



Guy Bergeron

Canada, Québec

Blues funky

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 : Blues funky

Compositeur : Bergeron, Guy

Arrangeur : Bergeron, Guy

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Editeur : Bergeron, Guy

Instrumentation : Big band : 5 saxophones, 4 trompettes, 4 trombones, piano, basse, batterie

Style : Jazz

Commentaire : 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 : ... (la suite en ligne)

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

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A musical score for a blues funk piece. The score is arranged for a large ensemble. The top section includes five saxophone parts (A. Sax 1 & 2, T. Sax 1 & 2, B. Sax), four trumpet parts (B. Trp. 1-4), and four trombone parts (Tbn. 1-4). The bottom section includes guitar (Gtr.), piano (Pno.), bass (Bass), and drums (D. S.). The music is in 6/8 time and the key signature has two flats (B-flat and E-flat). The guitar part features a complex rhythmic pattern with chords F9, A7(11b9), D7(11b9), G7(11b9), and C7(11b9). The piano part provides harmonic support with chords and arpeggios. The bass part has a walking bass line, and the drums play a steady funk groove.

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

SWITCH TO SOPRANO SAX



Musical score for saxophones and trumpets. Includes staves for 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, Ten. 1, Ten. 2, Ten. 3, and Ten. 4. Dynamics include *p* and *mf*.

Musical score for guitar, piano, bass, and drums. Includes staves for Gtr., Pno., Bass, and D. S. Chord symbols: G7(12), A9sus, D7, Ab9(11), G13(9), G13, D7. Dynamics include *mp*. Drum notation includes 'Fill'.

BLUES FUNKY

A musical score for a blues funk ensemble. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- A. Sax. 1 & 2:** Alto saxophones, mostly resting.
- T. Sax. 1 & 2:** Tenor saxophones, playing a rhythmic, melodic line with dynamics *mf* and *f*.
- B. Sax.:** Baritone saxophone, playing a bass line with dynamics *mp*, *f*, and *mf*.
- B. Trp. 1, 2, 3, 4:** Four trumpets, playing a rhythmic pattern with dynamics *mf*.
- Tbn. 1, 2, 3, 4:** Four trombones, playing a rhythmic pattern with dynamics *mf* and *f*.
- Gtr.:** Electric guitar, playing a rhythmic pattern with chords. Chord symbols include A^{b13} , $G^{13(9)}$, G^{13} , D^7 , and $F\sharp 7(b9)$.
- Pno.:** Piano, playing a rhythmic pattern with chords. Chord symbols include $A^{b9(11)}$, $G^{13(9)}$, G^{13} , D^7 , and $F\sharp 7(b9)$.
- Bass:** Electric bass, playing a rhythmic pattern with dynamics *f*.
- D. S.:** Drums, playing a rhythmic pattern.

The score is in the key of D major (two sharps) and 4/4 time. It starts at measure 28. The music is characterized by a strong, driving rhythm and a bluesy feel.

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 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:** Melodic lines with slurs and accents, marked *mf*.
- T. Sax. 1 & 2:** Harmonic accompaniment, marked *mf*.
- B. Sax.:** Bass line for saxophone, marked *mf*.
- Bs. Trp. 1-4:** Trumpet parts with various articulations like accents and slurs, marked *mf*.
- Tbn. 1-4:** Trombone parts with articulations, marked *mf*.
- Gr.:** Electric guitar with chord diagrams and slash notation, marked *mf*.
- Pno.:** Piano accompaniment with slash notation, marked *mf*.
- Bass:** Bass line with articulations, marked *mf*.
- D. S.:** Drum set part with a steady rhythmic pattern.

The score is in 4/4 time and features a key signature of one sharp (F#). It includes dynamic markings such as *mf* and *f*, and various articulations like accents and slurs. Chord symbols are provided for the guitar and piano parts, including A^{b13} , $G^{7(b9)}$, G^{13} , D^7 , and $F\#7(b9)$.

