including *mf*, *f*, *p*, *mp*, *pp*, *ff*, and *fp*. Performance instructions such as 'solo expressif' and 'A hommage' are present. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. A rehearsal mark 'A hommage' is located at the top of the page, above the Piccolo staff.

Musical score for Symphos, page 3. The score is arranged in systems for various instruments. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B♭ Cl.), Clarinet (B. Cl.), and Bassoon (Bsn.). The second system includes Horns 1-3 (Hn. 1-3), Horn 2-4 (Hn. 2-4), Bass Trumpet (B♭ Tpt.), Trombone (Tbn.), and Tuba. The third system includes Timpani (Timp.), Xylophone (Xyl.), and Vibraphone (Vib.). The fourth system includes Harp (Hp.). The fifth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *mp*, *pp*, and *p*. There are also performance instructions like *rit.* and *gliss.*.

Symphos

25  $\text{♩} = 80$

Picc. *mf* *f*

Fl. *mp* *mf* *mp* *mf*

Ob. *mf* *f*

E. Hn.

B♭ Cl. *pp* *mf* *f*

B. Cl. *p* *mf* *f*

Bsn. *mp* *mf* *f*

Hn. 1-3

Hn. 2-4 *pp*

B♭ Tpt.

Tbn.

Tuba

25

Timp. *p* *pp*

Xyl.

Vib. *mp* *mf* *mp* *mf*

25

Hp. *mf*

25  $\text{♩} = 80$

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vcl. *pizz.*

Cb. *pizz.*





49 D another song  $\bullet = 104$

Picc.  
Fl. *mp*  
Ob.  
E. Hn.  
B♭ Cl. *mp*  
B. Cl.  
Bsn.  
Hn. 1-3 *mp*  
Hn. 2-4 *mp*  
B♭ Tpt.  
Tbn.  
Tuba  
Timp.  
Xyl.  
Vib.  
Hp.  
Vln. I *mf* *div.* *unis.*  
Vln. II *mp* *div.* *unis.*  
Vla. *mp* *div.* *unis.*  
Vcl. *mp* *div.* *unis.*  
Cb.





65 rit. F *a tempo*

Picc.

Fl.

Ob. *solo expressif*  
*mp*

E. Hn. *mp*

B. Cl. *solo*  
*pp*

B. Cl. *mp* *mf* *p*  
*pp*

Bsn. *pp*

Hn. 1-3

Hn. 2-4

B. Tpt.

Tbn. *mp* *mf*

Tuba *mp* *mf*

Timp.

Xyl.

Vib.

Harp. *C#*  
*mp*

Vln. I *rit.* F *a tempo*

Vln. II

Vla.

Vc.

Cb.

73

Picc.

Fl.

Ob.

E. Hn.

B $\flat$  Cl.

B. Cl.

Bsn.

73

Hn. 1-3

Hn. 2-4

B $\flat$  Tpt.

Tbn.

Tuba

73

Timp.

Xyl.

Vib.

73

Hp.

C(4)

B $\flat$

G(4)

C#

B(4)

73

Vln. I

Vln. II

Vla.

Vc.

Cb.





97

Picc. *f*

Fl. *f*

Ob. *f*

E. Hn. *f*

B♭ Cl. *f*

B. Cl. *p* *f*

Bsn. *p* *f*

Hn. 1-3 *mp* *f*

Hn. 2-4 *mp* *f*

B♭ Tpt. 1.2. 3. *mp* 1.2. 3. *mf* *f* solo expressif (pt 1) *mf*

Tbn. *p* *f* *pppp* *mp*

Tuba *p* *f*

Timp. *f*

Xyl. *f*

Vib. *f*

Harp. *f* *p* *gliss.*

Vln. I *mp* *mf* *f* *ff* *mf* *p* *mp*

Vln. II *mp* *mf* *f* *ff* *mf* *p* *mp*

Vla. *mp* *mf* *f* *ff* *mf* *p* *mp*

Vc. *mp* *mf* *f* *ff* *mf* *p* *mp*

Cb. *mp* *mf* *f* *ff* *mf* *p* *mp*

Musical score for Symfos, page 14, measures 105-112. The score is arranged in systems for various instruments. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B. Cl.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Horns 1-3 (Hn. 1-3), Horn 2-4 (Hn. 2-4), Trumpet (B. Tpt.), Trombone (Tbn.), and Tuba. The third system includes Timpani (Timp.), Xylophone (Xyl.), and Vibraphone (Vib.). The fourth system includes Harp (Hp.). The fifth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features dynamic markings such as *mp*, *mf*, and *f*, and includes performance instructions like *mp* and *mf* with slanted lines. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is marked with measure numbers 105 through 112.





121 *ritardando*

Picc. *mf* *solo*

Fl. *mf* *solo*

Ob. *mf* *solo*

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1-3 *mp*

Hn. 2-4 *mp*

B♭ Tpt. *mp* 1.2. 3.

Tbn. *mp*

Tuba

Timp.

Xyl.

Vib.

Hp. *A(♯) C(♯) D(♯)* *C♯ - D♯* *C(♯) D(♯)* *C♯ - D♯*

121 *ritardando*

Vln. I *p* arco

Vln. II *p* arco

Vla. *p* arco

Vc. *p*

Cb. *p*



157

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

*mf*

*solo*

Hn. 1-3

Hn. 2-4

B♭ Tpt.

Tbn.

Tuba

*mp* *f*

157

Timp.

Xyl.

Vib.

