



Guy Bergeron

Canada, Québec

Rondeau (Suite #2 en Si mineur, BWV 1067) Bach, Johann Sebastian

About the artist

Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique of Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, Cegep of Ste-Foy, with guitar as first instrument. He was also a student in jazz interpretation from 1992 until 1994 at the University of Montreal (electric guitar) and he studied computer-assisted music at the Musitechnic School in Montreal. He plays the guitar (classical, electric, acoustic, synthesizer), the banjo, the mandolin and the bass. He's been earning his living with music for more than 25 years, as a professional musician, a composer, an arranger and also as a studio engineer as he manages his own studio.

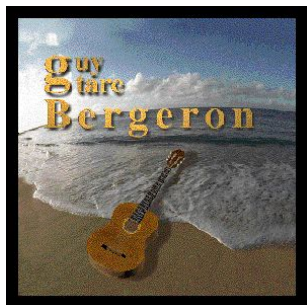
Qualification: Diplome d'étude collégial en musique.

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

Associate: SOCAN - IPI code of the artist : 206325403

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-guy-bergeron.htm>

About the piece



Title: Rondeau [Suite #2 en Si mineur, BWV 1067]
Composer: Bach, Johann Sebastian
Arranger: Bergeron, Guy
Copyright: Copyright © Bergeron, Guy
Publisher: Bergeron, Guy
Instrumentation: Flute, Cello and Guitar
Style: Baroque
Comment: Jean Bernard : flute, Guy Bergeron : guitar, Véronique Malenfant : cello

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

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2. Rondeau

Suite #2 in B minor
BWV 1067

Johann Sebastian Bach
(1685-1750)
arr.: Guy Bergeron

$\text{♩} = 72$

The musical score is arranged for three instruments: Flute, Guitar, and Cello. The key signature is B minor (two sharps: F# and C#) and the time signature is 4/4. The tempo is marked as quarter note = 72. The score is divided into three systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8, with a first ending (marked '1.') and a second ending (marked '2.') starting at measure 7. The third system contains measures 9 through 14. The Flute part features a melodic line with eighth and sixteenth notes. The Guitar part provides harmonic support with chords and moving lines. The Cello part features a bass line with sustained notes and moving eighth notes.

2
15

Rondeau

The first system of the musical score for 'Rondeau' consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. All three staves are in the key of D major, indicated by two sharps (F# and C#). The music begins at measure 15. The top staff features a melody with eighth and sixteenth notes, including a sharp sign on the final note of the first phrase. The middle and bottom staves provide harmonic accompaniment with similar rhythmic patterns.

20

The second system of the musical score continues from measure 20. It maintains the same three-staff structure and key signature. The melody in the top staff continues with eighth and sixteenth notes. The accompaniment in the middle and bottom staves follows a consistent rhythmic pattern, with the bottom staff featuring a more active line with eighth notes.

25

The third system of the musical score begins at measure 25. The notation continues across the three staves. In the final measure of this system, the piano dynamic marking *p* is placed below the middle and bottom staves, indicating a softer volume for the concluding phrase.

30

The fourth and final system of the musical score begins at measure 30. It concludes the piece with a final melodic phrase in the top staff and a sustained harmonic accompaniment in the middle and bottom staves, ending with a whole note chord.

35 Rondeau 3

Measures 35-39 of the piece 'Rondeau'. The score is written for three staves (treble, middle, and bass clef). The key signature is two sharps (F# and C#). Measure 35 starts with a treble clef staff containing a series of eighth notes. The middle and bass staves have whole notes. Measures 36-39 continue the melodic and harmonic development. A forte (*f*) dynamic marking is present in measures 37 and 38.

40

Measures 40-44. The treble staff features a continuous eighth-note melody. The middle staff has a more complex rhythmic pattern with eighth and sixteenth notes. The bass staff provides a steady accompaniment with quarter and eighth notes.

45

Measures 45-49. This section continues the eighth-note melody in the treble staff. The middle staff has a series of chords and moving lines. The bass staff continues with a rhythmic accompaniment.

50

Measures 50-53. The final section of the page, ending with a double bar line. The treble staff has a melodic line with some rests. The middle and bass staves provide harmonic support.