



Guy Bergeron

Canada, Québec

True blue Lou (jazz combo) Whiting, Richard A.

About the artist

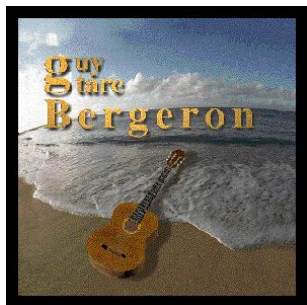
Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique of Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, 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: True blue Lou [jazz combo]
Composer: Whiting, Richard A.
Arranger: Bergeron, Guy
Copyright: Copyright © Bergeron, Guy
Publisher: Bergeron, Guy
Instrumentation: trumpet, tenor sax, trombone, guitar, bass, drums
Style: Jazz

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

LICENSE

This sheet music requires an authorization

- for public performances
- for use by teachers

Buy this license at :

<https://www.free-scores.com/licence-partition-uk.php?partition=53308>



- listen to the audio
- share your interpretation
- comment
- pay the licence
- contact the artist

Prohibited distribution on other website.

SCORE

TRUE BLUE LOU

RICHARD A. WHITING (1891 - 1938)

ARR.: GUY BERGERON

(A) 5/4

TRUMPET IN B \flat *mf*

TENOR SAX. *mp*

TROMBONE *mp*

PIANO/GTR *mp*

BASS GUITAR *mp*

DRUM SET BRUSHES IN TWO *mp*

Chord symbols: D^{MIN7} , $B^{b9(\sharp 11)}$, C^{MAJ9} , A^9 , D^9 , $D^{7(b9)}$, D^{MIN9} , G^7 , $G^9(\sharp 5)$

(A2)

B \flat TPT. *mp*

T. SAX. *mp*

TBN. *mp*

PNO/GTR *mp*

BASS *mp*

D. S.

Chord symbols: C^{MAJ7} , F^{MAJ7} , C^{MAJ7} , $E^{MIN7}E^{bDIM}$, D^{MIN7} , $B^{b9(\sharp 11)}$, C^{MAJ9} , A^9

guytarelbergeron@videotron.ca

13

B♭ TPT.

T. SX.

TBN.

PNO/GTR

BASS

D. S.

mp

Solo

mf

GMIN⁷

C⁷

IN FOUR

D⁹ D^{7(b9)} DMIN⁹ G⁷ G^{9(♯5)} CMAJ⁷ FMAJ⁷ CMAJ⁷ GMIN⁷ C⁷

Detailed description: This block contains the musical notation for measures 13 through 18. It features five staves: B♭ Trumpet, Tenor Saxophone, Trombone, Piano/Guitar, and Double Bass. The Piano/Guitar staff includes a chord chart above the staff. The Double Bass staff includes a 'D. S.' (Double Bass) line with a '4/4' time signature and a 'IN FOUR' instruction. The music is in 4/4 time and includes dynamics like *mp*, *Solo*, and *mf*.

19

B♭ TPT.

T. SX.

TBN.

PNO/GTR

BASS

D. S.

FMAJ⁷ D⁷ DMIN⁷ G⁷ DMIN⁷ A⁷

Detailed description: This block contains the musical notation for measures 19 through 24. It features five staves: B♭ Trumpet, Tenor Saxophone, Trombone, Piano/Guitar, and Double Bass. The Piano/Guitar staff includes a chord chart above the staff. The Double Bass staff includes a 'D. S.' (Double Bass) line with a '4/4' time signature. The music is in 4/4 time and includes chords like FMAJ⁷, D⁷, DMIN⁷, G⁷, and A⁷.

4

TRUE BLUE LOU

37

B \flat TPT. D^9 D^{MIN7} G^7 $CMAJ^7$ $FMAJ^7$ $CMAJ^7$ E^{MIN7} $E^{\flat}DIM$ D^{MIN7} $B^{\flat 9(\sharp 11)}$

T. SX. D^9 D^{MIN7} G^7 $CMAJ^7$ $FMAJ^7$ $CMAJ^7$ E^{MIN7} $E^{\flat}DIM$ D^{MIN7} $B^{\flat 9(\sharp 11)}$

TBN. D^9 D^{MIN7} G^7 $CMAJ^7$ $FMAJ^7$ $CMAJ^7$ E^{MIN7} $E^{\flat}DIM$ D^{MIN7} $B^{\flat 9(\sharp 11)}$

