



Guy Bergeron

Canada, Québec

Minuit, Chrétiens (bluesy version) Adam, Adolphe Charles

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 : Minuit, Chrétiens
[bluesy version]

Compositeur : Adam, Adolphe Charles

Arrangeur : Bergeron, Guy

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Editeur : Bergeron, Guy

Instrumentation : violon, 2 flutes, 5 saxophones, 2 trompettes, 2 trombones, piano, contrebasse

Style : Blues

Commentaire : Interprété par l'orchestre InterMED.

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

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Midnight blues

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

- Vln.:** Violin, starting at measure 7 with a *mp* dynamic, transitioning to *p* by measure 8.
- Picc.:** Piccolo, starting at measure 7 with a *mp* dynamic, transitioning to *p* by measure 8.
- Fl.:** Flute, starting at measure 7 with a *mp* dynamic, transitioning to *p* by measure 8.
- A. Sax. 1 & 2:** Alto Saxophones, playing a rhythmic pattern with *mf* dynamics.
- T. Sax. 1 & 2:** Tenor Saxophones, playing a rhythmic pattern with *p* dynamics.
- B. Sax.:** Baritone Saxophone, playing a rhythmic pattern with *p* dynamics.
- B> Tpt. 1 & 2:** B-flat Trumpets, playing a rhythmic pattern with *mf* dynamics.
- Tbn. 1 & 2:** Trombones, playing a rhythmic pattern with *mf* dynamics.
- Pno.:** Piano, providing harmonic support with chords and a bass line.
- E. Gtr.:** Electric Guitar, playing a rhythmic pattern with *mf* dynamics.
- Bass:** Double Bass, playing a rhythmic pattern with *mf* dynamics.
- D. S.:** Drums, indicated by a slash and a vertical line.

Chord progression for Piano and Electric Guitar:

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

8 Em9 C(add9) B7^{b9} Em7 G13 C9 G13 C9

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

Midnight blues

The musical score is arranged in a standard orchestral layout. It includes parts for Violin, Piccolo, Flute, Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, Baritone Saxophone, B♭ Trumpets 1 and 2, Trombones 1 and 2, Piano, Electric Guitar, Bass, and Drums. The score is marked with a rehearsal sign '13' at the beginning of each staff. Dynamics range from *mp* (mezzo-piano) to *fp* (fortissimo piano), with crescendos and decrescendos. Articulations include accents, slurs, and triplets. The piano part features a walking bass line with chords: Am9, Em9, E♭m7, Dm7, Am9, F6, D13/F♯, G7sus4, and Gsus4/F. The electric guitar part is marked with a 'ride' drum pattern and a 'side stuck' pattern. The bass part has a walking line with a 'ride' drum pattern. The drums part includes a 'ride' drum pattern and a 'side stuck' pattern. The score is marked with 'even' at the end of each staff.

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.

28 8 D.S. al Coda

Picc.

Fl.

A. Sax. 1 D.S. al Coda

A. Sax. 2 D.S. al Coda

T. Sax. 1 D.S. al Coda

T. Sax. 2 D.S. al Coda

B. Sax. D.S. al Coda

B♭ Tpt. 1 D.S. al Coda

B♭ Tpt. 2 D.S. al Coda

Tbn. 1 D.S. al Coda

Tbn. 2 D.S. al Coda

Pno. D.S. al Coda

E. Gr. D.S. al Coda

Bass D.S. al Coda

D. S. 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

A

6

mp *p*

9

4

mp

16

fp *f* *mf*

even

20

p *mf*

3

B

24

To Coda

mp *f*

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

A

6

mp *p*

9 8

mp 3

13 8

fp *f* 3

B even

17 8

7

mf

25 8

To Coda

f

guitar solo

28 8

5

1.

2.

