



Guy Bergeron

Canada, Québec

Oh, lady be good! (jazz combo) Gershwin, George

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.

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A propos de la pièce



Titre : Oh, lady be good!
[jazz combo]

Compositeur : Gershwin, George

Arrangeur : Bergeron, Guy

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Editeur : Bergeron, Guy

Instrumentation : Trompette, 2 saxophones, piano, basse, batterie

Style : Jazz

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

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SCORE

OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A)

The musical score is arranged for a jazz ensemble. It features six staves: Trumpet in B \flat , Alto Sax, Tenor Sax, Piano, Bass Guitar, and Drum Set. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system (measures 1-8) includes dynamics like *mf* and *mp*, and chord symbols: F MAJ 9 , B $^{\flat}13$, E 7($^{\sharp}9$), F MAJ 9 , B $^{\flat}$ MAJ 9 , F ADD 9 /A, and D 7 . The second system (measures 9-16) includes dynamics like *p* and *mf*, and chord symbols: G MIN 9 , D 7($^{\sharp}9$), G 13 , G MIN 7 , C 9 , F, B $^{\flat}$ MIN 7 , E $^{\flat}13$, A $^{\flat}6/9$, D $^{\flat}9$, and G 7($^{\sharp}5$). The piano part includes a melodic line with triplets and a bass line with chords. The drum set part features a consistent rhythmic pattern.

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10

B. TPT.

A. SX.

T. SX.

PNO.

BASS

D. S.

10

A^bMAJ⁷ A^b(ADD9)/C F^{7(b9)} B^bMIN¹¹ E¹³ E^{b13} A^{9(b5)} A^b D^bMAJ⁷

A^bMAJ⁷ A^b(ADD9)/C F^{7(b9)} B^bMIN¹¹ E¹³ E^{b13} A^{9(b5)} A^b D^bMAJ⁷

14

B. TPT.

A. SX.

T. SX.

PNO.

BASS

D. S.

14

D^{MIN}7(b5) A^{b13} G^{7(b9)} C^{MIN}7 F^{MIN} F^{MIN}(MAJ⁷) F^{MIN}7 E^{7(b5)}

D^{MIN}7(b5) A^{b13} G^{7(b9)} C^{MIN}7 F^{MIN} F^{MIN}(MAJ⁷) F^{MIN}7 E^{7(b5)}

OH, LADY BE GOOD

19

B. TPT. *mp* *mf*

A. SX. *mp* *mf*

T. SX. *mp* *mf*

PNO. *mf*

BASS

D. S.

E^b9sus *D7(9)* *G13* *C7(9)* *F6/9* *G^bMAJ7* *FMAJ7* *B^b13* *E7(9)*

23

B. TPT. FINE SOLO BREAK! *Amin7 D7*

A. SX. FINE SOLO BREAK! *Emin7 A7*

T. SX. FINE SOLO BREAK! *Amin7 D7*

PNO. *FMAJ9* *B^bMAJ9* *FADD9/A* *D7(9)* *G7* *C9sus* *C13* *F* FINE SOLO BREAK! *Gmin7 C7*

BASS *FMAJ9* *B^bMAJ9* *FADD9/A* *D7(9)* *Gmin11* *A^b13* *G13* *C7* *C7* *F* FINE SOLO BREAK! *Gmin7 C7*

D. S. FINE SOLO BREAK! *Dmin7 G7*

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③

B. TPT.	G	C ⁹	G	G ^{#DIM}	A ^{MIN7}	D ⁷	G	A ^{MIN7} D ⁷
A. SX.	D	G ⁹	D	D ^{#DIM}	E ^{MIN7}	A ⁷	D	E ^{MIN7} A ⁷
T. SX.	G	C ⁹	G	G ^{#DIM}	A ^{MIN7}	D ⁷	G	A ^{MIN7} D ⁷
PNO.	F	B ^{b9}	F	F ^{#DIM}	G ^{MIN7}	C ⁷	F	G ^{MIN7} C ⁷
BASS	F	B ^{b9}	F	F ^{#DIM}	G ^{MIN7}	C ⁷	F	G ^{MIN7} C ⁷
D. S.	C	F ⁹	C	C ^{#DIM}	D ^{MIN7}	G ⁷	C	D ^{MIN7} G ⁷

