



Guy Bergeron

Canada, Québec

Blues funky

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 de 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: Blues funky

Composer: Bergeron, Guy

Arranger: Bergeron, Guy

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Publisher: Bergeron, Guy

Instrumentation: Big band: 5 saxophones, 4 trumpets, 4 trombones, drums, piano, bass

Style: Jazz

Comment: Sax soprano et alto 1 : Annie Gadoury Sax alto 2 : Julie Thompson, Sax ténor 1 : Audreyanne Roberge, Sax ténor 2 : Jean-Guy Lachance, Sax baryton : Julie Tremblay, trompette 1 : Raphaël Dubois, trompette 2 : Mélanie Maltais, trompette 3 : Annick Gilbert, trompette 4 : Marie-Ève Couture, trompette 5 : Michel Levert Trombone 1 : Louis Lachance, Trombone 2 : Alexandre Therrien, Trombone 3 : Benoit Grenier, Trombone basse : Jacques Lepage, Guitare : ... (more online)

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

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SCORE

BLUES FUNKY

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FUNK
♩ = 96

The score is for a 4/4 funk piece. It includes parts for five saxophones (Alto 1 & 2, Tenor 1 & 2, Baritone), four trumpets (B♭), four trombones, guitar, piano, bass, and a drum set. The guitar, piano, and bass parts include chord diagrams and dynamic markings such as *mf*. The bass line features a prominent eighth-note groove. The drum set part is a standard funk pattern.

GUITAR: *mf* F⁹ B^{b13} F⁹ B^{b13}

PIANO: *mf* F⁹ B^{b13} F⁹ B^{b13}

BASS: *mf* F¹³ B^{b13} F¹³ B^{b13}

DRUM SET: *mf*

mf sur une ou deux fois

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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Trp. 1

B♭ Trp. 2

B♭ Trp. 3

B♭ Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gr.

Pno.

BASS

D. S.

F⁹ A⁷(♯2) D⁷(♯2) G⁷(♯2) C⁷(♯2)

BLUES FUNKY

(A)

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.

B. Trp. 1
B. Trp. 2
B. Trp. 3
B. Trp. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4

Gr. (Guitar)
Pno. (Piano)
BASS
D. S. (Drum Set)

Chords: F¹³, D7(¹¹), A^{b13}(9), G7(¹¹), C⁹sus, F⁹, B^{b13}, F⁹

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B. Trp. 1

B. Trp. 2

B. Trp. 3

B. Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gr. (Guitar)

Pno. (Piano)

Bass

D. S. (Drums)

16

mp *f* *mf*

B^{b13} *F⁹* *A⁷⁽¹³⁾*

Detailed description: This is a page of a musical score for a blues funk ensemble. It features ten staves for saxophones (Alto 1 & 2, Tenor 1 & 2, Baritone), four staves for trumpets, four staves for trombones, guitar, piano, bass, and drums. The score is in 4/4 time with a key signature of one flat (Bb). It begins at measure 16. The saxophones play melodic lines with dynamics ranging from mezzo-piano (mp) to fortissimo (f). The brass instruments provide harmonic support and rhythmic accents. The guitar and piano play chords, with the piano part including a bass line. The bass and drums provide a steady groove. Chord changes are indicated above the guitar and piano staves, including Bb13, F9, and A7(13).

BLUES FUNKY

A musical score for a blues funk ensemble. The score is arranged in a system with 15 staves. The instruments are: A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., B♭ Trp. 1, B♭ Trp. 2, B♭ Trp. 3, B♭ Trp. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, and D. S. (Drum Set). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score starts at measure 20. The guitar part includes chord diagrams for D7(9), A^b13, G7(9), C7(9), F13, and D7(9) A^b13(9). The piano part includes chord diagrams for D7(9), A^b13, G7(9), C7(9), F13, and D7(9) A^b13(9). The bass part includes chord diagrams for D7(9), A^b13, G7(9), C7(9), F13, and D7(9). The drum set part includes a bass drum line and a snare line.

6

BLUES FUNKY

SWITCH TO SOPRANO SAX



A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Bs. Trp. 1

Bs. Trp. 2

Bs. Trp. 3

Bs. Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gr.

Pno.