PNO/GTR D^9 D^{MIN7} G^7 $CMAJ^7$ $FMAJ^7$ $CMAJ^7$ E^{MIN7} $E^{\flat}DIM$ D^{MIN7} $B^{\flat 9(\sharp 11)}$

BASS D^9 D^{MIN7} G^7 $CMAJ^7$ $FMAJ^7$ $CMAJ^7$ E^{MIN7} $E^{\flat}DIM$ D^{MIN7} $B^{\flat 9(\sharp 11)}$

D. S. D^9 D^{MIN7} G^7 $CMAJ^7$ $FMAJ^7$ $CMAJ^7$ E^{MIN7} $E^{\flat}DIM$ D^{MIN7} $B^{\flat 9(\sharp 11)}$

37

43

B \flat TPT. $CMAJ^9$ A^9 D^9 D^{MIN7} G^7 $CMAJ^7$ $FMAJ^7$ $CMAJ^7$

T. SX. $CMAJ^9$ A^9 D^9 D^{MIN7} G^7 $CMAJ^7$ $FMAJ^7$ $CMAJ^7$

TBN. $CMAJ^9$ A^9 D^9 D^{MIN7} G^7 $CMAJ^7$ $FMAJ^7$ $CMAJ^7$

PNO/GTR $CMAJ^9$ A^9 D^9 D^{MIN7} G^7 $CMAJ^7$ $FMAJ^7$ $CMAJ^7$

BASS $CMAJ^9$ A^9 D^9 D^{MIN7} G^7 $CMAJ^7$ $FMAJ^7$ $CMAJ^7$

D. S. $CMAJ^9$ A^9 D^9 D^{MIN7} G^7 $CMAJ^7$ $FMAJ^7$ $CMAJ^7$

43

quytarebergeron@videotron.ca

TRUE BLUE LOU

49

B♭ TPT. *G*MIN⁷ C⁷ FMAJ⁷ D⁷

T. SX. *G*MIN⁷ C⁷ FMAJ⁷ D⁷

TBN. *G*MIN⁷ C⁷ FMAJ⁷ D⁷

PNO/GTR *G*MIN⁷ C⁷ FMAJ⁷ D⁷

BASS *G*MIN⁷ C⁷ FMAJ⁷ D⁷

D. S. *G*MIN⁷ C⁷ FMAJ⁷ D⁷

49

55

B♭ TPT. *D*MIN⁷ *G*⁷ *D*MIN⁷ *A*⁷ *D*MIN⁷ B^{b9}(#11) CMAJ⁹ A⁹

T. SX. *D*MIN⁷ *G*⁷ *D*MIN⁷ *A*⁷ *D*MIN⁷ B^{b9}(#11) CMAJ⁹ A⁹

TBN. *D*MIN⁷ *G*⁷ *D*MIN⁷ *A*⁷ *D*MIN⁷ B^{b9}(#11) CMAJ⁹ A⁹

PNO/GTR *D*MIN⁷ *G*⁷ *D*MIN⁷ *A*⁷ *D*MIN⁷ B^{b9}(#11) CMAJ⁹ A⁹

BASS *D*MIN⁷ *G*⁷ *D*MIN⁷ *A*⁷ *D*MIN⁷ B^{b9}(#11) CMAJ⁹ A⁹

D. S. *D*MIN⁷ *G*⁷ *D*MIN⁷ *A*⁷ *D*MIN⁷ B^{b9}(#11) CMAJ⁹ A⁹

55

6

TRUE BLUE LOU

D.S. AL CODA

B♭ TPT. *D⁹ D^{MIN7} G⁷ C^{MAJ7} F^{MAJ7} C^{MAJ7} E^{MIN7} E^bD^{IM}*

T. SX. *D⁹ D^{MIN7} G⁷ C^{MAJ7} F^{MAJ7} C^{MAJ7} E^{MIN7} E^bD^{IM}*

TBN. *D⁹ D^{MIN7} G⁷ C^{MAJ7} F^{MAJ7} C^{MAJ7} E^{MIN7} E^bD^{IM}*

PNO/GTR *D⁹ D^{MIN7} G⁷ C^{MAJ7} F^{MAJ7} C^{MAJ7} E^{MIN7} E^bD^{IM}*

BASS *D⁹ D^{MIN7} G⁷ C^{MAJ7} F^{MAJ7} C^{MAJ7} E^{MIN7} E^bD^{IM}*

D. S. *D⁹ D^{MIN7} G⁷ C^{MAJ7} F^{MAJ7} C^{MAJ7} E^{MIN7} E^bD^{IM}*

61

B♭ TPT. *65*

T. SX. *65*

TBN. *65*

PNO/GTR *65* *C^{b9} B^{b9}(#11) A^{MIN7} A^{b9} G¹³_{SUS} G¹³_{SUS}(^{b9}) C^{MAJ9}*

BASS *65* *C^{b9} B^{b9}(#11) A^{MIN7} A^{b9} G¹³_{SUS} G¹³_{SUS}(^{b9}) C^{MAJ9}*

D. S. *65*

quytarebergeron@videotron.ca

TRUMPET IN B \flat

