



Guy Bergeron

Canada, Québec

Salut d'amour Elgar, Edward

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 : Diplome 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 : Salut d'amour
Compositeur : Elgar, Edward
Arrangeur : Bergeron, Guy
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Editeur : Bergeron, Guy
Instrumentation : violon, 2 flutes, 5 saxophones, 2 trompettes, 2 trombones, piano, contrebasse
Style : Latin

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SCORE

SALUT D'AMOUR

EDWARD ELGAR (1857-1934)

ARR.: GUY BERGERON

SLOW BOSSA NOVA ♩ = 112

The score is written for a jazz ensemble. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'SLOW BOSSA NOVA' with a metronome marking of ♩ = 112. The piece begins with a 'Solo' section for Flute 1, marked *mf*. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a dynamic marking of *mp*. The electric guitar and bass guitar parts are also marked *mp*. The drum set part features a steady bass drum and snare pattern, with a dynamic marking of *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings. The piano part includes a section with a crescendo leading to a *p* dynamic. The electric guitar and bass guitar parts include a section with a *p* dynamic. The drum set part includes a section with a *p* dynamic. The score is arranged for a full jazz ensemble, including strings, piano, electric guitar, bass guitar, and drum set.

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(A)

Vln.
 Fl. 1
 Fl. 2
 A. Sx. 1
 A. Sx. 2
 T. Sx. 1
 T. Sx. 2
 B. Sx.
 B> Tpt. 1
 B> Tpt. 2
 Tbn. 1
 Tbn. 2
 PNO.
 E.GTR.
 BASS
 D. S.

Musical score for "Salut d'Amour" (Section A). The score is in 2/4 time and B-flat major. It features a variety of instruments: Violin, Flute 1 and 2, Saxophones (Alto, Tenor, Baritone), Trumpets (B-flat), Trombones, Piano, Electric Guitar, Bass, and Drums. The saxophones have a "SAXS SOLI" section starting at measure 9. Dynamics include *mf*, *mp*, and *piano*. The piano part has a *mp* dynamic. The electric guitar and bass parts include chord diagrams and chord names: FMAJ⁹, FMAJ⁷/A, GMIN⁷, C⁹, C7(b9), FMAJ⁹ A^{7(b5)}, DMIN⁷ AMIN⁷ A^{b7(11)}, G¹³, D^{b9}, C⁹SUS, and G^{b13}. The drum part features a pattern of eighth notes with a double bar line and a '2' indicating a two-measure rest.

SALUT D'AMOUR

The musical score is arranged for a full orchestra and includes the following parts:

- Vln.** (Violin): Part 1, starting at measure 17.
- Fl. 1** (Flute 1): Part 1, starting at measure 17.
- Fl. 2** (Flute 2): Part 2, starting at measure 17.
- A. Sax. 1** (Alto Saxophone 1): Part 1, starting at measure 17.
- A. Sax. 2** (Alto Saxophone 2): Part 2, starting at measure 17.
- T. Sax. 1** (Tenor Saxophone 1): Part 1, starting at measure 17.
- T. Sax. 2** (Tenor Saxophone 2): Part 2, starting at measure 17.
- B. Sax.** (Baritone Saxophone): Part 1, starting at measure 17.
- B_♭ Tpt. 1** (B-flat Trumpet 1): Part 1, starting at measure 17.
- B_♭ Tpt. 2** (B-flat Trumpet 2): Part 2, starting at measure 17.
- Tbn. 1** (Trombone 1): Part 1, starting at measure 17.
- Tbn. 2** (Trombone 2): Part 2, starting at measure 17.
- PNO.** (Piano): Part 1, starting at measure 17. Includes a piano accompaniment with chords and dynamics.
- E. GTR.** (Electric Guitar): Part 1, starting at measure 17. Includes a guitar accompaniment with chords and dynamics.
- BASS** (Bass): Part 1, starting at measure 17. Includes a bass line with chords and dynamics.
- D. S.** (Double Bass): Part 1, starting at measure 17. Includes a double bass line with chords and dynamics.