Bass

D. S.

24

FILL

mf

mp

G⁷(12) A⁹sus D⁷ A^{b9}(11) G¹³(9) G¹³ D⁷

G⁷(12) A⁹sus D⁷ A^{b9}(11) G¹³(9) G¹³ D⁷

G⁷(12) A⁹sus D⁷ A^{b9}(11) G⁷(9) D⁷

Musical score for Blues Funky, page 7. The score includes staves for A. Sax 1, A. Sax 2, T. Sax 1, T. Sax 2, B. Sax, B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, B. Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, and D.S. The score is in 4/4 time and features dynamic markings such as mp, f, and mf. Chord diagrams for guitar and bass are provided below the piano and bass staves.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Bs Trp. 1

Bs Trp. 2

Bs Trp. 3

Bs Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gr.

Pno.

BASS

D. S.

The musical score is written for a 12-piece band. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into four measures. The saxophone section (A. Sx. 1 & 2, T. Sx. 1 & 2, B. Sx.) has various melodic lines. The brass section (Bs Trp. 1-4, Tbn. 1-4) plays rhythmic patterns with accents and dynamic markings like *f* and *mf*. The guitar (Gr.) and piano (Pno.) parts consist of chords and rhythmic accompaniment. The bass (BASS) and drums (D. S.) provide the harmonic and rhythmic foundation. Chord changes are indicated above the guitar and piano staves.

BLUES FUNKY

(C)

A. Sx. 1 *SOPRANO SAX*
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.

Bs Trp. 1
Bs Trp. 2
Bs Trp. 3
Bs Trp. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4

Gr.
Pno.
BASS
D. S.

A detailed musical score for a blues funk ensemble. The score is written in 4/4 time with a key signature of one sharp (F#). The piece begins at measure 40. The instrumentation includes:

- A. Sax. 1 & 2:** Alto saxophones playing melodic lines with accents and dynamics like *mf*.
- T. Sax. 1 & 2:** Tenor saxophones playing melodic lines with accents and dynamics like *mf*.
- B. Sax.:** Baritone saxophone playing melodic lines with accents and dynamics like *mf*.
- Bs. Trp. 1-4:** Four trumpets playing melodic lines with accents and dynamics like *mf*.
- Tbn. 1-4:** Four trombones playing melodic lines with accents and dynamics like *mf*.
- Gr.:** Electric guitar playing chords with dynamics like *mf*.
- Pno.:** Piano playing chords with dynamics like *mf*.
- Bass:** Double bass playing a walking bass line with dynamics like *mf*.
- D. S.:** Drums playing a steady rhythmic pattern.

The score includes various musical notations such as accents, slurs, and dynamic markings. Chord changes are indicated above the guitar and piano staves, including A^{b13} , $G^{7(b9)}$, G^{13} , D^7 , and $F\#7(b9)$. The bass line features a prominent walking bass pattern.

BLUES FUNKY

To CODA

A musical score for a blues funk piece. The score is arranged for a large ensemble. The instruments and their parts are as follows:

- A. Sax. 1 & 2:** Alto saxophones, playing melodic lines with various articulations.
- T. Sax. 1 & 2:** Tenor saxophones, playing melodic lines.
- B. Sax.:** Baritone saxophone, playing a melodic line.
- Bs. Tpr. 1-4:** Four trumpet parts, playing melodic lines.
- Tbn. 1-4:** Four trombone parts, playing melodic lines.
- Gr.:** Electric guitar, playing a rhythmic accompaniment with various chords.
- Pno.:** Piano, playing a rhythmic accompaniment.
- Bass:** Bass guitar, playing a melodic line.
- D. S.:** Drums, playing a rhythmic accompaniment.

The score is in 4/4 time and features a key signature of two sharps (F# and C#). The piece concludes with a CODA. The guitar part includes the following chord progression: B7(12), B7(12), E7(12), E7(12), A7(12), A7(12), D7, B7(12), B7(9).