TRUE BLUE LOU

RICHARD A. WHITING (1891 - 1938)

ARR.: GUY BERGERON

(A) *f*

5

(A2)

(B) *mp*

(A3)

To CODA

guytorebergeron@videotron.ca

SOLOS SECTION

33

E MIN⁷ C^{9(#11)} D MAJ⁹ B⁹

37

E⁹ E MIN⁷ A⁷ D MAJ⁷ G MAJ⁷ D MAJ⁷ F# MIN⁷ F DIM

41

E MIN⁷ C^{9(#11)} D MAJ⁹ B⁹

45

E⁹ E MIN⁷ A⁷ D MAJ⁷ G MAJ⁷ D MAJ⁷

49

A MIN⁷ D⁷ G MAJ⁷

53

E⁷ E MIN⁷ A⁷ E MIN⁷ B⁷

57

E MIN⁷ C^{9(#11)} D MAJ⁹ B⁹

61

E⁹ E MIN⁷ A⁷ D MAJ⁷ G MAJ⁷ D MAJ⁷ F# MIN⁷ F DIM

D.S. AL CODA

65

TENOR SAX.

TRUE BLUE LOU

RICHARD A. WHITING (1891 - 1938)

ARR.: GUY BERGERON

(A)

f

5

(A2)

13

(B)

(A3)

29

To CODA

guytarelbergeron@videotron.ca

SOLOS SECTION

33

E MIN⁷ C^{9(#11)} D MAJ⁹ B⁹

37

E⁹ E MIN⁷ A⁷ D MAJ⁷ G MAJ⁷ D MAJ⁷ F# MIN⁷ F DIM

41

E MIN⁷ C^{9(#11)} D MAJ⁹ B⁹

45

E⁹ E MIN⁷ A⁷ D MAJ⁷ G MAJ⁷ D MAJ⁷

49

A MIN⁷ D⁷ G MAJ⁷

53

E⁷ E MIN⁷ A⁷ E MIN⁷ B⁷

57

E MIN⁷ C^{9(#11)} D MAJ⁹ B⁹

61

E⁹ E MIN⁷ A⁷ D MAJ⁷ G MAJ⁷ D MAJ⁷ F# MIN⁷ F DIM

D.S. AL CODA

65

TROMBONE

TRUE BLUE LOU

RICHARD A. WHITING (1891 - 1938)

ARR.: GUY BERGERON

(A) *f*

Measures 1-4 of section A. The music is in bass clef with a 4/4 time signature. The first measure starts with a dynamic marking of *mp*. The key signature has one sharp (F#). The notation includes quarter notes, eighth notes, and a half note, with various accidentals and phrasing slurs.

5

(A2)

Measures 5-8 of section A2. The music continues from the previous section. It features a dynamic marking of *mp* at the beginning. The notation includes quarter notes, eighth notes, and a half note, with various accidentals and phrasing slurs.

13

(B)

Measures 9-20 of section B. The section begins with a dynamic marking of *mf* and a *Solo* instruction. The notation is more complex, featuring eighth notes, sixteenth notes, and slurs. It includes various accidentals and phrasing slurs.

21

(A3)

Measures 21-28 of section A3. The music returns to the main theme of section A. It starts with a dynamic marking of *mp*. The notation includes quarter notes, eighth notes, and a half note, with various accidentals and phrasing slurs.