The score includes various musical notations such as dynamics (e.g., *mf*, *mp*, *f*, *p*), articulation (accents, slurs), and performance instructions (e.g., *tr* for trills). Chord symbols are provided for the piano and guitar parts, including $FMAJ^9$, $FMAJ^7/A$, B^bMAJ^7 , $D^{7(b9)}/A$, $GMIN^7$, F/C , C^9_{sus} , $C^{13(b9)}$, and F .

SALUT D'AMOUR

Vln. *mp*
 Fl. 1 *mp*
 Fl. 2 *mp*
 A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 B. Sax.
 B♭ Trp. 1 *mf*
 B♭ Trp. 2 *mf*
 Tbn. 1 *mp*
 Tbn. 2 *mp*
 PNO. *Solo*
 E.GTR. *mp*
 BASS
 D.S. *mp*

Chord progression:
 FMAJ⁷ FMAJ⁷/A GMIN¹¹ C⁷_{SUS} FMAJ⁷ A⁷(⁶⁵) DMIN⁷ /C G^{ADD9}/B^b C^(b9)

SALUT D'AMOUR

To CODA (C)

The score is arranged for a full orchestra and includes the following parts: Violin (Vln.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone 1 (T. Sax. 1), Tenor Saxophone 2 (T. Sax. 2), Baritone Saxophone (B. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Piano (Pno.), Electric Guitar (E. Gtr.), Bass, and Double Bass (D. S.).

The score begins at measure 33. The key signature is one flat (B♭). The tempo is marked *mf* (mezzo-forte). The score includes various dynamics such as *mf*, *f*, and *mp*. The piano part includes chord diagrams and chord names: FMAJ7, FMAJ7/A, B[♭]ADD9, D7/A, GMIN¹¹, F^{ADD9}/C, FSUS/C, B[♭]MIN/C, FMAJ⁹, and G^{♭9}. The electric guitar part also includes these chord names. The double bass part includes a rhythmic pattern of eighth notes.

Vln.
 Fl. 1
 Fl. 2
 A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 B. Sax.
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn. 1
 Tbn. 2
 PNO.
 E.GTR.
 BASS
 D.S.

SOLO
 mf
 (MUTE)
 p
 (MUTE)
 p
 (MUTE)
 p
 (MUTE)
 p
 (MUTE)
 p
 FMAJ⁹ C^{7(♯5)} FMAJ⁹ PIANO FMAJ⁷/A GMIN⁷ C⁹ C^{7(♭9)} FMAJ⁹ A^{7(♯5)} DMIN⁷ AMIN⁷ A^{♭7(♯11)}
 FMAJ⁹ C^{7(♯5)} FMAJ⁹ FMAJ⁷/A GMIN⁷ C⁹ C^{7(♭9)} FMAJ⁹ A^{7(♯5)} DMIN⁷ AMIN⁷ A^{♭7(♯11)}
 FMAJ⁹ C^{7(♯5)} FMAJ⁹ FMAJ⁷/A GMIN⁷ C⁹ C^{7(♭9)} FMAJ⁹ A^{7(♯5)} DMIN⁷ AMIN⁷ A^{♭7(♯11)}
 p mp mp 2 2

SALUT D'AMOUR

The musical score is arranged in a standard orchestral layout. The top section includes Violin (Vln.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Saxophone 1 (A. Sax. 1), Saxophone 2 (A. Sax. 2), Trombone 1 (T. Sax. 1), Trombone 2 (T. Sax. 2), and Bassoon (B. Sax.). The middle section includes B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone 1 (Tbn. 1), and Trombone 2 (Tbn. 2). The bottom section includes Piano (Pno.), Electric Guitar (E. Gtr.), Bass, and Double Bass (D. S.). The score is in 2/4 time with a key signature of one flat (B♭). The first measure is marked with a rehearsal mark '49' and a dynamic of 'mp'. The second measure of the T. Sax. 1 part is marked 'Solo' and 'mf'. The piano part includes a series of chords: G¹³, D^{b9}, C^{9sus}, G^{b13}, F^{MAJ⁹}, F^{MAJ⁷/A}, B^{bMAJ⁷}, and D^{7(b9)/A}. The electric guitar part mirrors these chords. The double bass part features a rhythmic pattern of eighth notes and quarter notes.