28

B. TPT.	G	C ⁹	G	G ^{#DIM}	A ^{MIN7}	D ⁷	G	D ^{MIN7} G ⁷
A. SX.	D	G ⁹	D	D ^{#DIM}	E ^{MIN7}	A ⁷	D	A ^{MIN7} D ⁷
T. SX.	G	C ⁹	G	G ^{#DIM}	A ^{MIN7}	D ⁷	G	D ^{MIN7} G ⁷
PNO.	F	B ^{b9}	F	F ^{#DIM}	G ^{MIN7}	C ⁷	F	C ^{MIN7} F ⁷
BASS	F	B ^{b9}	F	F ^{#DIM}	G ^{MIN7}	C ⁷	F	C ^{MIN7} F ⁷
D. S.	C	F ⁹	C	C ^{#DIM}	D ^{MIN7}	G ⁷	C	G ^{MIN7} C ⁷

36

OH, LADY BE GOOD

(D)

	C^{MAJ}7	C[#]MIN^{7(b5)}F[#]7(b9)	B^{MIN}7	E^{MIN}7	A⁷	A^{MIN}7	D⁷
B. TPT.	/	/	/	/	/	/	/
A. SX.	G^{MAJ}7	G[#]MIN^{7(b5)}C[#]7(b9)	F[#]MIN⁷	B^{MIN}7	E⁷	E^{MIN}7	A⁷
T. SX.	/	/	/	/	/	/	/
PNO.	B^bMAJ⁷	B^{MIN}7(b5) E^{7(b9)}	A^{MIN}7	D^{MIN}7	G⁷	G^{MIN}7	C⁷
BASS	/	/	/	/	/	/	/
D. S.	F^{MAJ}7	F[#]MIN^{7(b5)}B^{7(b9)}	E^{MIN}7	A^{MIN}7	D⁷	D^{MIN}7	G⁷

44

	G	C⁹	G	G[#]DIM	A^{MIN}7	D⁷	¹ G	A^{MIN}7 D⁷	² G	D.C. AL FINE
B. TPT.	/	/	/	/	/	/	/	/	/	/
A. SX.	D	G⁹	D	D[#]DIM	E^{MIN}7	A⁷	D	E^{MIN}7 A⁷	D	D.C. AL FINE
T. SX.	/	/	/	/	/	/	/	/	/	/
PNO.	F	B^{b9}	F	F[#]DIM	G^{MIN}7	C⁷	F	G^{MIN}7 C⁷	F	D.C. AL FINE
BASS	/	/	/	/	/	/	/	/	/	/
D. S.	C	F⁹	C	C[#]DIM	D^{MIN}7	G⁷	C	D^{MIN}7 G⁷	C	D.C. AL FINE

52

TRUMPET IN B \flat

OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A)

(B)

(C)

FINE

SOLO BREAK!

Amin⁷

D⁷

OH, LADY BE GOOD

32

A MIN⁷ D⁷ G A MIN⁷ D⁷

36

G C⁹ G G# DIM

40

A MIN⁷ D⁷ G D MIN⁷ G⁷

(D)

C MAJ⁷ C# MIN⁷(b5) F#7(b9) B MIN⁷

48

E MIN⁷ A⁷ A MIN⁷ D⁷

52

G C⁹ G G# DIM

56

A MIN⁷ D⁷ G¹ A MIN⁷ D⁷ G² D.C. AL FINE

ALTO SAX.

OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A)

Musical notation for section A, measures 1-9. The key signature is two sharps (F# and C#) and the time signature is 4/4. The piece starts with a mezzo-piano (*mp*) dynamic. The first measure contains a half note G4. The second measure contains a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5). The third measure contains a quarter note D5, followed by a triplet of eighth notes (E5, F#5, G5). The fourth measure contains a quarter note G5, followed by a triplet of eighth notes (F#5, E5, D5). The fifth measure contains a quarter note C5, followed by a triplet of eighth notes (B4, A4, G4). The sixth measure contains a quarter note G4, followed by a triplet of eighth notes (F#4, E4, D4). The seventh measure contains a quarter note D4, followed by a triplet of eighth notes (C4, B3, A3). The eighth measure contains a quarter note G3, followed by a triplet of eighth notes (F#3, E3, D3). The ninth measure contains a quarter note C3, followed by a triplet of eighth notes (B2, A2, G2). The dynamic changes to piano (*p*) at the end of the section.