TENOR SAX AND GUITAR SOLOS

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Bs. Tpr. 1

Bs. Tpr. 2

Bs. Tpr. 3

Bs. Tpr. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

BASS

D. S.

52

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

B♭ Trp. 3

B♭ Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

BASS

D. S.

52

B^{b7} F⁷ A⁷⁽⁴⁵⁾ D^{7(4#)}

B^{b7} F⁷ A⁷⁽⁴⁵⁾ D^{7(4#)}

B^{b7} F⁷ A⁷⁽⁴⁵⁾ D^{7(4#)}

1 2

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B> Tpr. 1

B> Tpr. 2

B> Tpr. 3

B> Tpr. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

BASS

D. S.

BLUES FUNKY

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- A. Sax. 1
- A. Sax. 2
- T. Sax. 1
- T. Sax. 2
- B. Sax.
- B. Trp. 1
- B. Trp. 2
- B. Trp. 3
- B. Trp. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tbn. 4
- Gtr.
- Pno.
- BASS
- D. S.

Key musical elements include:

- Chord Symbols:** E7(12), A7(9), D7, and 7(9).
- Dynamics:** *p* (piano), *mf* (mezzo-forte), and *f* (forte).
- Articulation:** Accents and slurs are used throughout the score.
- Tempo/Style:** The title "BLUES FUNKY" suggests a blues-influenced funk style.

ALTO SAX. 1
(& SOPRANO SAX)

BLUES FUNKY

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FUNK

$\text{♩} = 96$

11

(A)

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Measure 11 starts with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Dynamics include *mf* and accents.

Musical staff 2: Treble clef, key signature of two sharps. Measures 12-13. Dynamics include *mp* and a decrescendo hairpin.

Musical staff 3: Treble clef, key signature of two sharps. Measures 14-15. Dynamics include *f* and *mf* with a triplet marking.

Musical staff 4: Treble clef, key signature of two sharps. Measures 16-17. Dynamics include *mf* and accents.

Musical staff 5: Treble clef, key signature of two sharps. Measure 18. Dynamics include *p* and *mf*. Includes instruction "SWITCH TO SOPRANO SAX" and "SOPRANO SAX".

Musical staff 6: Treble clef, key signature of three sharps (F#, C#, G#). Measure 19. Dynamics include *mf* and accents.

Musical staff 7: Treble clef, key signature of three sharps. Measures 20-21. Dynamics include *mf* with a triplet marking.

Musical staff 8: Treble clef, key signature of three sharps. Measures 22-23. Dynamics include *mf* and accents.

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Musical staff starting at measure 44. It features a melodic line in treble clef with a key signature of three sharps (F#, C#, G#). The notation includes eighth and sixteenth notes, some with accents (>), and rests.

Musical staff starting at measure 47. It continues the melodic line. At the end of the staff, there is a dynamic marking of *p* (piano) and the instruction "To CODA".

TENOR SAX AND GUITAR SOLOS

Musical staff starting at measure 50. It contains a double bar line followed by a fermata and the number "11" above the staff.

Musical staff starting at measure 60. It features a first ending bracket labeled "1" and a second ending bracket labeled "2". The instruction "D.S. AL CODA" is written at the end of the staff.

Musical staff starting at measure 62. It begins with a dynamic marking of *p* (piano) and a fermata. The staff continues with notes marked with *mf* (mezzo-forte) and *f* (forte) dynamics.

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FUNK

$\text{♩} = 96$

11

(A)

Musical notation for section A, measures 11-22. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various rhythmic patterns, slurs, and dynamic markings: *mf* (measures 11-13), *mp* (measures 14-16), *f* (measure 17), and *mf*³ (measures 18-22). There are also accents and slurs throughout the passage.

(B)

f

11

Musical notation for section B, measures 23-33. The key signature changes to three sharps (F#, C#, G#). The notation includes a dynamic marking of *p* (measures 23-25) and *mf* (measures 26-33). There are also accents and slurs throughout the passage.

(C)

Musical notation for section C, measures 34-42. The key signature remains three sharps (F#, C#, G#). The notation includes various rhythmic patterns, slurs, and dynamic markings: *mf*³ (measures 34-42). There are also accents and slurs throughout the passage.

BLUES FUNKY

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a common time signature. The staff contains a melodic line with various rhythmic values and dynamics. A measure number '45' is written below the first measure. The text 'To CODA' is written above the staff towards the end. A dynamic marking '> p' is located at the bottom right of the staff.

