



Guy Bergeron

Canada, Québec

O holy night (bluesy version) Adam, Adolphe Charles

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: O holy night [bluesy version]
Composer: Adam, Adolphe Charles
Arranger: Bergeron, Guy
Copyright: Copyright © Bergeron, Guy
Publisher: Bergeron, Guy
Instrumentation: violin, 2 flutes, 5 saxophones, 2 trumpets, 2 trombones, piano, upright bass
Style: Blues
Comment: Performed by the InterMED orchestra.

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

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Score

Midnight blues

(Minuit, chrétiens) (O holy night) (1843)

Adolphe Adam (1803-1856)

arr.: Guy Bergeron

slow blues ♩ = 76

Violin

Piccolo

Flute

Alto Sax. 1

Alto Sax. 2

Tenor Sax. 1

Tenor Sax. 2

Baritone Sax.

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone 1

Trombone 2

Piano

Electric Guitar

Bass Guitar

Drum Set

Chord progression: G13, C13, F13, C13, G13, G7(♭5), C7, G7(♭5), C9, F13, C9, F13, D♯dim

Midnight blues

2

7
Vln. *mp* *p*

7 8
Picc. *mp* *p* *mp* 3

Fl. *mp* *p* *mp* 3

A. Sax. 1 *mf* 2 3

A. Sax. 2 *mf* 2 3

T. Sax. 1 *p*

T. Sax. 2 *p*

B. Sax. *p*

B \flat Tpt. 1 *mf* 3

B \flat Tpt. 2 *mf* 3

Tbn. 1 *mf*

Tbn. 2 *mf*

Pno. *mf* 8^{va} G13 C9 G13 C9

7 Em9 C(add9) B7^{b9} Em9 G13 C9 G13 C9

E. Gtr. 8

Bass Em9 C(add9) B7^{b9} Em9 G13 C9 G13 C9

7
D. S.

Midnight blues

13 *mp* *fp* *f* *mf* even

13 8 *fp* *f* *mf* even

13 *mp* *fp* *f* *mf* even

13 *mp* *mf* *fp* *f* *mf* even

13 *mf* *fp* *f* *mp* even

13 *mf* *fp* *f* *mp* even

13 *mf* *fp* *f* *mp* even

13 *mf* *fp* *f* *mp* even

13 *mf* *fp* *f* *mp* even

13 Am9 Em9 Ebm7 Dm7 Am9 F6 D13/F# G7sus4 Gsus4/F# even

13 Am9 Em9 Ebm7 Dm7 Am9 F6 D13/F# G7sus4 Gsus4/F# even

13 *ride* *side stuck* *mp* *mp* even

Midnight blues

4

19

Vln. *p* *mf*

Picc. *p* *mf*

Fl. *p* *mf*

A. Sax. 1 *p* *mf*

A. Sax. 2 *p* *mf*

T. Sax. 1 *mp* *p* *mf*

T. Sax. 2 *mp* *p* *mf*

B. Sax. *p* *mf*

B♭ Tpt. 1 *p* *mf*

B♭ Tpt. 2 *p* *mf* solo *mf* even swing

Tbn. 1 *p* *mf* *mp*

Tbn. 2 *p* *mf* *mp*

Pno. *p* *mf* *mp*

E. Gtr. *p* *mf* *mp*

Bass *p* *mf* *mp*

D. S. *p* *mf* *mp*

19 C(add9) FMaj7 F/G G7 C C/B C/A G sus4 G/F C(add9) A m7 D m7 D m7(b5) G 13

19 C(add9) FMaj7 F/G G7 C C/B C/A G sus4 G/F C(add9) A m7 D m7 D m7(b5) G 13

Midnight blues

B
24

Vln. *mp* *even* *To Coda*

Picc. *mf* *To Coda*

Fl. *mp* *even* *To Coda* *f*

A. Sx. 1 *mf* *To Coda* *f*

A. Sx. 2 *mp* *To Coda* *f*

T. Sx. 1 *To Coda* *f*

T. Sx. 2 *To Coda* *f*

B. Sx. *mp* *To Coda* *f*

B♭ Tpt. 1 *mp* *To Coda* *f*

B♭ Tpt. 2 *mp* *To Coda* *f*

Tbn. 1 *mp* *To Coda* *f*

Tbn. 2 *mp* *To Coda* *f*

Pno. *To Coda* *f* C7 G7(♭5)

E. Gtr. *To Coda* *f* C7 G7(♭5)

Bass *To Coda* *f* C7 G7(♭5)

D. S. *To Coda* *f*

Midnight blues

guitar solo

28 1. 2. D.S. al Coda

Vln.

Picc.

Fl.

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. Gr.