(B)

Musical notation for section B, measures 10-17. The key signature changes to one flat (Bb) and the time signature remains 4/4. The piece starts with a mezzo-forte (*mf*) dynamic. The first measure contains a half note G3. The second measure contains a quarter note G3, followed by a quarter note A3. The third measure contains a quarter note Bb3, followed by a quarter note C4. The fourth measure contains a quarter note D4, followed by a quarter note E4. The fifth measure contains a quarter note F4, followed by a quarter note G4. The sixth measure contains a quarter note A4, followed by a quarter note Bb4. The seventh measure contains a quarter note C5, followed by a quarter note D5. The eighth measure contains a quarter note E5, followed by a quarter note F#5. The ninth measure contains a quarter note G5, followed by a quarter note A5. The tenth measure contains a quarter note Bb5, followed by a quarter note C6. The eleventh measure contains a quarter note D6, followed by a quarter note E6. The twelfth measure contains a quarter note F#6, followed by a quarter note G6. The thirteenth measure contains a quarter note A6, followed by a quarter note Bb6. The fourteenth measure contains a quarter note C7, followed by a quarter note D7. The fifteenth measure contains a quarter note E7, followed by a quarter note F#7. The sixteenth measure contains a quarter note G7, followed by a quarter note A7. The seventeenth measure contains a quarter note Bb7, followed by a quarter note C8. The dynamic changes to piano (*p*) at the end of the section.

Musical notation for section C, measures 18-22. The key signature changes to one sharp (F#) and the time signature remains 4/4. The piece starts with a mezzo-forte (*mf*) dynamic. The first measure contains a quarter note G4, followed by a quarter note A4. The second measure contains a quarter note B4, followed by a quarter note C5. The third measure contains a quarter note D5, followed by a quarter note E5. The fourth measure contains a quarter note F#5, followed by a quarter note G5. The fifth measure contains a quarter note A5, followed by a quarter note B5. The sixth measure contains a quarter note C6, followed by a quarter note D6. The seventh measure contains a quarter note E6, followed by a quarter note F#6. The eighth measure contains a quarter note G6, followed by a quarter note A6. The ninth measure contains a quarter note B6, followed by a quarter note C7. The tenth measure contains a quarter note D7, followed by a quarter note E7. The eleventh measure contains a quarter note F#7, followed by a quarter note G7. The twelfth measure contains a quarter note A7, followed by a quarter note B7. The thirteenth measure contains a quarter note C8, followed by a quarter note D8. The fourteenth measure contains a quarter note E8, followed by a quarter note F#8. The fifteenth measure contains a quarter note G8, followed by a quarter note A8. The sixteenth measure contains a quarter note B8, followed by a quarter note C9. The dynamic changes to mezzo-piano (*mp*) at the end of the section.

FINE SOLO BREAK! EMIN⁷ A⁷

(C)

Chord chart for section C, measures 23-31. The key signature is one sharp (F#) and the time signature is 4/4. The piece starts with a mezzo-forte (*mf*) dynamic. The first measure contains a D chord. The second measure contains a G⁹ chord. The third measure contains a D chord. The fourth measure contains a D^{#DIM} chord. The fifth measure contains an EMIN⁷ chord. The sixth measure contains an A⁷ chord. The seventh measure contains a D chord. The eighth measure contains an EMIN⁷ chord. The ninth measure contains an A⁷ chord. The dynamic changes to piano (*p*) at the end of the section.

OH, LADY BE GOOD

D G⁹ D D^{#DIM}

E^{MIN7} A⁷ D A^{MIN7} D⁷

(D) G^{MAJ7} G^{#MIN7(b5)} C^{#7(b9)} F^{#MIN7}

B^{MIN7} E⁷ E^{MIN7} A⁷

D G⁹ D D^{#DIM}

E^{MIN7} A⁷ D^{1.} E^{MIN7} A⁷ D^{2.} D.C. AL FINE

TENOR SAX.

OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A)

(B)

(C)

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OH, LADY BE GOOD

32

A MIN⁷ D⁷ G A MIN⁷ D⁷

36

G C⁹ G G# DIM

40

A MIN⁷ D⁷ G D MIN⁷ G⁷

(D)

C MAJ⁷ C# MIN⁷(b5) F#7(b9) B MIN⁷

48

E MIN⁷ A⁷ A MIN⁷ D⁷

52

G C⁹ G G# DIM

56

A MIN⁷ D⁷ G¹ A MIN⁷ D⁷ G² D.C. AL FINE

PIANO

OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A)

FMAJ⁹ B^b13 E7([#]9) FMAJ⁹ B^bMAJ⁹ FADD⁹/A D⁷

GMIN⁹ D7([#]9) G¹³ GMIN⁷ C⁹ F B^bMIN⁷ E^b13

A^b9/2 D^b9 G7([#]5) A^bMAJ⁷ A^b(ADD9)/C F7([#]9) B^bMIN¹¹ E¹³ E^b13 A⁹(^b5) A^b

(B)

D^bMAJ⁷ DMIN⁷(^b5) A^b13 G7(^b9) CMIN⁷

FMIN FMIN(MAJ7) FMIN⁷ E7([#]5) E^b9sus D7([#]9) G¹³ C7([#]9)

