



Guy Bergeron

Canada, Québec

Ciganske melodie op.55, no.4 (Chant tzigane - Gypsy song) Dvorak, Antonin

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.
3e cycle en composition au conservatoire de musique de Québec.

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A propos de la pièce



Titre : Ciganske melodie op.55, no.4
[Chant tzigane - Gypsy song]

Compositeur : Dvorak, Antonin

Arrangeur : Bergeron, Guy

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Editeur : Bergeron, Guy

Instrumentation : Guitare, Voix

Style : Romantique

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

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Cigànské melodie Op.55, No.4

Chant tzigane #4 - Gypsy song #4
(Als die alte Mutter)

©Antonin Dvoràk (1841-1904)

arr.: Guy Bergeron

♩ = 176

Soprano

Guitar

The score is written for Soprano and Guitar. The key signature is two sharps (F# and C#), and the time signature is 6/8. The tempo is marked as ♩ = 176. The piece is in 6/8 time. The guitar part includes various chords and fingerings, with some measures marked with a box 'A' and a '9' below it. The soprano part is mostly rests, with some notes in the later measures.

5

9

13

17

21

A7

B m

G

B m

D

B m

E m7

A7/E

A7/C#

A7

D Maj7

G Maj7

E9/G#

A7

A#dim

B m

G

D

Cigánské melodie Op.55, No.4

2
25

Musical notation for measures 25-28. The key signature is two sharps (F# and C#). The melody is in the treble clef, and the bass line is in the bass clef. The chord B m is indicated above the first measure. The bass line features a sequence of chords: B m, B m, B m, and B m.

B

29

Musical notation for measures 29-32. The melody is in the treble clef, and the bass line is in the bass clef. The chord D is indicated above the first measure. The bass line features a sequence of chords: D, B m, E m7, and A7/E. Fingerings of 2 are shown for the melody in measures 29, 30, and 31.

33

Musical notation for measures 33-36. The melody is in the treble clef, and the bass line is in the bass clef. The chord A7/C# is indicated above the first measure. The bass line features a sequence of chords: A7/C#, A7, DMaj7, and A7. Fingerings of 2 are shown for the melody in measures 33, 34, and 35.

37

Musical notation for measures 37-40. The melody is in the treble clef, and the bass line is in the bass clef. The chord GMaj7 is indicated above the first measure. The bass line features a sequence of chords: GMaj7, E9/G#, A7, and F#7/A#. Fingerings of 2 are shown for the melody in measures 38 and 39.

41

Musical notation for measures 41-44. The melody is in the treble clef, and the bass line is in the bass clef. The chord B7 is indicated above the first measure. The bass line features a sequence of chords: B7, E7, A7, and A7. Fingerings of 2 are shown for the melody in measures 41, 42, and 43.

45

Musical notation for measures 45-48. The melody is in the treble clef, and the bass line is in the bass clef. The chord D is indicated above the first measure. The bass line features a sequence of chords: D, B m, B m, and D. The piece concludes with a double bar line.