TENOR SAX AND GUITAR SOLOS

Musical staff with treble clef and key signature of three sharps. It features a double bar line with repeat dots on the left and a measure containing a whole note chord marked with the number '11' above it.

Musical staff with treble clef and key signature of three sharps. It is divided into two measures by a double bar line with repeat dots. The first measure is marked with a '1' above it, and the second measure is marked with a '2' above it. The text 'D.S. AL CODA' is written above the second measure. A key signature change to three sharps is indicated at the end of the staff.

Musical staff with treble clef and key signature of three sharps. It begins with a measure marked with a circled cross symbol above it. The staff contains a melodic line with dynamics markings '> p', 'mf', and 'f' below it. A measure number '62' is written below the first measure.

TENOR SAX. 1

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FUNK

$\text{♩} = 96$

12

(A)

3

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 1-12. Dynamics: *mp*, *f*, *mf*.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 13-18. Dynamics: *p*, *mf*.

Musical staff 3: Treble clef, key signature of two sharps (F#, C#), 4/4 time signature. Measures 19-27. Dynamics: *f*.

Musical staff 4: Treble clef, key signature of two sharps (F#, C#), 4/4 time signature. Measures 28-32. Dynamics: *mf*.

Musical staff 5: Treble clef, key signature of two sharps (F#, C#), 4/4 time signature. Measures 33-35. Dynamics: *mf*.

Musical staff 6: Treble clef, key signature of two sharps (F#, C#), 4/4 time signature. Measures 36-38. Dynamics: *mf*.

Musical staff 7: Treble clef, key signature of two sharps (F#, C#), 4/4 time signature. Measures 39-42. Dynamics: *mf*.

Musical staff 8: Treble clef, key signature of two sharps (F#, C#), 4/4 time signature. Measures 43-46. Dynamics: *mf*.

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2

BLUES FUNKY

45

TO CODA

TENOR SAX AND GUITAR SOLOS

G⁷ SOLO

C⁷

G⁷

mf

52

C⁷

55

G⁷

B⁷(#5)

E⁷(#9)

A⁷(b9)

58

D⁷(#9)

G¹³

E⁷(#9)

B^{b13}(b9)

60

1. A⁷(b9)

D⁹SUS

2.

D.S. AL CODA

mf

62

mf

f

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TENOR SAX. 2

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FUNK

$\text{♩} = 96$

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of several staves of music with various dynamics and articulations. The score includes measures 12, 18, 22, 26, 29, 32, 35, and 40. Dynamics include *mp*, *f*, *mf*, *p*, and *mf³*. Articulations include accents (>) and slurs. There are also circled letters A, B, and C, and circled numbers 3 and 3. The score ends with a circled letter C and a circled number 3.

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BLUES FUNKY

44 *mf*

47 *p*

To CODA

TENOR SAX AND GUITAR SOLOS

11 1. 2. *mf* D.S. AL CODA

62 *p* *mf* *f*

BARITONE SAX.

BLUES FUNKY

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FUNK

$\text{♩} = 96$

12 (A) 3

19

(B) f 3

24

31

mf p

(C) 3

45

mp f mf

To CODA

45

mf p

TENOR SAX AND GUITAR SOLOS

11

1. 2. D.S. AL CODA

51

mf f

62

p mf f

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TRUMPET IN B \flat 1

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FUNK

$\text{♩} = 96$

12 (A)

mf

17

22 (B) *f*

< f *mf*

28

33 (C) *f*

< f *mf*

39

44 To CODA

< f

TENOR SAX AND GUITAR SOLOS

11

1 2 D.S. AL CODA

62

< f *f*

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TRUMPET IN B \flat 2

BLUES FUNKY

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FUNK

$\text{♩} = 96$

12 (A)

mf

17

22 (B) *f*

< f *mf*

28

33 (C) 2

< f *mf*

39

44 To CODA

< f *f*

TENOR SAX AND GUITAR SOLOS

11

1.

2.

D.S. AL CODA

62

f

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TRUMPET IN B \flat 3

BLUES FUNKY

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FUNK

$\text{♩} = 96$

12 (A)

19

(B)

32

(C)

44

To CODA

TENOR SAX AND GUITAR SOLOS

11

1. D.S. AL CODA

2.