29

To CODA

SOLOS SECTION

33

D^{MIN7} **B^{b9(#11)}** **C^{MAJ9}** **A⁹**

37

D⁹ **D^{MIN7}** **G⁷** **C^{MAJ7}** **F^{MAJ7}** **C^{MAJ7}** **E^{MIN7}** **E^bDIM**

41

D^{MIN7} **B^{b9(#11)}** **C^{MAJ9}** **A⁹**

45

D⁹ **D^{MIN7}** **G⁷** **C^{MAJ7}** **F^{MAJ7}** **C^{MAJ7}**

49

G^{MIN7} **C⁷** **F^{MAJ7}**

53

D⁷ **D^{MIN7}** **G⁷** **D^{MIN7}** **A⁷**

57

D^{MIN7} **B^{b9(#11)}** **C^{MAJ9}** **A⁹**

61

D⁹ **D^{MIN7}** **G⁷** **C^{MAJ7}** **F^{MAJ7}** **C^{MAJ7}** **E^{MIN7}** **E^bDIM**

D.S. AL CODA

65

SOLOS SECTION

33

D^{MIN7} **B^{b9(#11)}** **C^{MAJ9}** **A⁹**

37

D⁹ **D^{MIN7}** **G⁷** **C^{MAJ7}** **F^{MAJ7}** **C^{MAJ7}** **E^{MIN7}** **E^bDIM**

41

D^{MIN7} **B^{b9(#11)}** **C^{MAJ9}** **A⁹**

45

D⁹ **D^{MIN7}** **G⁷** **C^{MAJ7}** **F^{MAJ7}** **C^{MAJ7}**

49

G^{MIN7} **C⁷** **F^{MAJ7}**

53

D⁷ **D^{MIN7}** **G⁷** **D^{MIN7}** **A⁷**

57

D^{MIN7} **B^{b9(#11)}** **C^{MAJ9}** **A⁹**

61

D⁹ **D^{MIN7}** **G⁷** **C^{MAJ7}** **F^{MAJ7}** **C^{MAJ7}** **E^{MIN7}** **E^bDIM** **D.S. AL CODA**

65

C^{b9} **B^{b9(#11)}** **A^{MIN7}** **A^{b9}** **G¹³SUS** **G¹³(b9)** **C^{MAJ9}**

2
SOLOS SECTION

TRUE BLUE LOU

33

Chords: D MIN⁷, B^{b9(#11)}, C MAJ⁹, A⁹

Measures 33-36: A bass line with a 2/4 time signature. Each measure contains a single chord symbol above a staff with diagonal slashes representing the bass line.

37

Chords: D⁹, D MIN⁷ G⁷, C MAJ⁷ F MAJ⁷, C MAJ⁷ E MIN⁷ E^b DIM

Measures 37-40: A bass line with a 2/4 time signature. Each measure contains a single chord symbol above a staff with diagonal slashes representing the bass line.

41

Chords: D MIN⁷, B^{b9(#11)}, C MAJ⁹, A⁹

Measures 41-44: A bass line with a 2/4 time signature. Each measure contains a single chord symbol above a staff with diagonal slashes representing the bass line.

45

Chords: D⁹, D MIN⁷ G⁷, C MAJ⁷ F MAJ⁷, C MAJ⁷

Measures 45-48: A bass line with a 2/4 time signature. Each measure contains a single chord symbol above a staff with diagonal slashes representing the bass line.

49

Chords: G MIN⁷, C⁷, F MAJ⁷

Measures 49-52: A bass line with a 2/4 time signature. Each measure contains a single chord symbol above a staff with diagonal slashes representing the bass line.

53

Chords: D⁷, D MIN⁷ G⁷, D MIN⁷ A⁷

Measures 53-56: A bass line with a 2/4 time signature. Each measure contains a single chord symbol above a staff with diagonal slashes representing the bass line.

57

Chords: D MIN⁷, B^{b9(#11)}, C MAJ⁹, A⁹

Measures 57-60: A bass line with a 2/4 time signature. Each measure contains a single chord symbol above a staff with diagonal slashes representing the bass line.

61

Chords: D⁹, D MIN⁷ G⁷, C MAJ⁷ F MAJ⁷, C MAJ⁷ E MIN⁷ E^b DIM

D.S. AL CODA

Measures 61-64: A bass line with a 2/4 time signature. Each measure contains a single chord symbol above a staff with diagonal slashes representing the bass line. The section ends with a double bar line and a repeat sign.