*mf* *mp* *mf*

157

Hp.

157

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *f*

145

Picc.

Fl. *a 2*  
*p* *mf* *p*

Ob.  
*p* *mf* *p*

E. Hn.

B♭ Cl.

B. Cl. *solo*  
*mf*

Bsn. *mp*

Hn. 1-3 *mp*

Hn. 2-4 *mp*

B♭ Tpt. *solo (tpt 2)*  
*mf*

Tbn.

Tuba *mp*

Timp.

Xyl.

Vib.

Harp. *mp* A# F(♭)(G♭)A(♭) F#, G#

Vln. I *p* *mf* *ff* *subito p*

Vln. II *p* *mp* *ff* *subito p*

Vla. *p* *p* *ff* *subito p*

Vcl. *p* *pp* *ff* *subito p*

Cb. *p* *pp* *ff* *subito p*

153 I finale

Picc. *f* *fff*

Fl. *solo* *mf* *mp* *f* *fff*

Ob. *mp* *f* *fff*

E. Hn. *mp* *f* *fff*

B. Cl. *mp* *f* *fff*

B. Cl. *mp* *f* *fff*

Bsn. *solo* *p* *mp* *f* *fff*

Hn. 1-3 *f* *fff*

Hn. 2-4 *f* *fff*

B<sup>b</sup> Tpt. *f* *fff*

Tbn. *solo (tbn 1)* *mf* *p* *f* *fff*

Tuba *f* *fff*

Timp. *f* *fff*

Xyl. *mp* *f* *fff*

Vib. *mp* *f* *fff*

Harp. *mp* *f* *fff*

Vln. I *mp* *f* *fff*

Vln. II *mp* *f* *fff*

Vla. *mp* *f* *fff*

Vcl. *mp* *f* *fff*

Cb. *mp* *f* *fff*

*div.* *rit.*

*non divisi*

CDEFGA

Piccolo

# Symfos

(1989)

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♩ = 104

*f* *mp*

6 *pp* *f* *p* A homage

14

19

24 *rit.* *ff* B ♩ = 80 3 5

35 C phone talk D another song ♩ = 104 E 13 12 8

70 F trio *a tempo* G atmosphère ♩ = 92 14 15 *f*

102 7 *mp*

113 *rit.* H *a tempo* 3 2

I pensées J finale *mf* *f* *rit.*

121 36 2 3 3 3 *fff*

Flutes

# Symfos

(1989)

©Guy Bergeron

♩ = 104

5

2

*mp* < *f* *mf*

A homage

11

*f* *p*

16

21

*rit.* B ♩ = 80

3

28

*mp* < *mf* *mp* < *mf*

3

♩ = 92 C phone talk

33

3

*ff* *p*

38

a 2

3

43

a 2

Symfos

2

D another song ♩ = 104

48 *f* *mp* 3

Musical staff 48-52: Treble clef, key signature of two sharps (F# and C#), 4/4 time. Starts with a forte (f) dynamic, then moves to mezzo-piano (mp). Features a triplet of eighth notes at the end of the staff.

53 3

Musical staff 53-57: Treble clef, key signature of two sharps. Continues the melodic line with a triplet of eighth notes.

58 **E** 8

Musical staff 58-66: Treble clef, key signature of two sharps. Ends with a whole note chord marked with a large '8' and a fermata.

**F** trio *a tempo* 14 **G** atmosphère ♩ = 92 *mp*

Musical staff 70-87: Treble clef, key signature of two sharps. Starts with a 14-measure rest, then begins a new section with mezzo-piano (mp) dynamics.

88

Musical staff 88-92: Treble clef, key signature of two sharps. Continues the melodic line with dotted rhythms.

93 *mf* *p* *pp*

Musical staff 93-97: Treble clef, key signature of two sharps. Dynamics range from mezzo-forte (mf) to piano (p) to pianissimo (pp).

98 2 3 *f* *mp* *mf*

Musical staff 98-105: Treble clef, key signature of two sharps. Features a 2-measure rest, a forte (f) dynamic, and a triplet of eighth notes.

106 *mp* *mp* *mf* *mp* **H** *a tempo*

Musical staff 106-110: Treble clef, key signature of two sharps. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf) to piano (mp). Includes a fermata and a section marked 'H' at 'a tempo'.

111 4 *f*

Musical staff 111-115: Treble clef, key signature of two sharps. Starts with a 4-measure rest, then continues with a forte (f) dynamic.



119 I pensées solo

*p* *mf* 3

Detailed description: This staff contains measures 119 to 123. It begins with a piano (*p*) dynamic. A box labeled 'I pensées' is positioned above the staff. A 'solo' marking is placed above the first measure of the second system. The music features a melodic line with a trill in measure 123. A dynamic shift to mezzo-forte (*mf*) occurs in measure 121. A triplet of eighth notes is marked with a '3' below it in measure 123.

124 24 a 2

*p* *mf* 5

Detailed description: This staff contains measures 124 to 128. It starts with a piano (*p*) dynamic. A '24' marking is placed above the staff. A 'solo' marking is placed above the first measure of the second system. The music features a melodic line with a trill in measure 128. A dynamic shift to mezzo-forte (*mf*) occurs in measure 126. A quintuplet of eighth notes is marked with a '5' below it in measure 128.