62

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TRUMPET IN B \flat 4

BLUES FUNKY

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FUNK

$\text{♩} = 96$

12 (A)

2

17 *mf*

2 (B) *f*

23 *mf*

31 *mf*

35 (C) *mf*

43 *mf*

To CODA

43 *mf*

TENOR SAX AND GUITAR SOLOS

11

1.

2. D.S. AL CODA

62 *f*

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TROMBONE 1

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FUNK

♩ = 96

12

(A)

Musical notation for measures 12-17. Measure 12 starts with a double bar line and a circled '12'. The key signature has one flat. The music consists of eighth and quarter notes with slurs and accents. A dynamic marking of *mf* is present.

18

(B)

< *f*

Musical notation for measures 18-22. Measure 18 starts with a double bar line and a circled '18'. The key signature changes to two sharps. The music includes eighth and quarter notes with slurs and accents. Dynamic markings include *mf* and *f*.

23

Musical notation for measures 23-28. Measure 23 starts with a double bar line and a circled '23'. The key signature changes to two sharps. The music includes eighth and quarter notes with slurs and accents. A dynamic marking of *mf* is present.

29

(C)

Musical notation for measures 29-33. Measure 29 starts with a double bar line and a circled '29'. The key signature changes to two sharps. The music includes eighth and quarter notes with slurs and accents. Dynamic markings include *mf* and *f*.

34

Musical notation for measures 34-44. Measure 34 starts with a double bar line and a circled '34'. The key signature changes to two sharps. The music includes eighth and quarter notes with slurs and accents. Dynamic markings include *mf* and *f*. The instruction "TO CODA" is written above the staff.

40

Musical notation for measures 45-51. Measure 45 starts with a double bar line and a circled '45'. The key signature changes to two sharps. The music includes eighth and quarter notes with slurs and accents. Dynamic markings include *mf* and *f*. The instruction "D.S. AL CODA" is written above the staff.

45

Musical notation for measures 52-61. Measure 52 starts with a double bar line and a circled '45'. The key signature changes to two sharps. The music includes eighth and quarter notes with slurs and accents. Dynamic markings include *mf* and *f*. The instruction "TENOR SAX AND GUITAR SOLOS" is circled and written above the staff. The instruction "1ST TIME ONLY" is written below the staff. A circled '10' is also present.

62

Musical notation for measure 62. The key signature changes to two sharps. The music includes eighth and quarter notes with slurs and accents. Dynamic markings include *mf* and *f*.

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TROMBONE 2

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FUNK

$\text{♩} = 96$

12

(A)

18

(B) *f*

23

28

(C)

33

38

44

TENOR SAX AND GUITAR SOLOS

1ST TIME ONLY

10

62

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TROMBONE 3

BLUES FUNKY

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FUNK

$\text{♩} = 96$

12 (A) 3 2

mf *mf*

20

< f *mf*

(B) 3

mf *mp* *f* *mf*

(C) 3

< f *mf* *mf*

2

< f

To CODA

mf

TENOR SAX AND GUITAR SOLOS

1ST TIME ONLY

10 1 2

mf

62

mf *< f*

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TROMBONE 4

BLUES FUNKY

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FUNK

♩ = 96

12 (A) 3 2

20

(B) 3

33 (C) 3

40 2

46 To CODA

TENOR SAX AND GUITAR SOLOS

10 1. 2. D.S. AL CODA

62

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BLUES FUNKY

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FUNK

♩ = 96

F⁹

B^{b13}

F⁹

B^{b13}

F⁹

A 7^(#9)_(#5)

D 7^(#9)_(#5)

G 7^(b9)_(#5)

C 7^(#9)_(#5)

F¹³

D 7^(#9)_(#5)

A^{b13(b9)}

G 7^(b9)_(#5)

C^{9sus}

(A)

F⁹

B^{b13}

F⁹

B^{b13}

F⁹

A 7^(#9)_(#5)

D 7^(#9)_(#5)

A^{b13}

G 7^(b9)_(#5)

C 7^(#9)_(#5)

F¹³

D 7^(#9)_(#5)

A^{b13(b9)}

G 7^(b9)_(#5)