65

Chords: C^{b9}, B^{b9(#11)}, A MIN⁷ A^{b9}, G¹³ SUS, G¹³ SUS^(b9), C MAJ⁹


Measures 65-68: A bass line with a 2/4 time signature. Each measure contains a single chord symbol above a staff with a single note and an accent (>) mark.

DRUM SET

TRUE BLUE LOU

RICHARD A. WHITING (1891 - 1938)

ARR.: GUY BERGERON

(A) 

BRUSHES IN TWO

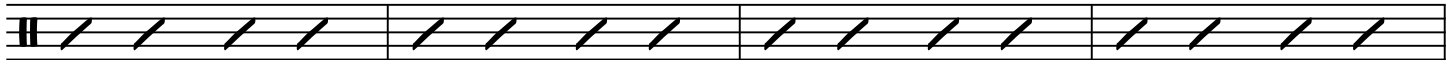


mp



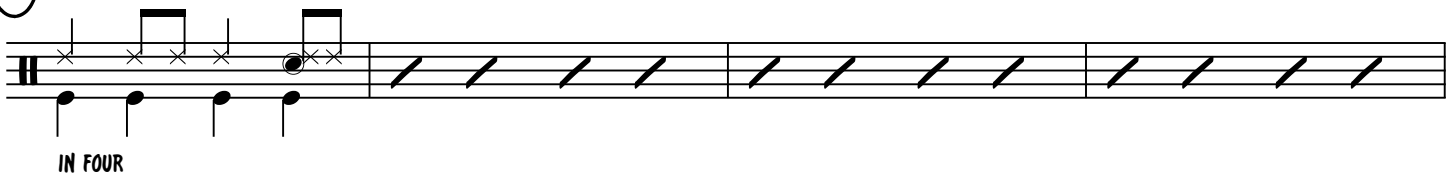
5

(A2)



13

(B)



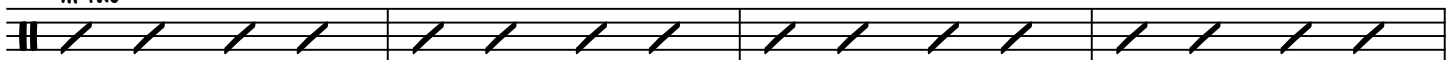
IN FOUR



21

(A3)

IN TWO



To CODA




29

guyt@videotron.ca

2
SOLOS SECTION


TRUE BLUE LOU

D^{MIN7} **B^{b9(#11)}** **C^{MAJ9}** **A⁹**



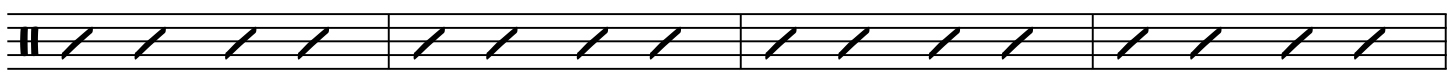
33

D⁹ **D^{MIN7}** **G⁷** **C^{MAJ7}** **F^{MAJ7}** **C^{MAJ7}** **E^{MIN7}** **E^b_{DIM}**




37

D^{MIN7} **B^{b9(#11)}** **C^{MAJ9}** **A⁹**



41

D⁹ **D^{MIN7}** **G⁷** **C^{MAJ7}** **F^{MAJ7}** **C^{MAJ7}**



45

G^{MIN7} **C⁷** **F^{MAJ7}**



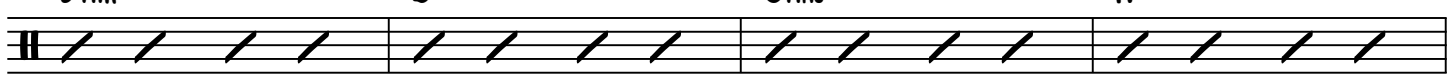
49

D⁷ **D^{MIN7}** **G⁷** **D^{MIN7}** **A⁷**




53

D^{MIN7} **B^{b9(#11)}** **C^{MAJ9}** **A⁹**



57

D⁹ **D^{MIN7}** **G⁷** **C^{MAJ7}** **F^{MAJ7}** **C^{MAJ7}** **E^{MIN7}** **E^b_{DIM}** **D.S. AL CODA**



61



65