SALUT D'AMOUR

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Vln.**: Violin, starting with a melodic line in the first measure.
- Fl. 1 & 2**: Flutes, with the first flute playing a melodic line starting in the fourth measure.
- A. Sax. 1 & 2**: Alto Saxophones, with the first saxophone playing a melodic line starting in the fourth measure.
- T. Sax. 1 & 2**: Tenor Saxophones, playing a rhythmic accompaniment throughout.
- B. Sax.**: Baritone Saxophone, playing a rhythmic accompaniment throughout.
- B♭ Tpt. 1 & 2**: Trumpets, playing a melodic line starting in the fourth measure.
- Tbn. 1 & 2**: Trombones, playing a rhythmic accompaniment throughout.
- PNO.**: Piano, providing harmonic support with chords and a bass line.
- E. GTR.**: Electric Guitar, playing a melodic line starting in the first measure.
- BASS**: Bass guitar, playing a rhythmic accompaniment throughout.
- D. S.**: Drums, playing a rhythmic accompaniment throughout.

Chord progressions for Piano and Electric Guitar are indicated as follows:

- Measure 1: G MIN⁷
- Measure 2: F/C
- Measure 3: C²SUS
- Measure 4: C¹³(b9)

Dynamic markings include *mf* (mezzo-forte) and *f* (forte). A double bar line with a '2' above it indicates a second ending in the drum part.

SALUT D'AMOUR

Rit.

The musical score is arranged in a standard orchestral format. It includes staves for Violin (Vln.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Saxophones 1 and 2 (A. Sax. 1, A. Sax. 2), Tenor Saxophones 1 and 2 (T. Sax. 1, T. Sax. 2), Bass Saxophone (B. Sax.), Trumpets 1 and 2 (B♭ Tpt. 1, B♭ Tpt. 2), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Piano (Pno.), Electric Guitar (E. Gtr.), Bass, and Double Bass (D. S.). The score begins at measure 59. The Flute 1 part features a 'Solo' section with a dynamic marking of *mf*. The Piano part includes a 'STRINGS' section with a dynamic marking of *mp*. The Electric Guitar and Bass parts feature a dynamic marking of *mp*. The Double Bass part features a dynamic marking of *mp*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is one flat (B♭ major or F minor). The tempo is marked 'Rit.' (Ritardando). The score concludes with a final chord in the Piano part, marked *p*.

VIOLIN

SALUT D'AMOUR

EDWARD ELGAR (1857-1934)

ARR.: GUY BERGERON

SLOW BOSSA NOVA ♩ = 112

8 (A) 12 *mf*

23 *mp*

30 *f*

To CODA (C) 3 (D) 8 *mp*

53

59 ϕ 7

FLUTE 1

SALUT D'AMOUR

EDWARD ELGAR (1857-1934)

SLOW BOSSA NOVA ♩ = 112

ARR.: GUY BERGERON

Solo
mf

4

8

18

23

27

31

37

(A) 7

(B) trill

(C)

To CODA

mf

mp

f

g^{va}

3

3

3

SALUT D'AMOUR

14

mf

Solo

59

mf

Rit.

63

p

FLUTE 2

SALUT D'AMOUR

EDWARD ELGAR (1857-1934)

ARR.: GUY BERGERON

SLOW BOSSA NOVA ♩ = 112

8 (A) *mf*

13

19 *mf*

24 (B) *mp*

30 *tr* 4

38 To CODA (C) (D) 3 16

59 7

ALTO SAX. 1

SALUT D'AMOUR

EDWARD ELGAR (1857-1934)

ARR.: GUY BERGERON

SLOW BOSSA NOVA ♩ = 112

8 (A) SAXS SOLI *mf*

12

17 *f*

21 (B) 4 12 To CODA (C) *f*

40 (D) SOLO *mf*

46 *mf*

50 7 *mf*

59 7

ALTO SAX. 2

SALUT D'AMOUR

EDWARD ELGAR (1857-1934)