152 3 solo J finale

*p* *mf* 5 *mp*

Detailed description: This staff contains measures 152 to 158. It starts with a piano (*p*) dynamic. A '3' marking is placed above the staff. A 'solo' marking is placed above the first measure of the second system. A box labeled 'J finale' is positioned above the staff. The music features a melodic line with a trill in measure 158. A dynamic shift to mezzo-forte (*mf*) occurs in measure 156. A quintuplet of eighth notes is marked with a '5' below it in measure 158. The staff ends with a mezzo-piano (*mp*) dynamic.

159 rit.

*f* 3 3 3 *fff*

Detailed description: This staff contains measures 159 to 165. It starts with a forte (*f*) dynamic. A 'rit.' (ritardando) marking is placed above the staff. The music features a rhythmic pattern of eighth notes with triplet markings ('3') below them in measures 161, 163, and 165. The staff ends with a fortissimo (*fff*) dynamic.

# Symfos

(1989)

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♩ = 104

2

3

3

*f*

A homage

7

4

*mf*

*f*

*mf*

solo expressif

15

3

*mp*

*mf*

3

3

3

3

20

*rit.*

B

♩ = 80

25

2

*mf*

3

*f*

5

C phone talk

35

*ff*

*p*

3

40

45

*f*





English Horn

# Symfos

(1989)

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♩ = 104

**A** homage

**B** ♩ = 80

6 6 12 10

36 solo expressif **C** phone talk ♩ = 92

*mf*

41

**D** another song ♩ = 104

46 12

*f*

**E**

62 3 2

*mp*

**F** trio *a tempo* **G** atmosphère ♩ = 92

70 14 12 2

*pp*

100 7

*f* *mp*

*rit.* **H** *a tempo*

111 4

*f*



Clarinets in B $\flat$

# Symfos

(1989)

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$\bullet = 104$  5 solo a 2  
*mp* < *f* *mf* 3

10 A homage B  $\bullet = 80$  12 *f* *pp*

26 *mf* 3 *f* 5

35 C phone talk  $\bullet = 92$  *ff* *p*

40 a 2

45 *f* *mp*

D another song  $\bullet = 104$  50

E 55 4 *p* < *f* *mf*

Symfos

2

63

68

rit. solo

*tr*

**F** trio *a tempo*

13

rit.

**G** atmosphère ♩ = 92

*pp* *p* *mp*

85

90

*mf* *p*

95

*pp* *f*

2

101

*mp* *mf* *mp*

3

108

*mp* *mf* *mp*

**H** *a tempo*

113

rit.

*f* *p*

4

**I** pensées

121

*mf*

7

solo



J finale

132

24

mp

Detailed description: This musical staff covers measures 132 to 158. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). Measure 132 starts with a quarter note G#4, followed by a dotted quarter note G#4. A double bar line occurs after measure 134. A large number '24' is positioned above the staff between measures 134 and 158. The staff contains several whole rests. At the end of the staff, there is a melodic phrase starting with a quarter note G#4, followed by eighth notes A#4, B4, and C#5, all under a slur. The dynamic marking 'mp' is placed below the staff.

159

rit.

f

3

3

3

fff

Detailed description: This musical staff covers measures 159 to 162. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). Measure 159 starts with a quarter note G#4, followed by a dotted quarter note G#4. The dynamic marking 'f' is placed below the staff. Measures 160, 161, and 162 each contain a triplet of eighth notes: G#4, A#4, and B4. The dynamic marking 'rit.' is placed above the staff. The final measure (162) ends with a half note G#4, which has a fermata above it. The dynamic marking 'fff' is placed below the staff.

# Symfos

(1989)

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• = 104

5

3

*mp* < *f*

A homage

10

*mp*

B • = 80

15

9

*p* < *mf*

28

3

*f*

*mp*

C phone talk

35

*mf*

*p*

40

45

*f*

D another song • = 104

E

50

11

*p* < *f* < *mf*

Symphos

2

F trio

65 **2** *rit.* *a tempo*

*mp* *mf* *p*

Musical staff 65-70: Treble clef, key signature of one sharp (F#). Measure 65 starts with a half note G4 (mp), followed by eighth notes A4, B4, C5 (mf). Measure 66 has a whole rest. Measure 67 has a whole rest. Measure 68 has a whole rest. Measure 69 has a half note G4 (p), followed by eighth notes A4, B4, C5. Measure 70 has a half note G4.

71

Musical staff 71-75: Treble clef, key signature of one sharp (F#). Measure 71: half note G4. Measure 72: half note A4. Measure 73: quarter notes B4, C5. Measure 74: quarter notes D5, E5. Measure 75: quarter notes F#5, G5.

76

Musical staff 76-80: Treble clef, key signature of one sharp (F#). Measure 76: half note G4. Measure 77: half note A4. Measure 78: quarter notes B4, C5. Measure 79: quarter notes D5, E5. Measure 80: quarter notes F#5, G5.

81 *rit.* G atmosphère ♩ = 92 **13**

*pp* *p*

Musical staff 81-85: Treble clef, key signature of one sharp (F#). Measure 81: half note G4. Measure 82: half note A4. Measure 83: quarter notes B4, C5. Measure 84: quarter notes D5, E5. Measure 85: quarter notes F#5, G5. Measure 86: whole rest. Measure 87: whole rest. Measure 88: whole rest. Measure 89: whole rest. Measure 90: whole rest. Measure 91: whole rest. Measure 92: whole rest. Measure 93: whole rest. Measure 94: whole rest. Measure 95: whole rest. Measure 96: whole rest. Measure 97: whole rest. Measure 98: whole rest. Measure 99: whole rest. Measure 100: whole rest.

