



# Guy Bergeron

Arrangeur, Compositeur, Directeur, Interprète, Editeur, Professeur

Canada, Québec

## A propos de l'artiste

Guy Bergeron est né en 1964 à Québec. Il a commencé l'apprentissage de la guitare à 14 ans. Il a terminé un DEC en musique au cégep Ste-Foy en 1984 avec Claude Gagnon comme professeur de guitare classique. Il a ensuite terminé un DEC en musique populaire (jazz) au cégep de Drummondville en 1986 avec Aurèle Lacombe comme professeur de guitare-jazz. Il a terminé son 3e cycle au conservatoire de musique de Québec en composition en 1990 avec Pierric Houdy. Il a aussi étudié de 1992 à 1994 en interprétation jazz à l'université de Montréal avec Mike Pucci comme professeur de guitare électrique et il a étudié la musique assistée par ordinateur à l'école Musitechnic de Gilles Valiquette à Montréal.

Guy joue principalement de la guitare (classique, acoustique, électrique et synthétiseur), il joue également aussi du banjo, de la mandoline et de la basse électrique. Il gagne sa vie avec la musique depuis plus de 25 ans, comme musicien professionnel pigiste, compositeur, arrangeur, chef d'orchestre et technicien de son.

**Qualification:** Diplôme d'étude collégial en musique.  
3e cycle en composition au conservatoire de musique de Québec.

**Site Internet:** <http://www.youtube.com/user/quytarebergeron>

## A propos de la pièce



**Titre:** Por una cabeza  
**Compositeur:** Gardel, Carlos  
**Arrangeur:** Bergeron, Guy  
**Licence:** Copyright © Bergeron, Guy  
**Editeur:** Bergeron, Guy  
**Instrumentation:** 2 violons, 3 guitares, violoncelle, contrebasse  
**Style:** Tango

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

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Score

# Por una cabeza

(1935)

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arr.: Guy Bergeron

violon 1

violon 2

guitare rythmique

contrebasse

A

Detailed description: This system contains the first seven measures of the score. It features four staves: Violin 1, Violin 2, Rhythmic Guitar, and Double Bass. The key signature is one sharp (F#) and the time signature is 2/4. Measure 1 is marked with a box containing the letter 'A'. The Rhythmic Guitar part consists of chords and eighth-note patterns. The Double Bass part provides a steady accompaniment. Chord markings 'G' and 'G dim' are present at the end of measures 3 and 7 respectively. Trill ornaments are indicated above notes in measures 5 and 6.

vln.1

vln.2

gtr rythm.

ctb

8

D7

Detailed description: This system contains measures 8 through 13. The instrumentation remains the same. Measure 8 is marked with the number '8'. The Rhythmic Guitar part features a D7 chord in measure 8. The Violin 2 part has a trill ornament in measure 10. The Double Bass part continues with a consistent rhythmic pattern.

vln.1

vln.2

gtr rythm.

ctb

14

D+

G

G

Detailed description: This system contains measures 14 through 19. Measure 14 is marked with the number '14'. The Rhythmic Guitar part includes D+ and G chords in measures 15 and 16. The Violin 1 part has a trill ornament in measure 17. The Double Bass part maintains the accompaniment.

por una cabeza

20

vln.1

vln.2

gtr rhyth.

ctb

D min7 Db9 Cmaj7

26

vln.1

gtr rhyth.

ctb

C min6 3 F7 3 G/B 3 A7 D7 3

32

vln.1

vln.2

gtr rhyth.

ctb

G G min D min/F

B

por una cabeza

38

vln.1

gtr rhythm.

ctb

Chord progression: C min/E $\flat$ , B $\flat$ /D, C min

Measures 38-43: Violin 1 has a melodic line with triplets. Rhythm guitar provides a steady accompaniment with chords. Cymbal has a consistent rhythmic pattern.

44

vln.1

gtr rhythm.

ctb

Chord progression: G min/B $\flat$ , A7, C min/E $\flat$ , D

Measures 44-49: Violin 1 continues with melodic lines and triplets. Rhythm guitar changes chords. Cymbal maintains the rhythmic accompaniment.