ARR.: GUY BERGERON

SLOW BOSSA NOVA ♩ = 112

8 (A) SAXS SOLI mp

12

17 3

21 (B) 4 12 To CODA f

(C) 3 (D) 16

59 7

Detailed description: The score is written for Alto Saxophone 2 in G major (two sharps) and 4/4 time. It consists of six staves of music. Section A (measures 8-11) is marked 'SAXS SOLI' and 'mp'. Section B (measures 21-24) includes a triplet of eighth notes and is marked 'f'. Section C (measures 25-28) and Section D (measures 29-32) are marked with measure numbers 3, 16, and 7 respectively. The score concludes with a double bar line and repeat dots. The tempo is 'SLOW BOSSA NOVA' at 112 beats per minute.

TENOR SAX. 1

SALUT D'AMOUR

EDWARD ELGAR (1857-1934)

ARR.: GUY BERGERON

SLOW BOSSA NOVA $\text{♩} = 112$

8 (A) SAXS SOLI *mp*

12

17 3

21 4 (B) 12 To CODA (C) 3 *f*

(D) 7 Solo *mf* 3

53 3

56 3

59 7

TENOR SAX. 2

SALUT D'AMOUR

EDWARD ELGAR (1857-1934)

ARR.: GUY BERGERON

SLOW BOSSA NOVA ♩ = 112

8 (A) SAXS SOLI mp

12

17 3

21 4 (B) 12 To CODA f

(C) 3 (D) 16

59 7

Detailed description: The score is written for Tenor Saxophone 2 in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp. The tempo is marked 'SLOW BOSSA NOVA' with a quarter note equal to 112 beats per minute. The first section, labeled (A), starts at measure 8 and is marked 'SAXS SOLI' and 'mp'. It contains a melodic line with a repeat sign. The second section starts at measure 12 and continues with the melodic line. The third section starts at measure 17 and includes a triplet of eighth notes. The fourth section, labeled (B), starts at measure 21 and includes a 4-measure rest, followed by a 12-measure rest, and then a melodic line marked 'f' that ends with 'To CODA'. The fifth section, labeled (C), starts at measure 21 and includes a 3-measure rest. The sixth section, labeled (D), starts at measure 21 and includes a 16-measure rest. The final section starts at measure 59 and includes a 7-measure rest.

BARITONE SAX.

SALUT D'AMOUR

EDWARD ELGAR (1857-1934)

ARR.: GUY BERGERON

SLOW BOSSA NOVA ♩ = 112

8 (A) SAXS SOLI *mf*

12

17

21 (B) 12 *mp* *f*

38 To CODA (C) 3 (D) 16 *f*

59 7

TRUMPET IN B \flat 1

SALUT D'AMOUR

EDWARD ELGAR (1857-1934)

ARR.: GUY BERGERON

SLOW BOSSA NOVA $\text{♩} = 112$

The musical score is written for Trumpet in B \flat 1 and consists of six staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "SLOW BOSSA NOVA" with a quarter note equal to 112 beats per minute. The score includes several section markers: (A) at measure 8, (B) at measure 14, (C) at measure 37, and (D) at measure 50. Dynamics range from *mf* (mezzo-forte) to *f* (forte) and *p* (piano). There are also markings for *mp* (mezzo-piano) and *MUTE*. The score includes various articulations such as slurs, accents, and breath marks. Measure numbers 8, 14, 32, 37, 44, 48, 50, and 59 are indicated at the beginning of their respective staves. The piece concludes with a double bar line at measure 59.

TRUMPET IN B \flat 2

SALUT D'AMOUR

EDWARD ELGAR (1857-1934)

ARR.: GUY BERGERON

SLOW BOSSA NOVA $\text{♩} = 112$

8 (A) 14

32 *mf* *mp*

37 *f* *p* To CODA (C) 3 (D) (MUTE)

44

48

50 *mp* *f* 6

59 7

TROMBONE 1

SALUT D'AMOUR

EDWARD ELGAR (1857-1934)

ARR.: GUY BERGERON

SLOW BOSSA NOVA $\text{♩} = 112$

8 **(A)** 12

23 *mp* *f* *mf* *p* **(B) Solo**

29 *mp* *f* **(C) To CODA**

35 *mp* *f* **(D) MUTE**

40 *p*

46

50 *mp* *f*

59

TROMBONE 2

SALUT D'AMOUR

EDWARD ELGAR (1857-1934)