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OH, LADY BE GOOD

F^{6/9} G^bMAJ⁷ FMAJ⁷ B^{b13} E^{7(#5)} FMAJ⁹ B^bMAJ⁹ F^{ADD9/A} D^{7(#9)} G⁷

C⁹SUS C¹³ F FINE SOLO BREAK! GMIN⁷ C⁷

(C) F B^{b9} F F^{#DIM}

GMIN⁷ C⁷ F GMIN⁷ C⁷

F B^{b9} F F^{#DIM}

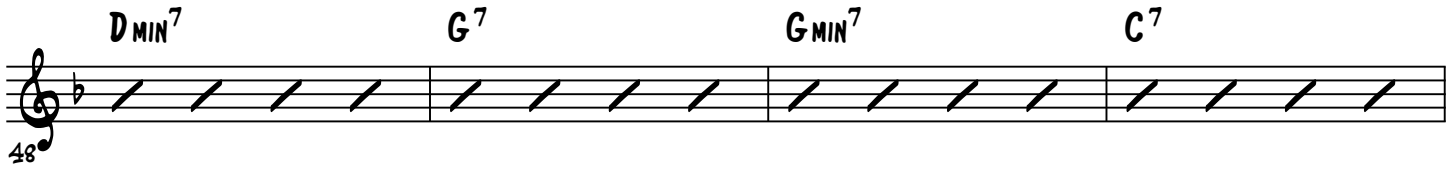
GMIN⁷ C⁷ F CMIN⁷ F⁷

(D) B^bMAJ⁷ BMIN^{7(b5)} E^{7(b9)} AMIN⁷

OH, LADY BE GOOD

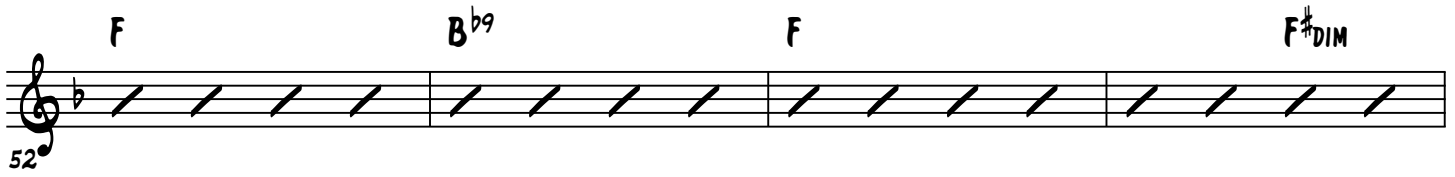
48

D MIN⁷ G⁷ G MIN⁷ C⁷



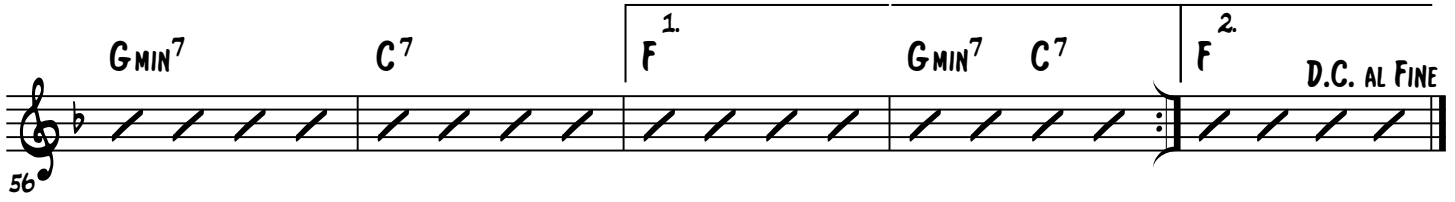
52

F B^{b9} F F# DIM



56

G MIN⁷ C⁷ F¹ G MIN⁷ C⁷ F² D.C. AL FINE



OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A) FMAJ⁹ B^{b13} E7(^{#9}/₁₃) FMAJ⁹ B^bMAJ⁹ F^{ADD9}/A D⁷

GMIN⁹ D7(^{#9}) G¹³ GMIN⁷ C⁹ F B^bMIN⁷ E^{b13}

A^{b6/9} D^{b13} G7(^{#5}) A^bMAJ⁷ A^b(ADD9)/C F7(^{#9}) B^bMIN¹¹ E¹³ E^{b13} A⁹(^{b5})

A^b (B) D^bMAJ⁷ DMIN⁷(^{b5}) A^{b13} G7(^{b9})

CMIN⁷ FMIN FMIN(MAJ7)