50

vln.1

vln.2

vcl.

gtr rhythm.

ctb

Chord progression: G min, D min/F, C min/E $\flat$

Measures 50-55: Violin 1 and 2 play melodic lines with triplets. Violoncello provides a bass line. Rhythm guitar and cymbal continue their parts.

por una cabeza

56

vln.1

vln.2

vcl.

gtr rhyth.

ctb

B<sup>b</sup>/D

C min7

G min/B<sup>b</sup>

62

vln.1

Gtr. 1

Gtr. 2

vcl.

gtr rhyth.

ctb

A2

A7

D7

G

G

68

vln.1

Gtr. 1

Gtr. 2

gtr rhyth.

ctb

68

68

68

68

68

G Gdim D9

74

vln.1

Gtr. 1

Gtr. 2

gtr rhyth.

ctb

74

74

74

74

74

D7

80

vln.1

Gtr. 1

Gtr. 2

gtr rythm.

ctb

86

vln.1

Gtr. 1

Gtr. 2

gtr rythm.

ctb

92

vln.1

Gtr. 1

Gtr. 2

gtr rhythm.

ctb

This musical system covers measures 92 to 97. It features five staves: Violin 1, Guitar 1, Guitar 2, Rhythm Guitar, and Contrabass. The key signature is one sharp (F#) and the time signature is 8/8. Measure 92 starts with a 3-measure triplet in the Violin 1 part. Chord symbols G/B, A7, D7, and G are placed below the Rhythm Guitar staff. The Contrabass part has a 3-measure triplet in measure 97.

**B2**

98

vln.1

vln.2

Gtr. 1

gtr rhythm.

ctb

This musical system covers measures 98 to 103. It features five staves: Violin 1, Violin 2, Guitar 1, Rhythm Guitar, and Contrabass. The key signature changes to two flats (Bb, Eb) and the time signature is 8/8. Measure 98 starts with a 3-measure triplet in the Violin 1 part. Chord symbols G min, D min/F, and C min/Eb are placed below the Rhythm Guitar staff. The Contrabass part has a 3-measure triplet in measure 103.



104

vln.1

Gtr. 1

gtr rhythm.

ctb

B $\flat$ /D C min7 G min/B $\flat$

110

vln.1

vln.2

Gtr. 1

gtr rhythm.

ctb

A7 C min/E $\flat$  D G min

116

vln.1

vln.2

Gtr. 1

gtr rythm.

ctb

D min/F C min/E $\flat$  B $\flat$ /D

122

vln.1

vln.2

Gtr. 1

gtr rythm.

ctb

C min7 G min/B $\flat$  A7 D7

A3

128

vln.1

Gtr. 1

vcl.

gtr rhyth.

ctb

134

vln.1

vcl.

gtr rhyth.

ctb

G G dim D9 D7

142

vln.1

142

142

gtr rhyth.

ctb

148

vln.1

148

148

gtr rhyth.

ctb

154

vln.1

154

154

gtr rhyth.

ctb

por una cabeza

B3

162

vln.1

vln.2

gtr rhyth.

ctb

G min      D min/F      C min/E $\flat$       B $\flat$ /D

169

vln.1

gtr rhyth.

ctb

C min      G min/B $\flat$       A7

176

vln.1

vln.2

vcl.

gtr rhyth.

ctb

C min/E $\flat$       D      G min      D min/F      C min/E $\flat$

Musical score for measures 184-188. The score includes staves for vln.1, vln.2, vcl., gtr rhythm., and ctb. The key signature is B-flat major. The guitar rhythm part includes chord changes: B<sup>b</sup>/D, C min7, G min/B<sup>b</sup>, A7, and D7. The ctb part features a bass line with a triplet in measure 185. The vln.1 part has a triplet in measure 185 and a triplet in measure 186.

Musical score for measures 192-196. The score includes staves for vln.1, vcl., gtr rhythm., and ctb. The key signature is B-flat major. The guitar rhythm part includes a G chord in measure 192. The vcl. part has a triplet in measure 193. The ctb part has a triplet in measure 193.

violin 1

# Por una cabeza

(1935)