Bass

D. S.

mp *mf* *p* *f*

D.S. al Coda

C 7(♯9) F9sus4F9 C 7(♯9) F9 C 7(♯9) G7(♯5) C7 C C/B♭ F7/A A♭7 G7(♯5) D.S. al Coda

C 7(♯9) F9sus4F9 C 7(♯9) F9 C 7(♯9) G7(♯5) C7 G7(♯5) C C/B♭ F7/A A♭7 G7(♯5) D.S. al Coda

This musical score is for the piece "Midnight blues" and covers measures 36 to 40. The instrumentation includes Violin (Vln.), Piccolo (Picc.), Flute (Fl.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone 1 (T. Sx. 1), Tenor Saxophone 2 (T. Sx. 2), Baritone Saxophone (B. Sx.), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Piano (Pno.), Electric Guitar (E. Gr.), Bass, and Drums (D. S.). The score is written in 4/4 time with a key signature of one flat (B♭). It features a variety of musical notations, including triplets, slurs, and dynamic markings such as *f* (forte). The piano part includes chord symbols: C7, D♭9(#11), and C9. The electric guitar part also includes these chord symbols and a triplet. The bass part features a triplet and a *f* dynamic marking. The drum part includes a triplet and a *f* dynamic marking.

Violin

Midnight blues

(Minuit, chrétiens) (O holy night) (1843)

Adolphe Adam (1803-1856)

arr.: Guy Bergeron

slow blues ♩ = 76

9 **A** 6 *mp* *p*

9 4 *mp*

16 *fp* *f* *mf* even

20 *p* *mf* 3

B 24 *mp* *f* To Coda

guitar solo 28 5 1. 2. *mp* *f* D.S. al Coda

36 *f*

Piccolo

Midnight blues

(Minuit, chrétiens) (O holy night) (1843)

Adolphe Adam (1803-1856)

arr.: Guy Bergeron

slow blues ♩ = 76

The musical score is written for Piccolo in 8/8 time, with a tempo of 76 beats per minute. It is a slow blues piece. The score is divided into sections A and B, with a guitar solo section starting at measure 28. The piece concludes with a double bar line and a repeat sign.

Section A: Measures 1-8. Starts with a whole rest, followed by a sixteenth rest, then a sixteenth note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Dynamics: *mp* to *p*.

Section B: Measures 9-16. Starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Dynamics: *mp*. Measure 16 has a triplet of eighth notes G4, A4, B4.

Section C: Measures 17-24. Starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Dynamics: *mf*. Measure 24 has a triplet of eighth notes G4, A4, B4.

Section D: Measures 25-27. Starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*. Measure 27 has a triplet of eighth notes G4, A4, B4.

Guitar Solo: Measures 28-33. Measure 28 has a whole rest. Measure 33 has a whole rest. Dynamics: *f*.

Section E: Measures 34-35. Starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Dynamics: *mp*. Measure 35 has a triplet of eighth notes G4, A4, B4.

Section F: Measures 36-37. Starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*. Measure 37 has a triplet of eighth notes G4, A4, B4.

Flute

Midnight blues

(Minuit, chrétiens) (O holy night) (1843)

Adolphe Adam (1803-1856)

arr.: Guy Bergeron

slow blues $\text{♩} = 76$

A

6

mp *p*

9

mp 3

13

fp *f* *mf*

17

even

p *mf*

B

21

mp 3

25

To Coda

f 5

33

1. 2.

mp 3 3 *f* D.S. al Coda

36

f

Alto Sax. 1

Midnight blues

(Minuit, chrétiens) (O holy night) (1843)

Adolphe Adam (1803-1856)

arr.: Guy Bergeron

slow blues ♩ = 76

The musical score is written for Alto Saxophone 1 in the key of A major (three sharps) and common time. It consists of seven staves of music. The tempo is marked 'slow blues' with a quarter note equal to 76 beats per minute. The score includes various musical notations such as dynamics (mf, p, f, mp), articulation (accents, slurs), and performance instructions like 'guitar solo' and 'D.S. al Coda'. There are also section markers 'A' and 'B' in boxes. The piece concludes with a double bar line and repeat dots.

Staff 1: Measure 1-6. Section marker **A**. Dynamics: *mf*. Includes a triplet of eighth notes.

Staff 2: Measure 7-12. Dynamics: *mf*. Includes triplets of eighth notes.

Staff 3: Measure 13-19. Section marker **B**. Dynamics: *mf*. Includes a slur over measures 13-14 labeled 'even'.

Staff 4: Measure 20-25. Dynamics: *p* < *mf*, *mf*. Includes a slur over measures 20-21 labeled 'even' and 'To Coda'.

Staff 5: Measure 26-30. Dynamics: *f*, *mp*. Includes a 'guitar solo' box and triplets of eighth notes.

Staff 6: Measure 31-35. Dynamics: *mf*, *f*. Includes first and second endings and a slur over measures 31-35 labeled 'D.S. al Coda'.