ARR.: GUY BERGERON

SLOW BOSSA NOVA ♩ = 112

8 (A) 12

23 *mp* *f* *mp* (B) 2 6

35 *mp* *f* To CODA (C)

40 3 (D) (MUTE) *p*

46

50 6 *mp* *f*

59 7

PIANO

SALUT D'AMOUR

EDWARD ELGAR (1857-1934)

ARR.: GUY BERGERON

SLOW BOSSA NOVA ♩ = 112

FMAJ⁹

G^{b9}

FMAJ⁹

STRINGS

Measures 1-4 of the strings section. The notation shows a piano (mp) accompaniment in 4/4 time. The chords are G^{b9}, FMAJ⁹, G^{b9}, and FMAJ⁹.

Measures 5-8 of the strings section. The notation shows a piano accompaniment in 4/4 time. The chords are C⁷⁽⁹⁾, FMAJ⁹, and FMAJ^{7/A}.

Measures 9-13 of the piano section. Measure 9 starts with a piano (p) dynamic. Section A begins at measure 10 with a mezzo-piano (mp) dynamic. Measure 11 has a mezzo-forte (mf) dynamic. Measure 12 has a mezzo-piano (mp) dynamic. The chords are B^bMAJ⁷, D^{7(b9)}/A, GMIN⁷, F/C, C⁹sus, and C^{13(b9)}.

Measures 14-18 of the piano section. Measure 14 starts with a mezzo-forte (mf) dynamic. The chord is F.

Measures 19-23 of the piano section. Measure 19 starts with a piano (p) dynamic. Section B Solo begins at measure 20. The chord is F.

2

SALUT D'AMOUR

FMAJ⁷

FMAJ⁷/A

B^bADD⁹

D⁷/A

G^{MIN}¹¹

F^{ADD}⁹/C

F^{SUS}/C

B^bMIN/C

(C) FMAJ⁹

G^{b9}

FMAJ⁹

C⁷(^b5)

(D)

FMAJ⁹
PIANO

FMAJ⁷/A

G^{MIN}⁷

C⁹

C⁷(^b9)

FMAJ⁹

A⁷(^b5)

D^{MIN}⁷ A^{MIN}⁷ A^{b7}([#]11)

G¹³

D^{b9}

C⁹SUS G^b13

FMAJ⁹

SALUT D'AMOUR

FMAJ7/A

B^bMAJ7

D7(b9)/A

GMIN7

F/C

52

C⁹SUS

C¹³(b9)

56

FMAJ⁹

G^{b9}

FMAJ⁹

G^{b9}

STRINGS

59

mp

FMAJ⁹

G^{b9}

FMAJ⁹

RIT.

C⁷(#5)

63

p

ELECTRIC GUITAR

SALUT D'AMOUR

EDWARD ELGAR (1857-1934)

SLOW BOSSA NOVA ♩ = 112

ARR.: GUY BERGERON

The musical score is written for electric guitar in a 4/4 time signature with a key signature of one flat (Bb). It consists of several systems of music, each with a treble clef and a key signature of one flat. The score includes various chords and melodic lines, with dynamics such as *mp* and *p* indicated. The chords are labeled with letters and numbers, such as FMAJ⁹, G^{b9}, FMAJ⁷/A, GMIN⁷, C⁹, C^{7(b9)}, FMAJ⁹, A^{7(#5)}, DMIN⁷, AMIN⁷, A^{b7(#11)}, G¹³, D^{b9}, C^{9sus}, G^{b13}, FMAJ⁹, FMAJ⁷/A, B^bMAJ⁷, D^{7(b9)}/A, GMIN⁷, F/C, C^{9sus}, C^{13(b9)}, F, FMAJ⁷, FMAJ⁷/A, GMIN¹¹, C^{9sus}, FMAJ⁷, A^{7(#5)}, DMIN⁷, F/C, G^{ADD9}/B^b, and C^(b9). The score is divided into sections A and B, with measures 5-8, 13-18, 17-21, and 29-34 marked. The piece concludes with a double bar line.