34 8

mp 3 3 3 3

f 3

36 8

f 3

D.S. al Coda

Flute

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 a flute in 3/4 time, with a tempo of 76 beats per minute. It consists of 36 measures. The key signature has one sharp (F#). The score is divided into sections A and B. Section A starts at measure 6 and ends at measure 24. Section B starts at measure 25 and ends at measure 36. The score includes various musical notations such as dynamics (mp, p, fp, f, mf), articulation (accents, slurs), and performance instructions (A, B, guitar solo, D.S. al Coda). The score is divided into sections A and B, with a guitar solo section starting at measure 25.

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 (C). The tempo is marked 'slow blues' with a quarter note equal to 76 beats per minute. The score consists of seven staves of music, with measure numbers 7, 13, 20, 26, 31, and 36 indicated at the beginning of their respective staves. The piece features several dynamic markings: *mf* (mezzo-forte), *p* (piano), *f* (forte), and *mp* (mezzo-piano). It includes various musical notations such as triplets, slurs, and accents. There are two marked sections, A and B, each enclosed in a dashed box. A 'guitar solo' section is indicated between measures 26 and 31. The score concludes with a 'D.S. al Coda' instruction and a final double bar line.

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

even

20

To Coda

p < mf

mp

f

guitar solo

28

mp

32

1.

2.

D.S. al Coda

mf

f

36

f

Tenor 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 Tenor Saxophone 1 in the key of D major (two sharps) and 4/4 time. It begins with a section marked 'A' and a repeat sign. The first staff contains measures 1-4, featuring a half rest followed by eighth-note triplets. Dynamics include *mf*. The second staff (measures 5-10) features a steady eighth-note pattern, with dynamics *mp* and *p*. The third staff (measures 11-21) includes a six-measure rest, followed by notes with dynamics *mp*, *p*, and *mf*. A section marked 'B' begins at measure 22, which includes a 'guitar solo' instruction. The score continues with measures 29-32, featuring triplets and dynamics *mp*. Measures 33-35 show first and second endings with dynamics *p* and *f*, and a 'D.S. al Coda' instruction. The final staff (measures 36-37) concludes with a fermata and a dynamic of *f*.

Tenor Sax. 2

Midnight blues

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

Adolphe Adam (1803-1856)

arr.: Guy Bergeron

slow blues $\text{♩} = 76$

A

4

mp

8

p

13

6

mp *p* *mf*

B

24

To Coda

guitar solo

f *mp*

30

1. 2.

p *f* *D.S. al Coda*

36

f

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** 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 3

5 *mf* brass soli

11 *mf* even

15 *fp* < *f* *mp*

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

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

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 brass soli *mf*

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

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

B 24 *mp* To Coda *f*

28 guitar solo *mp*

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. Includes triplets and dynamic markings *p*, *f*, and *mp*. A box labeled 'A' is above measure 2.
- 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 17-20: Chords F6, D13/F#, G7sus4, Gsus4/F, C(add9), FMaj7, F/G, G7, C, C/B, C/A. Includes triplets, dynamic markings *mp*, *p*, and *mf*, 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

8 *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 treble clef and a common time signature. It features a series of chords: G7(#5), C7, G7(#5), C, C/B \flat , F7/A, A \flat 7, and G7(#5). The first two measures are marked with a first ending bracket, and the next four measures are marked with a second ending bracket. A dynamic marking of *p* (piano) is placed below the first ending, and a dynamic marking of *f* (forte) is placed below the second ending, with a hairpin indicating a crescendo. The piece concludes with the instruction 'D.S. al Coda'. The second staff begins at measure 36 with a treble clef and a common time signature. It contains a triplet of eighth notes followed by a quarter note, and then a half note with a fermata. The chords for this staff are C7, D \flat 9(#11), and C9. A dynamic marking of *f* is placed below the final chord.

Bass Guitar

Midnight blues

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

Adolphe Adam (1803-1856)

arr.: Guy Bergeron

slow blues ♩ = 76

A 

8 *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 ^{even} Gsus4/F C(add9) FMaj7 F/G G7 C C/B C/A

mp *p* *>* *mf*

21 Gsus4 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