98 **7**

*p* *f*

Musical staff 98-104: Treble clef, key signature of two sharps (F#, C#). Measure 98: half note G4. Measure 99: half note A4. Measure 100: quarter notes B4, C5. Measure 101: quarter notes D5, E5. Measure 102: quarter notes F#5, G5. Measure 103: quarter notes A5, B5. Measure 104: quarter notes C6, B5. Measure 105: whole rest. Measure 106: whole rest. Measure 107: whole rest. Measure 108: whole rest. Measure 109: whole rest. Measure 110: whole rest. Measure 111: whole rest. Measure 112: whole rest. Measure 113: whole rest. Measure 114: whole rest. Measure 115: whole rest. Measure 116: whole rest. Measure 117: whole rest. Measure 118: whole rest. Measure 119: whole rest. Measure 120: whole rest.

109 *rit.*

*mp*

Musical staff 109-113: Treble clef, key signature of two sharps (F#, C#). Measure 109: half note G4. Measure 110: half note A4. Measure 111: quarter notes B4, C5. Measure 112: quarter notes D5, E5. Measure 113: quarter notes F#5, G5. Measure 114: whole rest. Measure 115: whole rest. Measure 116: whole rest. Measure 117: whole rest. Measure 118: whole rest. Measure 119: whole rest. Measure 120: whole rest. Measure 121: whole rest. Measure 122: whole rest. Measure 123: whole rest. Measure 124: whole rest. Measure 125: whole rest. Measure 126: whole rest. Measure 127: whole rest. Measure 128: whole rest. Measure 129: whole rest. Measure 130: whole rest. Measure 131: whole rest. Measure 132: whole rest. Measure 133: whole rest. Measure 134: whole rest. Measure 135: whole rest. Measure 136: whole rest. Measure 137: whole rest. Measure 138: whole rest. Measure 139: whole rest. Measure 140: whole rest. Measure 141: whole rest. Measure 142: whole rest. Measure 143: whole rest. Measure 144: whole rest. Measure 145: whole rest. Measure 146: whole rest. Measure 147: whole rest. Measure 148: whole rest. Measure 149: whole rest. Measure 150: whole rest.

H *a tempo* I pensées

114 **4**

*f* *p*

Musical staff 114-121: Treble clef, key signature of two sharps (F#, C#). Measure 114: whole rest. Measure 115: whole rest. Measure 116: whole rest. Measure 117: whole rest. Measure 118: whole rest. Measure 119: whole rest. Measure 120: whole rest. Measure 121: whole rest. Measure 122: whole rest. Measure 123: whole rest. Measure 124: whole rest. Measure 125: whole rest. Measure 126: whole rest. Measure 127: whole rest. Measure 128: whole rest. Measure 129: whole rest. Measure 130: whole rest. Measure 131: whole rest. Measure 132: whole rest. Measure 133: whole rest. Measure 134: whole rest. Measure 135: whole rest. Measure 136: whole rest. Measure 137: whole rest. Measure 138: whole rest. Measure 139: whole rest. Measure 140: whole rest. Measure 141: whole rest. Measure 142: whole rest. Measure 143: whole rest. Measure 144: whole rest. Measure 145: whole rest. Measure 146: whole rest. Measure 147: whole rest. Measure 148: whole rest. Measure 149: whole rest. Measure 150: whole rest.

122 **14**

Musical staff 122-139: Treble clef, key signature of two sharps (F#, C#). Measure 122: whole rest. Measure 123: whole rest. Measure 124: whole rest. Measure 125: whole rest. Measure 126: whole rest. Measure 127: whole rest. Measure 128: whole rest. Measure 129: whole rest. Measure 130: whole rest. Measure 131: whole rest. Measure 132: whole rest. Measure 133: whole rest. Measure 134: whole rest. Measure 135: whole rest. Measure 136: whole rest. Measure 137: whole rest. Measure 138: whole rest. Measure 139: whole rest.

140

Musical staff 140-150: Treble clef, key signature of two sharps (F#, C#). Measure 140: whole rest. Measure 141: whole rest. Measure 142: whole rest. Measure 143: whole rest. Measure 144: whole rest. Measure 145: whole rest. Measure 146: whole rest. Measure 147: whole rest. Measure 148: whole rest. Measure 149: whole rest. Measure 150: whole rest.

145 *solo*  
*mf*

Musical staff 145-148: Treble clef, key signature of three sharps (F#, C#, G#). Measure 145: quarter rest, quarter note G#4. Measure 146: quarter note A4, quarter note B4, quarter note C5. Measure 147: quarter note B4, quarter note A4, quarter note G#4. Measure 148: quarter note G#4, quarter note F#4, quarter note E4. Dynamics: *mf*. Performance instruction: *solo*. A slur covers measures 146-148.

J finale

149 *mp*

Musical staff 149-150: Treble clef, key signature of three sharps. Measure 149: whole rest. Measure 150: eighth notes G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4. Dynamics: *mp*. Performance instruction: *8* (octave sign) above the staff.

159 *f* *rit.* *fff*

Musical staff 159-160: Treble clef, key signature of three sharps. Measure 159: quarter note G#4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4, quarter note E4, quarter note D4. Measure 160: quarter note G#4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4, quarter note E4, quarter note D4. Dynamics: *f* at the start, *fff* at the end. Performance instructions: *3* (triplets) above the first and last groups of notes, and *rit.* (ritardando) above the middle group of notes.