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arr.: Guy Bergeron

9

17

25

33

41

49

57

65

73

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por una cabeza

2  
81

89

97 B2

105

113

121

129 A3

137

145

153

161 B3



por una cabeza

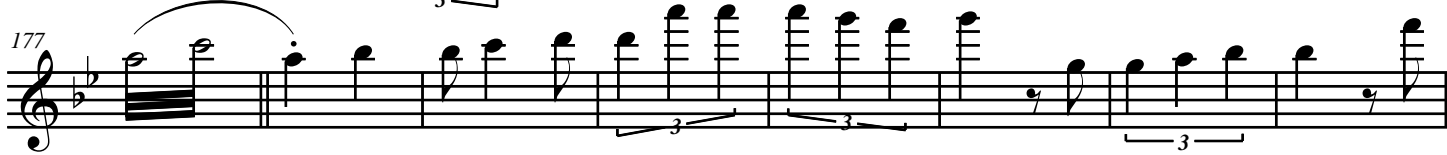
3

169



Musical staff 169-176: Treble clef, key signature of two flats. Measures 169-176. Measure 169 starts with a whole rest. Measures 170-176 contain eighth notes with triplets. A slur covers measures 170-171. A fermata is placed over the final note of measure 176.

177



Musical staff 177-184: Treble clef, key signature of two flats. Measures 177-184. Measure 177 begins with a sixteenth-note chordal pattern. Measures 178-184 feature eighth notes with triplets. A slur covers measures 177-178. A fermata is placed over the final note of measure 184.

185



Musical staff 185-192: Treble clef, key signature of two flats. Measures 185-192. Measure 185 starts with a sixteenth-note chordal pattern. Measures 186-192 contain eighth notes with triplets. A slur covers measures 185-186. A fermata is placed over the final note of measure 192.

193



Musical staff 193: Treble clef, key signature of two flats. Measure 193. The staff contains a few notes, including a triplet, and ends with a double bar line.

violon 2

# Por una cabeza

(1935)

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arr.: Guy Bergeron

9

17

25

52

60

102

121

163

182

A

B

A2

B2

A3

B3

9

12

5

16

16

12

5

16

16

12

6

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Guitare 1

# Por una cabeza

(1935)

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The musical score is written for guitar 1 in treble clef, 2/4 time, with a key signature of one sharp (F#). The score consists of ten staves of music. The first staff contains measures 1-5, with measure numbers 16, 16, 16, and 15 above the staff. Above the first measure is a box labeled 'A', and above the fourth measure is a box labeled 'B'. The second staff (measures 68-75) and third staff (measures 76-83) contain eighth-note patterns with triplets. The fourth staff (measures 84-91) continues with eighth-note patterns and triplets. The fifth staff (measures 92-99) includes a box labeled 'B2' above the final measure. The sixth staff (measures 100-107) and seventh staff (measures 108-115) continue the eighth-note patterns. The eighth staff (measures 116-124) includes a box labeled 'A3' above the first measure and a box labeled 'B3' above the final measure. The ninth staff (measures 125-177) contains measures 16, 16, and 16 above the staff. The tenth staff (measures 178-179) contains measure 17 above the staff. The score includes various musical notations such as triplets, slurs, and dynamic markings.

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Guitare 2

# Por una cabeza

(1935)

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The musical score is written for guitar 2 in a 2/4 time signature with a key signature of one sharp (F#). It consists of six staves of music. The first staff begins with a rest for 8 measures, followed by measures 9-10 marked 'A' and '16', measures 11-12 marked '16', measures 13-14 marked 'B' and '16', measure 15 marked '15', and measures 16-17 marked 'A2' with a triplet of eighth notes. The second staff starts at measure 68 with a rest for 8 measures, followed by measures 69-71 with triplets of eighth notes, measure 72 with a quarter rest, and measures 73-75 with triplets of eighth notes. The third staff starts at measure 76 with a rest for 8 measures, followed by measures 77-79 with triplets of eighth notes, measure 80 with a quarter note, and measures 81-83 with triplets of eighth notes. The fourth staff starts at measure 84 with a rest for 8 measures, followed by measures 85-87 with triplets of eighth notes, measure 88 with a quarter note, and measures 89-91 with triplets of eighth notes. The fifth staff starts at measure 92 with a rest for 8 measures, followed by measures 93-95 with eighth notes, measure 96 with a quarter rest, and measures 97-98 marked 'B2' and '16'. The sixth staff starts at measure 130 with a rest for 8 measures, followed by measures 131-132 marked 'A3' and '16', measure 133 with a rest, and measures 134-135 marked 'B3' and '16'. The final measure, 136, is marked '17' and ends with a double bar line.

guitare  
rythmique

# Por una cabeza

(1935)