BLUES FUNKY

To CODA

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.

Chord symbols: B7(12), B7(9), E7(12), E7(9), A7(12), A7(9), D7, B7(12), B7(9)

Dynamics: mf, f

TENOR SAX AND GUITAR SOLOS

48

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.

p

mf

1ST TIME ONLY

E 7(13) *C 13* *F 7* *B b7* *F 7*

E 7(13) *C 13* *F 9* *B b13* *F 9*

E 7(13) *C 13* *F 7* *B b7* *F 7*

SOLO

48

52

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Bb Tpr. 1

Bb Tpr. 2

Bb Tpr. 3

Bb Tpr. 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

Gr.

Pno.

Bass

D. S.

57

G7(12) G7(65) C7(12) F13 D7(12) Ab13(9-9) G7(12) C2sus G2sus G#2sus A2sus

G7(12) G7(65) C7(12) F13 D7(12) Ab13(9-9) G7(12) C2sus G2sus G#2sus A2sus

G7(12) G7(65) C7(12) F13 D7(12) G7(12) C2sus G2sus G#2sus A2sus

BLUES FUNKY

A musical score for a blues funk ensemble. The score is arranged in a system with 14 staves. The instruments and their parts are as follows:

- A. Sax. 1 & 2:** Alto saxophones, playing melodic lines with dynamics ranging from *p* to *f*.
- T. Sax. 1 & 2:** Tenor saxophones, playing melodic lines with dynamics ranging from *p* to *f*.
- B. Sax.:** Baritone saxophone, playing a melodic line with dynamics ranging from *p* to *f*.
- B. Trp. 1-4:** Four B-flat trumpets, mostly playing rests or light accompaniment.
- Tbn. 1-4:** Four trombones, playing melodic lines with dynamics ranging from *mf* to *f*.
- Gr.:** Electric guitar, playing chords and melodic lines with dynamics ranging from *mf* to *f*. Chords include $E7(\sharp 9)$ and $A7(\sharp 9)$.
- Pno.:** Piano, playing chords and accompaniment with dynamics ranging from *mf* to *f*. Chords include $E7(\sharp 9)$, $A7(\sharp 9)$, and $D7$.
- Bass:** Electric bass, playing a melodic line with dynamics ranging from *mf* to *f*.
- D. S.:** Drums, playing a rhythmic pattern with dynamics ranging from *mf* to *f*.

The score is in the key of E major (one sharp) and 4/4 time. It features a variety of musical notations including dynamics, articulation marks, and chord symbols.

ALTO SAX. 1
(& SOPRANO SAX)

BLUES FUNKY

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FUNK

$\text{♩} = 96$

11

(A)

mf

14

mp

17

f mf³

20

SWITCH TO SOPRANO SAX (B) *f* 11 SOPRANO SAX

23

p mf

(C)

39

mf³

42

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Musical staff starting at measure 44. It contains a melodic line with various rhythmic values and articulations like accents and slurs. The key signature has three sharps (F#, C#, G#).

Musical staff starting at measure 47. It continues the melodic line. Measure 49 is marked "To CODA" and ends with a fermata. A dynamic marking of *p* (piano) is shown below the staff.

TENOR SAX AND GUITAR SOLOS

Musical staff starting at measure 50. It features a double bar line with a repeat sign. Above the staff, the number "11" is written. The staff ends with a fermata.

Musical staff starting at measure 60. It contains two first endings, labeled "1" and "2". The first ending leads to a double bar line with a repeat sign. The second ending leads to the instruction "D.S. AL CODA".

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

BLUES FUNKY

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FUNK

$\text{♩} = 96$

11

(A)

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 accidentals. A measure at the beginning is marked with a '45' below it. The phrase '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 with a fermata and the number '11' written 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 labeled '1' and the second '2'. The text 'D.S. AL CODA' is written above the second measure. The staff ends with a key signature change to three sharps and a common time signature.