# Symfos

(1989)

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• = 104

5 3

*mp*  $\rightrightarrows$  *f* *mf*

12 solo A homage solo expressif

*f* 5  $\rightrightarrows$  *mf*  $\rightrightarrows$  *mf*  $\rightrightarrows$  *mp*

17 B • = 80

6

*mf* 3  $\rightrightarrows$  *mp* *mp*

27 5

*mf* 3  $\rightrightarrows$  *f*

36 C phone talk • = 92

*ff* *p*

41

D another song • = 104

46 10

*f* E

60

*p*  $\rightrightarrows$  *f* *mf*

Symfos

2

65

rit. *pp*

70

**F** trio *a tempo* rit. **G** atmosphère  $\text{♩} = 92$

13 13

*p* *pp*

99

*f* *mp*

7

110

rit. **H** *a tempo*

3

117

solo **I** pensées

*f* *pp*

5

122

127

132

137

solo

*mf*

3 11



Horns in F  
(1-3)

# Symfos

(1989)

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♩ = 104

3 3 6

*mf*

A homage

13

*mp*

2

19

*mp*

2

B

♩ = 80

♩ = 92

C phone talk

25

10 12

*f*

*mp*

D another song

♩ = 104

50

55

3

*mp*

E

F trio

*a tempo*

rit.

G atmosphère

♩ = 92

62

8 13 9

*p*

94

3

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





Horns in F  
(2-4)

# Symfos

(1989)

©Guy Bergeron

♩ = 104

2 3 2 6

*mf*

A homage

13 3

*mp*

20 2

*mp* *rit.* B ♩ = 80

*pp*

26 9

♩ = 92 C phone talk 13 D another song ♩ = 104 5

*f*

55

*mp*

E F trio

60 8 13

*a tempo* *rit.*

*p*

G atmosphère

84 ♩ = 92 9 3

*mp* *f*

99 6

*mp* *f* *mp* *mf* *mp*

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Symfos

2

109 *rit.* **H** *a tempo* **I** *pensées* *mp*

Musical staff 109-122: Treble clef, key signature of three sharps (F#, C#, G#). Measure 109 has a 4-measure rest. Measure 110 has a whole note with a fermata. Measure 111 has a 7-measure rest. Measure 112 has a 3-measure triplet of eighth notes. Measure 113 has a quarter note. Measure 114 has a quarter note with a fermata. Measure 115 has a quarter note with a fermata. Measure 116 has a quarter note with a fermata. Measure 117 has a quarter note with a fermata. Measure 118 has a quarter note with a fermata. Measure 119 has a quarter note with a fermata. Measure 120 has a quarter note with a fermata. Measure 121 has a quarter note with a fermata. Measure 122 has a quarter note with a fermata. Dynamics: *mp*.

123 *mp*

Musical staff 123-132: Treble clef, key signature of three sharps. Measure 123 has a 6-measure rest. Measure 124 has a half note with a fermata. Measure 125 has a half note with a fermata. Measure 126 has a half note with a fermata. Measure 127 has a half note with a fermata. Measure 128 has a half note with a fermata. Measure 129 has a half note with a fermata. Measure 130 has a half note with a fermata. Measure 131 has a half note with a fermata. Measure 132 has a half note with a fermata. Dynamics: *mp*.

133 *mp*

Musical staff 133-138: Treble clef, key signature of three sharps. Measure 133 has a 2-measure rest. Measure 134 has a half note with a fermata. Measure 135 has a half note with a fermata. Measure 136 has a half note with a fermata. Measure 137 has a half note with a fermata. Measure 138 has a half note with a fermata. Dynamics: *mp*.

139 *mp*

Musical staff 139-148: Treble clef, key signature of three sharps. Measure 139 has a 6-measure rest. Measure 140 has a quarter note. Measure 141 has a quarter note. Measure 142 has a quarter note. Measure 143 has a quarter note. Measure 144 has a quarter note. Measure 145 has a quarter note. Measure 146 has a quarter note. Measure 147 has a quarter note. Measure 148 has a quarter note. Dynamics: *mp*.

149 *ff* **J finale**

Musical staff 149-158: Treble clef, key signature of three sharps. Measure 149 has a 6-measure rest. Measure 150 has a 2-measure rest. Measure 151 has a 6-measure rest. Measure 152 has a 2-measure rest. Dynamics: *ff*. Section: **J finale**.

159 *f* *rit.* *fff*

Musical staff 159-168: Treble clef, key signature of three sharps. Measure 159 has a quarter note. Measure 160 has a quarter note. Measure 161 has a quarter note. Measure 162 has a quarter note. Measure 163 has a quarter note. Measure 164 has a quarter note. Measure 165 has a quarter note. Measure 166 has a quarter note. Measure 167 has a quarter note. Measure 168 has a quarter note with a fermata. Dynamics: *f*, *rit.*, *fff*.

Trumpet in Bb 1

# Symfos

(1989)

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• = 104

2

*mf*

A homage

*subito p < f*

7

5

*f*

*mp*

3

16

3

3

21

*rit.*

B

• = 80

10

35

• = 92

C phone talk

11

*f*

E

*f*

3

3

D another song

50

• = 104

11

a 3

*mf*

65

*rit.*

3

F trio

a tempo

70

12

*p*

*rit.*

G atmosphère

• = 92

86

91

*mf*

*mp*

3

3

*f*

Symphos

2

96

subito *p* *mp* *mf* *f*

Musical staff 96-100. Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with various dynamics: *subito p* at the start, *mp* in the middle, and a crescendo from *mf* to *f* towards the end. There is a triplet of eighth notes and a fermata over the final note.