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**A**  
G G Gdim D7

9 D+ G

17 G D min7 D<sup>b</sup>9 Cmaj7

25 C min6 F7 G/B A7 D7 G

**B**  
33 G min D min/F C min/E<sup>b</sup> B<sup>b</sup>/D

41 C min G min/B<sup>b</sup> A7 C min/E<sup>b</sup>

49 D G min D min/F C min/E<sup>b</sup> B<sup>b</sup>/D

57 C min7 G min/B<sup>b</sup> A7 D7 G

65 **A2** G G Gdim D9

73 D7 G

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por una cabeza

2  
81 G D min7 D<sup>b</sup>9 Cmaj7

89 C min6 F7 G/B A7 D7 G

97 B2 G min D min/F C min/E<sup>b</sup> B<sup>b</sup>/D

105 C min7 G min/B<sup>b</sup> A7 C min/E<sup>b</sup>

113 D G min D min/F C min/E<sup>b</sup> B<sup>b</sup>/D

121 C min7 G min/B<sup>b</sup> A7 D7 G

129 A3 G G G dim D9

137 D7 D+ G

145 G D min7 D<sup>b</sup>9 Cmaj7

153 C min6 F7 G/B A7 D7 G

161 B3 G min D min/F C min/E<sup>b</sup> B<sup>b</sup>/D

por una cabeza

169 C min G min/B $\flat$  A7 C min/E $\flat$ <sup>3</sup>

177 D G min D min/F C min/E $\flat$  B $\flat$ /D

185 C min7 G min/B $\flat$  A7 D7 G

193

violoncelle

# Por una cabeza

(1935)

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arr.: Guy Bergeron

54

62

129

137

145

153

184

192

A 16 16 B 16

A2 16 16 B2 16 15

A3

B3

9 16



contrebasse

# Por una cabeza

(1935)

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arr.: Guy Bergeron

9

17

25

33

41

49

57

65

73

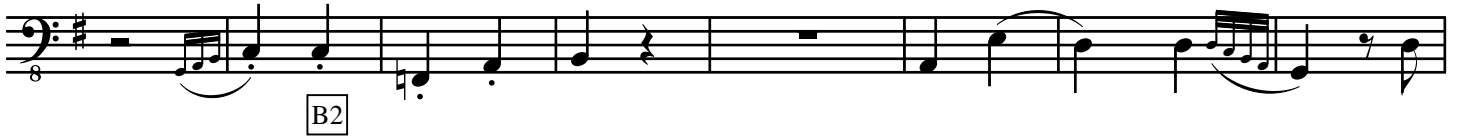
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por una cabeza

2  
81



89



97



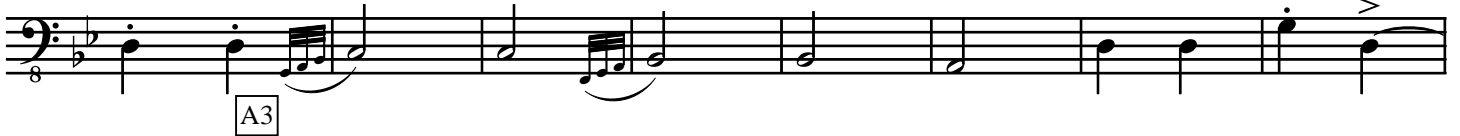
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113



121



129



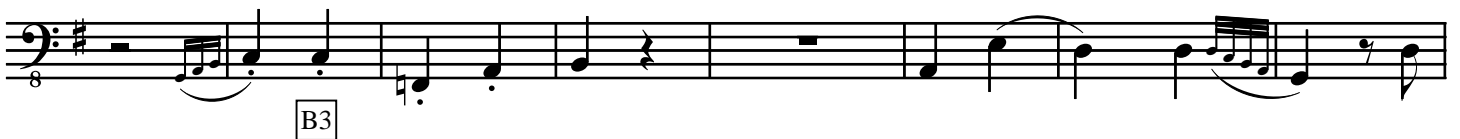
137



145



153



161



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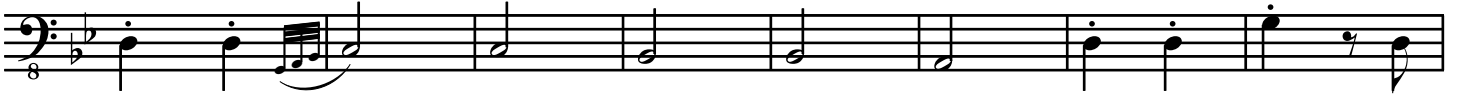
169



177



185



193