SALUT D'AMOUR

338 *mp* **FMAJ⁷** **FMAJ⁷/A** **B^bADD⁹** **D⁷/A** **GMIN¹¹** *mf*

378 *f* **F^{ADD9}/C** **F^{SUS}/C** **B^bMIN/C** **(C)** **FMAJ⁹** **G^{b9}** *mp*

To CODA

418 **FMAJ⁹** **C⁷(#5)** **(D)** **FMAJ⁹** **FMAJ⁷/A** *p* *mp*

458 **GMIN⁷** **C⁹** **C⁷(b9)** **FMAJ⁹** **A⁷(#5)** **DMIN⁷** **AMIN⁷** **A^{b7}(#11)**

498 **G¹³** **D^{b9}** **C⁹SUS** **G^{b13}** **FMAJ⁹** **FMAJ⁷/A**

538 **B^bMAJ⁷** **D⁷(b9)/A** **GMIN⁷** **F/C** **C⁹SUS** **C¹³(b9)**

598 *mp* **FMAJ⁹** **G^{b9}** **FMAJ⁹** **G^{b9}**

638 **FMAJ⁹** **G^{b9}** **FMAJ⁹** **RIT.** **C⁷(#5)** *p*

BASS GUITAR

SALUT D'AMOUR

EDWARD ELGAR (1857-1934)

ARR.: GUY BERGERON

SLOW BOSSA NOVA ♩ = 112

FMAJ⁹ G^{b9} FMAJ⁹ G^{b9}

mp

FMAJ⁹ G^{b9} FMAJ⁹ C^{7(#5)}

5 *p*

(A) FMAJ⁹ FMAJ^{7/A} GMIN⁷ C⁹ C^{7(b9)}

mp

FMAJ⁹ A^{7(#5)} DMIN⁷ AMIN⁷ A^{b7(#11)} G¹³ D^{b9} C^{9sus} G^{b13}

13

FMAJ⁹ FMAJ^{7/A} B^bMAJ⁷ D^{7(b9)/A} GMIN⁷

17

F/C C^{9sus} C^{13(b9)} F

21 *p* *mf*

(B) FMAJ⁷ FMAJ^{7/A} GMIN¹¹ C^{7sus}

mp

FMAJ⁷ A^{7(#5)} DMIN⁷ /C G^{ADD9/Bb} C^(b9)

29

SALUT D'AMOUR

33 *mp* **FMAJ⁷** **FMAJ⁷/A** **B^bADD⁹** **D⁷/A** **GMIN¹¹** *mf*

37 *f* **F^{ADD}9/C** **F^{SUS}/C** **B^bMIN/C** **(C)FMAJ⁹** **G^b9** *mp*

To CODA

41 *p* **FMAJ⁹** **C⁷(#5)** **(D)FMAJ⁹** **FMAJ⁷/A** *mp*

45 **GMIN⁷** **C⁹** **C⁷(b9)** **FMAJ⁹** **A⁷(#5)** **DMIN⁷** **AMIN⁷** **A^b7(#11)**

49 **G¹³** **D^b9** **C⁹SUS** **G^b13** **FMAJ⁹** **FMAJ⁷/A**

53 **B^bMAJ⁷** **D⁷(b9)/A** **GMIN⁷** **F/C**

56 **C⁹SUS** **C¹³(b9)** *mf*

59 *mp* **FMAJ⁹** **G^b9** **FMAJ⁹** **G^b9**

63 **FMAJ⁹** **G^b9** **FMAJ⁹** **RIT.** **C⁷(#5)** *p*

DRUM SET

SALUT D'AMOUR

EDWARD ELGAR (1857-1934)

ARR.: GUY BERGERON

SLOW BOSSA NOVA ♩ = 112

1 *mp* 2

5 2 *p*

(A) 13 2

17 2

21 *p* *f*

(B) 29 2

SALUT D'AMOUR

33 *mp* *mf*

To CODA 3

37 *f*
(C) *mp* *p*

(D) *mp*

47

51

55 *f*

59 *mp*

63 *p* Rit.