101

solo expressif (tpt 1)

*mf*

Musical staff 101-105. Treble clef, key signature of three sharps. The staff contains a melodic line starting with a fermata, followed by a series of eighth and quarter notes. The dynamic is *mf*.

106

solo (tpt 2)  
rit.

4 *mp* *f*

Musical staff 106-110. Treble clef, key signature of three sharps. The staff contains a melodic line with a fermata, followed by a series of quarter notes. There is a 4-measure rest. The dynamic is *mp* with a crescendo to *f*.

H

*a tempo*

I pensées

114 4 2 2 *f* *mp*

Musical staff 114-123. Treble clef, key signature of three sharps. The staff contains a melodic line with a 4-measure rest, followed by a quarter note, a 2-measure rest, and another 2-measure rest. The dynamic is *f* with a crescendo to *mp*.

124

3 3 3

Musical staff 124-128. Treble clef, key signature of three sharps. The staff contains a melodic line with three triplet markings over eighth notes.

129

3 3

Musical staff 129-133. Treble clef, key signature of three sharps. The staff contains a melodic line with two triplet markings over eighth notes.

134

solo (tpt 2)

14 3 *mf*

Musical staff 134-151. Treble clef, key signature of three sharps. The staff contains a melodic line with a 14-measure rest, followed by a triplet of eighth notes. The dynamic is *mf*.

J finale

152

4 2

Musical staff 152-158. Treble clef, key signature of three sharps. The staff contains a melodic line with a 4-measure rest and a 2-measure rest.

159

a 3

rit.

*f* *fff*

Musical staff 159-163. Treble clef, key signature of three sharps. The staff contains a melodic line with a triplet of eighth notes and a fermata. The dynamic is *f* with a crescendo to *fff*.

# Symfos

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♩ = 104

2

*mf*

subito *p*

7

5

A homage

3

*f*

16

3

3

21

3

rit.

♩ = 80

10

35

a 3

♩ = 92

C phone talk

11

*f*

*f*

3

3

50

♩ = 104

E

11

a 3

*mf*

65

3

rit.

70

F trio

a tempo

12

rit.

G atmosphère

♩ = 92

*p*

86

Symfos

2  
91

*mf* *mp* *f*

96

*subito p* *mp* *mf* *f*

101 solo expressif (tpt 1)

*mf*

106

*mp* *f*

4 solo (tpt 2)  
rit.

H 114

*f* *mp*

4 2 2 I pensées

124

*mf*

129

*mf*

134

*mf*

14 J finale

151

*f* *fff*

4 2

159

*f* *fff*

a 3 rit.

# Symfos

(1989)

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♩ = 104

2

*mf*

*subito p*

A homage

7

5

3

3

*f*

*mp*

16

3

3

3

21

*rit.*

10

♩ = 80

C phone talk

♩ = 92

35

a 3

11

3

3

*f*

*f*

E

♩ = 104

50

11

a 3

*mf*

65

*rit.*

3

F trio

*a tempo*

*rit.*

G atmosphère

♩ = 92

70

12

*p*

86



Symphos

2  
91

*mf* *mp* *f*

96

*subito p* *mp* *mf* *f*

101

solo expressif (tpt 1)

106

*mp* *f*

rit. solo (tpt 2)

[H] *a tempo* [I pensées]

114

*f* *mp*

124

129

134

solo (tpt 2)

*mf* *f*

[J finale] *rit.*

152

*f* *fff*

Trombone 1

# Symfos

(1989)

©Guy Bergeron

♩ = 104

2

*mf* *subito p < f*

7

2

*pp* *fff* *fp* *pp* *f*

A homage

13

a 2

*mp* 3 3 3

18

3 3

B

♩ = 80

23

*rit.* 10

♩ = 92

*f*

C phone talk

37

11 3 3

D another song

♩ = 104

11 a 2

*f*

E

62

*mp* *mf*

67

*rit.* F trio a tempo 13

*rit.* *p*

G atmosphère

♩ = 92

84

Symfos

2  
89

*mf*

94

*f* *subito p* *p*

99

*f* *pppp* *mp*

105

*f* *mf*

112

*f* *rit.* *a tempo* *f*

I pensées

121

*mp* *3*

127

*3* *3* *3* *3*

132

*18* *solo (tbn 1)* *mf*

J finale

154

*p* *rit.*

159

*f* *fff*

Trombone 2

# Symfos

(1989)

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• = 104

2

*mf*

*subito p* < *f*

7

2

a 2

*pp* < *fff* *fp* > *pp*

*f*

A homage

13

a 2

*mp*

3

3

3

18

3

3

23

rit.

B

• = 80

10

• = 92

*f*

C phone talk

37

11

D another song

• = 104

11

a 2

*f*

E

62

*mp*

*mf*

67

rit.