Musical staff with treble clef and key signature of three sharps. It begins with a circled cross symbol (⊕) above the staff. The staff contains a melodic line with dynamic markings '> p', 'mf', and 'f' below it. The staff concludes with a double bar line.

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: *p*, *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

C⁷

3

3

3

3

G⁷

B⁷(#5)

E⁷(#9)

A⁷(b9)

3

3

3

3

D⁷(#9)

G¹³

E⁷(#9)

B^{b13}(b9)

3

1.

A⁷(b9)

D⁹SUS

2.

D.S. AL CODA

mf

62

mf

f

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TENOR SAX. 2

BLUES FUNKY

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FUNK

$\text{♩} = 96$

12 (A) 3

18

22 (B) f

26

29 mf^3

32

35 (C) 3

40 mp f mf

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BARITONE SAX.

BLUES FUNKY

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FUNK

$\text{♩} = 96$

12 (A) 3

19

24 (B) f 3

31

(C) 3

45 To CODA

TENOR SAX AND GUITAR SOLOS 11 1. 2. D.S. AL CODA

62

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TRUMPET IN B \flat 1

BLUES FUNKY

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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*

guyt@videotron.ca *< f* *f*

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

TENOR SAX AND GUITAR SOLOS

11

1. 2. D.S. AL CODA

f

62

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TRUMPET IN B \flat 3

BLUES FUNKY

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FUNK

$\text{♩} = 96$

12 (A) 2

19 *mf* *f* 2

32 *mf* *f* 2

44 *mf* *f* 2

To CODA

TENOR SAX AND GUITAR SOLOS 11

1. 2. D.S. AL CODA

62 *f*

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TRUMPET IN B \flat 4

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FUNK

$\text{♩} = 96$

12 (A)

mf

2

17

mf

2 (B)

23

mf

31

mf

2 (C)

35

mf

43

To CODA

mf

TENOR SAX AND GUITAR SOLOS

11

1. 2. D.S. AL CODA

mf

62

f

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TROMBONE 1

BLUES FUNKY

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FUNK

$\text{♩} = 96$

12

(A)

Musical notation for measures 12-17. Measure 12 starts with a double bar line and a fermata. The key signature has one flat. Dynamic marking: *mf*.

18

(B)

f

Musical notation for measures 18-22. Measure 18 starts with a double bar line and a fermata. The key signature changes to two sharps. Dynamic markings: *mf*, *f*.

23

Musical notation for measures 23-28. Dynamic marking: *mf*.

29

(C)

Musical notation for measures 29-33. Measure 29 starts with a double bar line and a fermata. The key signature changes to one flat. Dynamic markings: *mf*, *f*.

34

Musical notation for measures 34-39. Measure 34 starts with a double bar line and a fermata. The key signature changes to two sharps. Dynamic markings: *mf*, *f*.

40

Musical notation for measures 40-44. Measure 40 starts with a double bar line and a fermata. The key signature changes to one flat. Dynamic markings: *mf*, *f*.

45

Musical notation for measures 45-51. Measure 45 starts with a double bar line and a fermata. A circled section is labeled "TENOR SAX AND GUITAR SOLOS". Dynamic markings: *mf*, *f*.

62

Musical notation for measures 52-61. Measure 52 starts with a double bar line and a fermata. The key signature changes to one flat. Dynamic markings: *mf*, *f*.

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TROMBONE 2

BLUES FUNKY

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FUNK

♩ = 96

12

(A)

Musical notation for measures 1-17. The key signature has one flat (Bb). The time signature is 4/4. The music features a bass line with eighth and quarter notes, including slurs and accents. Dynamics include *mf*.

18

(B) *f*

Musical notation for measures 18-22. The key signature changes to two sharps (F# and C#). The music continues with eighth and quarter notes. Dynamics include *f* and *mf*.