FMIN⁷ E7(^{#5}) E^{b9}SUS D7(^{#9}) G¹³ C7(^{#9})

F^{b6/9} G^bMAJ⁷ FMAJ⁷ B^{b13} E7(^{#5}) FMAJ⁹ B^bMAJ⁹ F^{ADD9}/A

D7(^{#9}) GMIN¹¹ A^{b13} G¹³ C⁷ C⁷ F FINE SOLO BREAK! GMIN⁷ C⁷

OH, LADY BE GOOD

2
C

F B^{b9} F F^{#DIM}

G^{MIN7} C⁷ F G^{MIN7} C⁷

32

F B^{b9} F F^{#DIM}

36

G^{MIN7} C⁷ F C^{MIN7} F⁷

40

D

B^{bMAJ7} B^{MIN7(b5)} E^{7(b9)} A^{MIN7}

D^{MIN7} G⁷ G^{MIN7} C⁷

48

F B^{b9} F F^{#DIM}

52

G^{MIN7} C⁷ 1.
F G^{MIN7} C⁷ 2.
D.C. AL FINE

56

DRUM SET

OH, LADY BE GOOD

GEORGE GERSHWIN (1898-1937)

ARR.: GUY BERGERON

(A)

(B)

21

(C)

2

OH, LADY BE GOOD

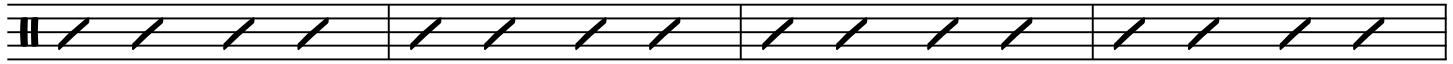
D^{MIN7}

G⁷

C

D^{MIN7}

G⁷



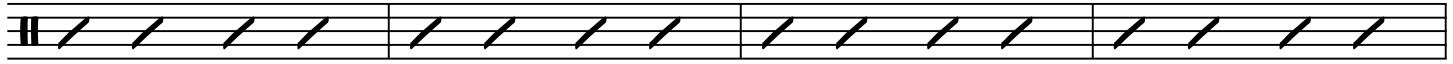
32

C

F⁹

C

C^{#DIM}



36

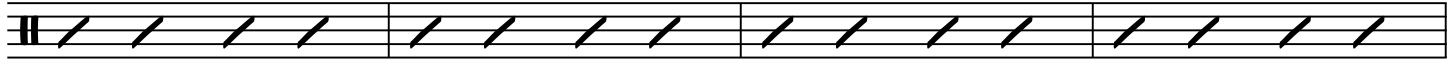
D^{MIN7}

G⁷

C

G^{MIN7}

C⁷



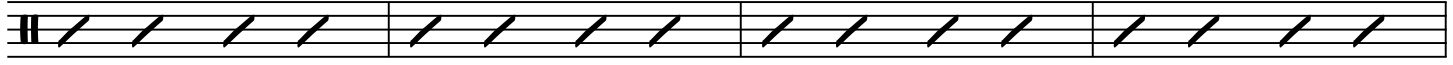
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(D) F^{MAJ7}

F^{#MIN7(b5)}

B^{7(b9)}

E^{MIN7}

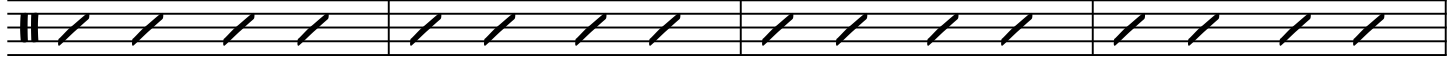


A^{MIN7}

D⁷

D^{MIN7}

G⁷



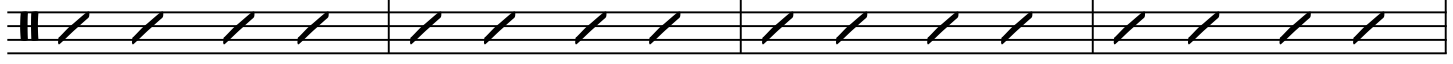
48

C

F⁹

C

C^{#DIM}



52

D^{MIN7}

G⁷

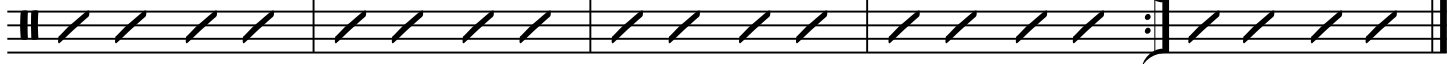
1
C

D^{MIN7}

G⁷

2
C

D.C. AL FINE



56