F trio

a tempo

13

*p*

G atmosphère

• = 92

84

89

*mf*

94

*f*

*subito p*

*p*







Timpani

# Symfos

(1989)

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♩ = 104  
(F-A-D-E)

*f*  $\rightrightarrows$  *mp*

A homage

6 4 12

*mp*  $\rightrightarrows$  *f*

B ♩ = 80

25

*p*  $\rightrightarrows$  *pp*

30

2

*p*  $\rightrightarrows$

C phone talk

36 11 3 11

*f* *f*

D another song ♩ = 104

E

61 3

*p*  $\rightrightarrows$  *f* *mf*

F trio *a tempo*

G atmosphère ♩ = 92

68 14 16

*rit.* *f*

H *a tempo*

101 11 5

*mp*  $\rightrightarrows$



Symfos

2

I pensées

120

*p*

J finale

124

**31** **2**

159

*rit.*

*f* *fff*

Xylophone

# Symfos

(1989)

©Guy Bergeron

• = 104

*f* *mp*

A homage

6 *pp* *mp* *pp* *mp*

16 *pp* *mp* *pp* *p*

21 *rit.* 10

B • = 80

35 *f* 13 12 8

C phone talk D another song • = 104 E

F trio *a tempo* G atmosphère • = 92

70 14 15 *f*

102 *rit.* H *a tempo* I pensées J finale 11 7 36

158 *mp* *f* 3 3 3 *rit.* *fff*

Vibraphone

# Symfos

(1989)

©Guy Bergeron

♩ = 104

4 mallets

5

*mp* *mf* *mp*

*ped.* \*

9

*ped.* \*

*p* *mp*

A homage

2

14

18

22

*rit.*

B ♩ = 80

3

28

*mp* *mf* *mp* *mf*

3

32

3

*p*

C phone talk

D another song ♩ = 104

E

36

13 12 8

*f*

Symfos

2

F trio

*a tempo*

G atmosphère

♩ = 92

70 **14** **15** *f*

101 **11** *rit.* **H** *a tempo* **5**

119 **I pensées** *p*

123

127 **7** *mp*

137 *mf mp mf*

141 **13**

**J finale** 157 *mp f*

160 *rit.* **fff**

Harp

# Symfos

(1989)

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♩ = 104

Musical notation for measures 1-5. The piece is in G major (one sharp). Measure 1 has a dynamic marking of *mf*. Chords are indicated as F# and B-C#.

Musical notation for measures 6-10. Measure 6 has a dynamic marking of *mp*. Measure 7 has a dynamic marking of *mf*. Measure 10 has a dynamic marking of *p*. Chords are indicated as D# and F(b) D(b).

A homage

Musical notation for measures 11-18. Measure 11 has a dynamic marking of *mf*. Measure 18 has a dynamic marking of *gliss.*. Chords are indicated as F#, B(b) and F(b) C(b). Fingerings 2 and 3 are shown.

B ♩ = 80

Musical notation for measures 19-27. Measure 19 has a dynamic marking of *mf*. Chords are indicated as F#, G#. Fingerings 5 and 5 are shown.

Musical notation for measures 28-32. This section features a continuous melodic line in the right hand and a supporting bass line in the left hand.

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Symfos

2

33  $\text{F}(\sharp)$   $\text{C} = 92$  C phone talk 13

D another song  $\text{C} = 104$  E F trio a tempo C# 12 8 12 8 mp

73 C(4) Bb G(4)

78 C# B(4)

83 rit. G atmosphère  $\text{C} = 92$  C(4) Eb gliss. f p 16 8 8

110 Bb rit. E F# G# Ab B C# Db H a tempo 7 7

I pensées

121 A<sup>(b)</sup> C<sup>(b)</sup> D<sup>(b)</sup> C# - D# C<sup>(b)</sup> D<sup>(b)</sup>

127 C# - D# A<sup>b</sup> A# B<sup>b</sup>

132 A<sup>(b)</sup> B<sup>(b)</sup> 11 mp

146 A# F<sup>(b)</sup> G<sup>(b)</sup> A<sup>(b)</sup> F#, G#

J finale

151 6 C D E F G A 2 rit. 2 f





Symfos

2

D another song

♩ = 104

Musical staff 1 (measures 50-54) with triplets and slurs.

Musical staff 2 (measures 55-59) with triplets and a glissando.

Musical staff 3 (measures 60-64) with dynamic markings *p* and *sol*, and section markers E, F trio, G atmosphère.

Musical staff 4 (measures 85-89) with triplets and slurs.

Musical staff 5 (measures 90-94) with dynamic marking *mf* and triplets.

Musical staff 6 (measures 95-99) with dynamic markings *f*, *subito p*, *mp*, *mf*, *f* and triplets.

Musical staff 7 (measures 100-104) with dynamic markings *ff*, *mf*, *p*, *mp* and slurs.

Musical staff 8 (measures 105-109) with triplets and slurs.

Musical staff 9 (measures 110-114) with dynamic markings *mp*, *f*, *mp* and section marker H.

115

*f* *mp*

I pensées

120

pizz.

*p*

125

*p* arco

130

135

140

145

*p* *mf* *ff* subito *p*

J finale

153

158

*mp* *f* *fff*

div. rit.

Violin II

# Symfos

(1989)

©Guy Bergeron

♩ = 104

pizz.

*mp*

3

3

3

3

6

arco

*< f*

subito *p*

A homage

11

16

21

rit.

B

♩ = 80

26

pizz.

31

arco

3

*mf*

C phone talk

♩ = 92

36

10

*p*

*f*

div.

unis.

*mp*



115

*f* *mp*

I pensées

120

pizz.

*p* 3 3 3 3 3

125

arco

*p*

130

135

140

145

*p* 4 *mp* *ff* subito *p*

J finale

153

158

div.

rit.

*mp* *f* *fff*

Viola

# Symfos

(1989)

©Guy Bergeron

♩ = 104

pizz.

*mp*

6

arco

*f* *subito p*

A homage

11

16

21

rit.

B ♩ = 80

26

pizz.

>

31

arco

*mf*

C phone talk ♩ = 92

10

*p* *f* *mp*

div. unis.