A^{9sus}

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BLUES FUNKY

2
 (B) *f* D7 A^{b9(#11)} G^{13(b9)} G¹³ D7 A^{b13}

G^{13(b9)} G¹³ D7 F^{#7(#9)} B7(^{#9}/_{b5}) B7(^{#9}/_{b5})

298

E7(^{b9}/_{b5}) E7(^{#9}/_{b5}) A7(^{b9}/_{b5}) A7(^{#9}/_{b5}) D7 B7(^{#9}/_{b5}) B7(#9) E7(^{b9}/_{b5}) A⁹ sus

338

(C) D7 A^{b9(#11)} G7(b9) G¹³ D7 A^{b13}

G7(b9) G¹³ D7 F^{#7(#9)} B7(^{#9}/_{b5}) B7(^{#9}/_{b5})

418

E7(^{b9}/_{b5}) E7(^{#9}/_{b5}) A7(^{b9}/_{b5}) A7(^{#9}/_{b5}) D7 B7(^{#9}/_{b5}) B7(#9) E7(^{b9}/_{b5}) C¹³

458

To CODA

TENOR SAX AND GUITAR SOLOS

F7 B^{b7} F7

B^{b7} F7 A7(♯5) D7(♯9)

G7(♭9) G7(♯5) C7(♯9) F13 D7(♯9) A♭13(♭9)

1. G7(♭9) C⁹SUS 2. G⁹SUS G^{♯9}SUS A⁹SUS D.S. AL CODA

E7(♭9) A7(♭9) D7(♯9)

mf *f*

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PIANO

BLUES FUNKY

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FUNK

$\text{♩} = 96$

Musical notation for the first system, measures 1-4. Chords: F^9 , B^{b13} , F^9 . Dynamics: *mf*.

Musical notation for the second system, measures 5-8. Chords: B^{b13} , F^9 , $A7^{(\sharp 9)}$, $D7^{(\sharp 9)}$. Measure 5 starts with a 5-finger fingering.

Musical notation for the third system, measures 9-16. Chords: $G7^{(\flat 9)}$, $C7^{(\sharp 9)}$, F^{13} , $D7^{(\sharp 9)}$, $A^{b13}(\flat 9)$, $G7^{(\flat 9)}$, C^9_{sus} . Measure 9 starts with a 9-finger fingering.

Musical notation for the fourth system, measures 17-20. Chords: F^9 , B^{b13} , F^9 . Dynamics: *mp*. Section marked with a circled 'A'.

Musical notation for the fifth system, measures 21-24. Chords: B^{b13} , F^9 , $A7^{(\sharp 9)}$, $D7^{(\sharp 9)}$, A^{b13} . Measure 21 starts with a 17-finger fingering.

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2

BLUES FUNKY

21

G7(b9) C7(#9) F13 D7(#9) Ab13(b9) G7(b9) A9sus

(B) D7 Ab9(#11) G13(b9) G13 D7 Ab9(#11)

29 G13(b9) G13 D7 F#7(#9) B7(#9) B7(#9)

33 E7(b9) E7(#9) A7(b9) A7(#9) D7 B7(#9) B7(#9) E7(b9) A9sus

(C) D7 Ab9(#11) G13(b9) G13 D7 Ab9(#11)

41 G13(b9) G13 D7 F#7(#9) B7(#9) B7(#9)

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BLUES FUNKY

E7(b9) E7(#9) A7(b9) A7(#9) D7 B7(#9) B7(#9) E7(b9) C13

To CODA

TENOR SAX AND GUITAR SOLOS

F9 Bb13 F9

Bb13 F9 A7(#5) D7(#9)

G7(b9) G7(#5) C7(#9) F13 D7(#9) Ab13(b9)

1. $G^{7(b9)}_{(15)}$ C^9_{SUS} 2. G^9_{SUS} $G^{\#9}_{SUS}$ A^9_{SUS} D.S. AL CODA

60

$E^{7(b9)}_{(15)}$ $A^{7(b9)}_{SUS}$

mf *f*

62

BASS

BLUES FUNKY

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FUNK

♩ = 96

Chords: F13, B^b13, F13

mf

Chords: B^b13, F⁹, A7([#]9/_{♭5}), D7([#]9/_{♭5})