Staff 7: Measure 36-37. Dynamics: *f*. Includes a slur over measures 36-37.

Alto Sax. 2

Midnight blues

(Minuit, chrétiens) (O holy night) (1843)

Adolphe Adam (1803-1856)

arr.: Guy Bergeron

slow blues ♩ = 76

A

mf

7

mf

13

mf

20

p < mf

mp

f

To Coda

guitar solo

28

mp

32

1.

2.

mf

f

D.S. al Coda

36

f

Tenor Sax. 1

Midnight blues

(Minuit, chrétiens) (O holy night) (1843)

Adolphe Adam (1803-1856)

arr.: Guy Bergeron

slow blues ♩ = 76

A

5

11

6

mf *mp* *p* *p* *mf*

B

22

To Coda

guitar solo

f

29

mp

33

1. 2.

p *f* *f*

D.S. al Coda

36

f

Tenor Sax. 2

Midnight blues

(Minuit, chrétiens) (O holy night) (1843)

Adolphe Adam (1803-1856)

arr.: Guy Bergeron

slow blues $\text{♩} = 76$

The musical score is written for Tenor Saxophone 2 in the key of D major (two sharps) and common time (C). It consists of six staves of music. The first staff begins with a boxed section marker 'A' and a 4-measure rest. The tempo is marked 'slow blues' with a quarter note equal to 76 beats per minute. The first staff contains measures 1-7, with dynamics ranging from *mp* to *p*. The second staff (measures 8-12) is marked *p*. The third staff (measures 13-17) features a 6-measure rest, followed by dynamics *mp*, *p*, and *mf*, ending with a triplet. The fourth staff (measures 18-23) starts with a boxed section marker 'B', a 'To Coda' instruction, and a guitar solo. It includes a *f* dynamic and a triplet. The fifth staff (measures 24-29) has two first endings, a *p* to *f* dynamic change, and a 'D.S. al Coda' instruction. The sixth staff (measures 30-36) begins with a circled cross symbol and ends with a *f* dynamic.

Baritone Sax.

Midnight blues

(Minuit, chrétiens) (O holy night) (1843)

Adolphe Adam (1803-1856)

arr.: Guy Bergeron

slow blues ♩ = 76

A

4

mp

9

p *mf*

15

even

mf *p < mf*

B

21

3

mp 3 3 *f*

To Coda

guitar solo

28

mp 3 3

32

1. 2.

p *f*

D.S. al Coda

36

3

f

Trumpet in B \flat 1

Midnight blues

(Minuit, chrétiens) (O holy night) (1843)

Adolphe Adam (1803-1856)

arr.: Guy Bergeron

slow blues $\text{♩} = 76$

A

$p < f$ mf

5 **3** mf **3** **4** brass soli mf

14 $fp < f$ mf

18 even $p < mf$ **3**

B

24 *To Coda* mp f

guitar solo

28 mp

32 1. 2. p f *D.S. al Coda*

36 3

Trumpet in B \flat 2

Midnight blues

(Minuit, chrétiens) (O holy night) (1843)

Adolphe Adam (1803-1856)

arr.: Guy Bergeron

slow blues $\text{♩} = 76$

A

$p < f$ mf

5 3 mf 3 4 brass soli mf

14 $fp < f$ mf

18 even solo even $p < mf$ mf 3

B

22 swing mp To Coda f 3

guitar solo

28 mp

32 1. 2. 3 3 3 3 3 p f D.S. al Coda

36 f

Trombone 1

Midnight blues

(Minuit, chrétiens) (O holy night) (1843)

Adolphe Adam (1803-1856)

arr.: Guy Bergeron

slow blues ♩ = 76

A *p* 3 *f*

mp 5 3 *mf* brass soli

11 *mf* even

15 *fp* < *f* *mp*

19 *p* < *mf* *mp* 3 3 3 3

B 24 *mp* guitar solo *To Coda* *f*

28 *mp* *f*

32 1. 2. *p* 3 3 3 3 *f* D.S. al Coda

36 *f*

Trombone 2

Midnight blues

(Minuit, chrétiens) (O holy night) (1843)

Adolphe Adam (1803-1856)

arr.: Guy Bergeron

slow blues ♩ = 76

A

p $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ *f* *mp* **3**

8 *mf*

12 *mf* brass soli

16 *fp* $\overset{3}{\curvearrowright}$ *f* *mp* even

20 *p* $\overset{3}{\curvearrowright}$ *mf* *mp* **3**

B 24 *mp* To Coda *f*

28 *mp* guitar solo

32 1. 2. *p* $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ *f* D.S. al Coda

36 *f*

Piano

Midnight blues

(Minuit, chrétiens) (O holy night) (1843)