Symphos

2

D another song ♩ = 104

50

55

60

E

F trio *a tempo*

G atmosphère ♩ = 92

8 14

soli

*p*

85

90

*mf*

95

*f* *subito p* *mp* *mf* *f*

100

*ff* > *mf* > *p* *mp*

105

110

*mp* *rit.* *f* *mp*

H *a tempo*

115

Musical staff 115: Bass clef, key signature of two sharps (F# and C#). The staff contains a melodic line with a triplet of eighth notes, followed by a half note, and then a quarter note with an accent (>). Dynamics include *f* and *mp*. A hairpin indicates a crescendo from *f* to *mp*.

I pensées

120 pizz.

Musical staff 120: Bass clef, key signature of two sharps. The staff contains a rhythmic pattern of eighth notes, with a *pizz.* (pizzicato) instruction. Dynamics include *p*. There are five triplet markings over groups of eighth notes.

125 arco

Musical staff 125: Bass clef, key signature of two sharps. The staff contains a melodic line with a triplet of eighth notes, followed by a half note, and then a quarter note. Dynamics include *p*. An *arco* instruction is present.

130

Musical staff 130: Bass clef, key signature of two sharps. The staff contains a melodic line with a long slur over a series of notes.

135

Musical staff 135: Bass clef, key signature of two sharps. The staff contains a melodic line with a long slur over a series of notes.

140

Musical staff 140: Bass clef, key signature of two sharps. The staff contains a melodic line with a long slur over a series of notes.

145

Musical staff 145: Bass clef, key signature of two sharps. The staff contains a melodic line with a *4* (quadruple) marking over a group of notes. Dynamics include *p*, *ff*, and *subito p*. A hairpin indicates a crescendo from *p* to *ff*, followed by a sudden change to *subito p*.

J finale

153

Musical staff 153: Bass clef, key signature of two sharps. The staff contains a melodic line with a long slur over a series of notes.

158

Musical staff 158: Bass clef, key signature of two sharps. The staff contains a melodic line with a *div.* (diviso) instruction. Dynamics include *mp*, *f*, and *fff*. A hairpin indicates a crescendo from *mp* to *f*, followed by a further crescendo to *fff*. A *rit.* (ritardando) instruction is also present.



Cello

# Symfos

(1989)

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♩ = 104

Musical staff 1: Cello part, measures 1-5. Dynamics: *f* (measures 1-2), *mp* (measures 3-5).

6

Musical staff 2: Cello part, measures 6-10. Dynamics: *f* (measures 6-7), *subito p* (measures 8-10).

A homage

11

Musical staff 3: Cello part, measures 11-15.

16

Musical staff 4: Cello part, measures 16-20.

B ♩ = 80

21

Musical staff 5: Cello part, measures 21-25. Dynamics: *rit.* (measures 21-25).

26

Musical staff 6: Cello part, measures 26-30. Dynamics: *pizz.* (measures 26-30).

31

Musical staff 7: Cello part, measures 31-35. Dynamics: *arco* (measures 31-35), *mf* (measures 31-35).

♩ = 92 C phone talk

36

Musical staff 8: Cello part, measures 36-40. Dynamics: *p* (measures 36-37), *f* (measures 38-39), *mp* (measures 40).

Symfos

2

D another song ♩ = 104  
50

60

E F trio a tempo

8 12

p

83

G atmosphère ♩ = 92

p

88

3

mf

93

f subito p mp

98

gliss.

mf f ff mf p mp

103

108

113 rit. H a tempo

mp < f mp

Detailed description: This musical staff begins at measure 113. It starts with a half note G2, followed by a half note A2, and then a half note B2. A fermata is placed over the B2 note. The music then continues with a quarter note C3, a quarter note D3, and a quarter note E3. A dynamic marking of *mp* is placed below the first measure, followed by a hairpin crescendo leading to *f*, and then another hairpin decrescendo leading back to *mp*.

118 I pensées

f mp p

Detailed description: This musical staff begins at measure 118. It starts with a quarter note G2, followed by a quarter rest, a quarter note A2, a quarter note B2, and a quarter note C3. A dynamic marking of *f* is placed below the first measure, followed by a hairpin decrescendo leading to *mp*, and then another hairpin decrescendo leading to *p*.

123

p

Detailed description: This musical staff begins at measure 123. It consists of a series of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, 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Contrabass

# Symfos

(1989)

©Guy Bergeron

♩ = 104

Musical staff 1: Contrabass notation, measures 1-5. Dynamics: *f*, *mp*. Includes a crescendo hairpin.

6

Musical staff 2: Contrabass notation, measures 6-10. Dynamics: *f*, *subito p*. Includes a decrescendo hairpin and a triplet.

A homage

11

Musical staff 3: Contrabass notation, measures 11-15. Includes a long note and a triplet.

16

Musical staff 4: Contrabass notation, measures 16-20. Includes a long note.

21

Musical staff 5: Contrabass notation, measures 21-25. Dynamics: *rit.*, *pizz.* Includes a decrescendo hairpin.

26

Musical staff 6: Contrabass notation, measures 26-30. Includes a rhythmic pattern.

31

Musical staff 7: Contrabass notation, measures 31-35. Dynamics: *arco*, *mf*. Includes a decrescendo hairpin.

36

Musical staff 8: Contrabass notation, measures 36-40. Dynamics: *p*, *f*. Includes a decrescendo hairpin, a 10-measure rest, and triplets.

C phone talk