23

Musical notation for measures 23-27. The key signature remains two sharps. The music features eighth and quarter notes with slurs and accents. Dynamics include *mf* and *mp < f*.

28

(C)

Musical notation for measures 28-32. The key signature remains two sharps. The music features eighth and quarter notes with slurs and accents. Dynamics include *mf* and *f*.

33

Musical notation for measures 33-37. The key signature remains two sharps. The music features eighth and quarter notes with slurs and accents. Dynamics include *mf*.

38

Musical notation for measures 38-43. The key signature changes to one flat (Bb). The music features eighth and quarter notes with slurs and accents. Dynamics include *f* and *mf*. The text "TO CODA" is written above the staff.

44

TENOR SAX AND GUITAR SOLOS

1ST TIME ONLY

10

Musical notation for measures 44-53. The key signature is one flat (Bb). The music features a whole note followed by eighth and quarter notes. Dynamics include *mf*. The text "D.S. AL CODA" is written above the staff.

62

Musical notation for measures 54-61. The key signature is one flat (Bb). The music features eighth and quarter notes with slurs and accents. Dynamics include *mf* and *f*.

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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

Chords: F⁹ B^{b13} F⁹

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

Chords: G7(^{b9}/_{#5}) C7(^{#9}/_{#5}) F13 D7(^{#9}/_{#5}) A^{b13}(^{b9}) G7(^{b9}/_{#5}) C⁹_{SUS}

(A) Chords: F⁹ B^{b13} F⁹

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

Chords: G7(^{b9}/_{#5}) C7(^{#9}/_{#5}) F13 D7(^{#9}/_{#5}) A^{b13}(^{b9}) G7(^{b9}/_{#5}) A⁹_{SUS}

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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 A^{7(#5)} D^{7(#9)}

G^{7(b9)} G^{7(#5)} C^{7(#9)} F¹³ D^{7(#9)} A^{b13(b9)}

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

E^{7(b9)} A^{7(b9)} D^{7(#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

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

BASS

BLUES FUNKY

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FUNK

♩ = 96

Chords: F¹³, B^{b13}, F¹³

mf

Chords: B^{b13}, F⁹, A^{7(♯9)}, D^{7(♯9)}

5

Chords: G^{7(♯9)}, C^{7(♯9)}, F¹³, D^{7(♯9)}, G^{7(♯9)}, C⁹

9

(A) Chords: F¹³, B^{b13}, F¹³

mp

Chords: B^{b13}, F⁹, A^{7(♯9)}, D^{7(♯9)}, A^{b13}

17

Chords: G^{7(♯9)}, C^{7(♯9)}, F¹³, D^{7(♯9)}, G^{7(♯9)}, A⁹

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

© GUY BERGERON

FUNK

♩ = 96

HIT HAT IN 16TH FEEL

The image displays a drum set score for a piece titled "Blues Funky" in 4/4 time. The tempo is set at 96 beats per minute. The score is written on a grand staff with a treble clef and a key signature of one flat (Bb). The notation includes various rhythmic patterns, rests, and dynamic markings. The score is divided into sections A and B. Section A starts at measure 5 and ends at measure 20. Section B starts at measure 21 and ends at measure 32. The score includes a "Fill" section at the end of measure 10. The dynamic markings are *mf* (measures 1-10), *mp* (measures 11-20), and *f* (measures 21-32). The score also includes a "HIT HAT IN 16TH FEEL" instruction at the beginning.

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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 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.

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.

Musical notation for measures 45-52. 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. The text "TO CODA" is written above the staff in measure 52.

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.

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.

Musical notation for measures 57-62. 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 first ending bracket labeled "1." spans measures 59-60, and a second ending bracket labeled "2." spans measures 61-62. The text "D.S. AL CODA" is written above the staff in measure 62. A dynamic marking of *f* is present below the staff in measure 62.

Musical notation for measures 62-65. 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 staff in measure 62.

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