5

Chords: G7(^b9/_{♭5}), C7([#]9/_{♭5}), F13, D7([#]9/_{♭5}), G7(^b9/_{♭5}), C⁹SUS

9

(A) Chords: F13, B^b13, F13

mp

Chords: B^b13, F⁹, A7([#]9/_{♭5}), D7([#]9/_{♭5}), A^b13

17

Chords: G7(^b9/_{♭5}), C7([#]9/_{♭5}), F13, D7([#]9/_{♭5}), G7(^b9/_{♭5}), A⁹SUS

21

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2

BLUES FUNKY

(B) *mp* **D7** **A^{b9(#11)}** **G7(b9)** **D7** **A^{b13}**

G^{13(b9)} **G¹³** **D7** **F#7(#9)** **B7(#9)** **B7(#9)**

29

E7(b9) **E7(#9)** **A7(b9)** **A7(#9)** **D7** **B7(#9)** **B7(#9)** **E7(b9)** **A⁹SUS**

33

(C) *mp* **D7** **A^{b9(#11)}** **G7(b9)** **D7** **A^{b13}**

G7(b9) **D7** **F#7(#9)** **B7(#9)** **B7(#9)**

41

E7(b9) **E7(#9)** **A7(b9)** **A7(#9)** **D7** **B7(#9)** **B7(#9)** **E7(b9)** **C¹³**

45

To CODA

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TENOR SAX AND GUITAR SOLOS

F⁷ B^{b7} F⁷

B^{b7} F⁷ A^{7(#5)} D^{7(#9)}

53

G^{7(b9)} G^{7(#5)} C^{7(#9)} F¹³ D^{7(#9)}

57

1. G^{7(b9)} C^{9sus} 2. G^{9sus} G^{#9sus} A^{9sus} D.S. AL CODA

60

E^{7(b9)} A^{7(b9)} D⁷

62

mf *f*

mf quytarebergeron@videotron.ca

DRUM SET

BLUES FUNKY

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FUNK

♩ = 96

HIT HAT IN 16TH FEEL

The image displays a drum set score for the piece 'Blues Funky'. The music is written in 4/4 time with a tempo of 96 beats per minute. The score is organized into systems of two staves each, with measures numbered 1 through 29. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and accents. Specific performance instructions include 'mf' (mezzo-forte) at measure 1, 'mp' (mezzo-piano) at measure 17, and 'Fill' at measure 9. Section markers 'A' and 'B' are placed at the beginning of measures 5 and 25, respectively. The score concludes with a double bar line at the end of measure 29.

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2

BLUES FUNKY

Musical notation for measures 33-40. The top staff contains a melodic line with eighth and quarter notes, and the bottom staff contains a bass line with eighth and quarter notes. A dynamic marking of *mp* is present below the first measure.

(C)

Musical notation for measures 41-44. The top staff contains a melodic line with eighth and quarter notes, and the bottom staff contains a bass line with eighth and quarter notes. A dynamic marking of *mp* is present below the first measure.

Musical notation for measures 45-48. The top staff contains a melodic line with eighth and quarter notes, and the bottom staff contains a bass line with eighth and quarter notes. A dynamic marking of *mp* is present below the first measure.

Musical notation for measures 49-52. The top staff contains a melodic line with eighth and quarter notes, and the bottom staff contains a bass line with eighth and quarter notes. A dynamic marking of *mp* is present below the first measure. The text "TO CODA" is written above the final measure.

TENOR SAX AND GUITAR SOLOS

Musical notation for measures 53-56. The top staff contains a melodic line with eighth and quarter notes, and the bottom staff contains a bass line with eighth and quarter notes. A dynamic marking of *mp* is present below the first measure.

Musical notation for measures 57-60. The top staff contains a melodic line with eighth and quarter notes, and the bottom staff contains a bass line with eighth and quarter notes. A dynamic marking of *mp* is present below the first measure.

Musical notation for measures 61-64. The top staff contains a melodic line with eighth and quarter notes, and the bottom staff contains a bass line with eighth and quarter notes. A dynamic marking of *mp* is present below the first measure. The text "1." and "2. D.S. AL CODA" are written above the final measure.

Musical notation for measures 65-68. The top staff contains a melodic line with eighth and quarter notes, and the bottom staff contains a bass line with eighth and quarter notes. A dynamic marking of *f* is present below the final measure.

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