Adolphe Adam (1803-1856)

arr.: Guy Bergeron

slow blues ♩ = 76

The musical score is written for piano and consists of 17 measures. It is in 3/4 time with a tempo of 76 beats per minute. The key signature has one flat (B-flat). The score includes various chords and musical notations:

- Measures 1-4: Chords G13, C13, F13, C13. Dynamics: *p*, *f*, *mp*. Includes triplets and a first ending bracket labeled 'A'.
- Measures 5-8: Chords C9, F13, C9, F13, D#dim, Em9, C(add9), B7#5, Em9. Includes an 8va marking.
- Measures 9-12: Chords G13, C9, G13, C9.
- Measures 13-16: Chords Am9, Em9, Ebm7, Dm7, Am9. Includes *Leg.* markings and asterisks.
- Measures 17: Chords F6, D13/F#, G7sus4, Gsus4/F, C(add9), FMaj7, F/G, G7, C, C/B, C/A. Dynamics: *mp*, *p*, *mf*. Includes triplets and an 'even' marking.

Midnight blues

2/21 G sus4 G/F C(add9) A m7 D m7 D m7(b5) G 13

mp

B 24 C7 To Coda G7(#5)

f

guitar solo 28 C7(#9) F9sus4 F9 C7(#9) F9 C7(#9)

mp

32 G7(#5) 1. C7 2. C C/Bb F7/A Ab7 G7(#5) D.S. al Coda

p *f*

36 C7 Db9(#11) C9

f

Electric Guitar

Midnight blues

(Minuit, chrétiens) (O holy night) (1843)

Adolphe Adam (1803-1856)

arr.: Guy Bergeron

slow blues ♩ = 76

A

8 G13 C13 F13 C13 G13 G7(#5) C7 G7(#5)

5 C13 F13 C9 F13 D#dim Em9 C(add9) B7#5 Em7

9 G13 C9 G13 C9

13 Am9 Em9 Ebm7 Dm7 Am9

17 F6 D13/F# G7sus4 Gsus4/F C(add9) FMaj7 F/G G7

even

20 C C/B C/A Gsus4 G/F C(add9) Am7 Dm7 Dm7(b5) G13

B 24 C7 To Coda G7(#5)

guitar solo 28 C7(#9) F9sus4 F9 C7(#9) F9 C7(#9)

Midnight blues

2

32 G7(#5)

1. C7 G7(#5)

2. C C/B \flat F7/A A \flat 7 G7(#5) *D.S. al Coda*

p *f*

36 C7

3

D \flat 9(#11) C9

f

Detailed description: The image shows a musical score for a piece titled 'Midnight blues'. It consists of two staves. The first staff begins at measure 32 with a G7(#5) chord. It features a first ending (1.) with C7 and G7(#5) chords, and a second ending (2.) with C, C/B-flat, F7/A, A-flat7, and G7(#5) chords. The first ending ends with a double bar line and repeat dots. The second ending starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The piece concludes with 'D.S. al Coda'. The second staff starts at measure 36 with a C7 chord and a triplet of eighth notes. It ends with a D-flat9(#11) and C9 chord, marked with a forte (*f*) dynamic.

Bass Guitar

Midnight blues

(Minuit, chrétiens) (O holy night) (1843)

Adolphe Adam (1803-1856)

arr.: Guy Bergeron

slow blues ♩ = 76

8 **A** $\frac{3}{8}$

G13 3 C13 F13 C13 G13 G7(#5)C7 G7(#5)

p < *f* *mp*

5 C9 F13 C9 F13 D#dim Em9 C(add9) B7#5 Em9

9 G13 C9 G13 C9

13 Am9 Em9 Ebm7 Dm7 Am9

17 F6 D13/F# G7sus4 G sus4/F C(add9) FMaj7 F/G G7 C C/B C/A

mp *p* < *mf*

even

21 G sus4 G/F C(add9) Am7 Dm7 Dm7(b5) G13

mp

B

24 C7 To Coda G7(#5)

f

guitar solo

28 C7(#9) F9sus4 F9 C7(#9) F9 C7(#9)

mp

Midnight blues

2

32 G7(#5)

1. C7 G7(#5)

2. C C/B \flat F7/A A \flat 7 G7(#5) *D.S. al Coda*

p *f*

36 C7

3

D \flat 9(#11) C⁹

f

Drum Set

Midnight blues

(Minuit, chrétiens) (O holy night) (1843)

Adolphe Adam (1803-1856)

arr.: Guy Bergeron

slow blues ♩ = 76

5

A

p 3 < 3 *f* *mp*

5

13

ride

side stick

3

17

even

3 3 3 3

mp *p* *mf*

21

mp

B

24

To Coda

3

f

guitar solo

28

mp

32

1. 2.

3 3 3 3

p *f*

D.S. al Coda

36

3

f