



Guy Bergeron

Canada, Québec

Ave Maria (bluesy version) Schubert, Franz Peter

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: Ave Maria [bluesy version]
Composer: Schubert, Franz Peter
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

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SCORE

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) $\text{♩} = 66$

A

Musical score for various instruments including Violin, Flute 1 & 2, Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet in Bb 1 & 2, Trombone 1 & 2, Jazz Organ, Electric Guitar, Bass Guitar, and Drum Set. The score includes dynamic markings (e.g., mf , mp , mf), articulation (e.g., accents, slurs), and performance instructions like "SOLO (SAXS)" and "WAH-WAH".

Chord progression for Jazz Organ and Electric Guitar:

C C7/E F7 F#DIM C/G A7 D7 D7(b9) C A6 C/G G#DIM

AVE MARIA

The musical score is arranged for the following instruments:

- VLN.
- FL. 1
- FL. 2
- A. Sx. 1 (with SOLO and m^2 markings)
- A. Sx. 2
- T. Sx. 1
- T. Sx. 2
- B. Sx.
- B♭ Trp. 1
- B♭ Trp. 2
- Tbn. 1
- Tbn. 2
- Org.
- E. Gtr.
- BASS
- D. S.

Chord progression for Organ and Bass:

Organ: A Δ 7, F \flat , G \sharp 5sus4, C \sharp 5sus4 C, C Δ aug, A Δ 6/C, B Δ 7(\flat 9)
 E. Gtr.: A Δ 7, F \flat , G \sharp 5sus4 G7, C \sharp 5sus4 C, C Δ aug, A Δ /C, A Δ 6/C, B7(\flat 9), B Δ 7(\flat 9), E7(\flat 9)
 Bass: A Δ 7, F \flat , G \sharp 5sus4 G7, C \sharp 5sus4 C, C Δ aug, A Δ /C, A Δ 6/C, B7(\flat 9), B Δ 7(\flat 9), E7(\flat 9)

AVE MARIA

8

VLN.

FL. 1

FL. 2

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

Tbn. 1

Tbn. 2

Org.

E. Gtr.

Bass

D. S.

Chord symbols: A7, G/B, A7, G/D, D, G, G7, C Major/G

This musical score is for the piece "Ave Maria" and is arranged for a large ensemble. The instruments included are Violin (VLN.), Flute 1 (FL. 1), Flute 2 (FL. 2), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone 1 (T. Sx. 1), Tenor Saxophone 2 (T. Sx. 2), Bass Saxophone (B. Sx.), B♭ Trumpet 1 (B♭ Trp. 1), B♭ Trumpet 2 (B♭ Trp. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Organ (Org.), Electric Guitar (E. Gtr.), Bass (Bass), and Drums (D. S.). The score is written in 3/4 time and includes various musical notations such as dynamics (e.g., *mf*, *mfz*), articulation (accents, slurs), and performance instructions (e.g., *15*, *2*, *3*). A guitar chord chart is provided below the organ part, listing chords: G, E7/G#, A9, A7, G, E7(9), E7, D7, F6, F#DIM, and G.

AVE MARIA

©

To CODA

VLN.

FL. 1

FL. 2

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B♭ Trp. 1

B♭ Trp. 2

Tbn. 1

Tbn. 2

Org.

E. Gtr.

BASS

D. S.

CHORD PROGRESSIONS:

Org. / E. Gtr.: C AM6 G13b6b4 G7 C C7/E F7 F#DIM C/G AM7 To CODA Dm7 Db9

A (GUITAR SOLO)

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

TEN. 1

TEN. 2

Org.

E. Gtr.

BASS

D. S.

Chords: Cmaj9, Am6, G13sus4, G#dim, A7, F6, G9sus4, G7, Csus4, C, CAUG, Am/C

Flute 2: m2

Electric Guitar: p

Bass: p

Drum Set: p

Drum Set: ride

AVE MARIA

VLN.

FL. 1

FL. 2

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Trp. 1

B♭ Trp. 2

Tbn. 1

Tbn. 2

Org.

E. Gtr.

BASS

D. S.

Am6/C B7(b9) Bm7(b9) E7(b9) Am7 G/B A7 G/D D G

Am6/C B7(b9) Bm7(b9) E7(b9) Am7 G/B A7 G/D D G

8

VLN.

FL. 1

FL. 2

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Trp. 1

B♭ Trp. 2

Tbn. 1

Tbn. 2

Org.

E. Gtr.

Bass

D. S.

G7 CMA7/G G E7/G# A49 A7 G E7(b9) D47

G7 CMA7/G G E7/G# A49 A7 G E7(b9) D47

(D.S. AL CODA)

VLN. 49

FL. 1 49

FL. 2

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

(D.S. AL CODA)

B♭ TPT. 1 49

B♭ TPT. 2

TEN. 1

TEN. 2

(D.S. AL CODA)

Org. 49

E. GTR. 49

BASS 49

D. S. 49

The musical score for page 10 of 'Ave Maria' includes the following parts and markings:

- Violin (VLN.):** Treble clef, dynamics *sf* and *p*, performance instruction *rit.*
- Flute 1 (FL. 1):** Treble clef, dynamics *sf* and *p*, performance instruction *rit.*
- Flute 2 (FL. 2):** Treble clef, dynamics *sf* and *p*, performance instruction *rit.*
- Alto Saxophone 1 (A. Sx. 1):** Treble clef, dynamics *sf* and *p*, performance instruction *rit.*
- Alto Saxophone 2 (A. Sx. 2):** Treble clef, dynamics *sf* and *p*, performance instruction *rit.*
- Tenor Saxophone 1 (T. Sx. 1):** Bass clef, dynamics *sf* and *p*, performance instruction *rit.*
- Tenor Saxophone 2 (T. Sx. 2):** Bass clef, dynamics *sf* and *p*, performance instruction *rit.*
- Bass Saxophone (B. Sx.):** Bass clef, dynamics *sf* and *p*, performance instruction *rit.*
- Trumpet 1 (B♭ Trp. 1):** Treble clef, dynamics *sf* and *p*, performance instruction *rit.*
- Trumpet 2 (B♭ Trp. 2):** Treble clef, dynamics *sf* and *p*, performance instruction *rit.*
- Trombone 1 (Ton. 1):** Bass clef, dynamics *sf* and *p*, performance instruction *rit.*
- Trombone 2 (Ton. 2):** Bass clef, dynamics *sf* and *p*, performance instruction *rit.*
- Organ (Org.):** Treble and Bass clefs, chords *Dm7*, *D♭9(11)*, and *C♯*, dynamics *sf* and *p*, performance instruction *rit.*
- Electric Guitar (E. Gtr.):** Treble clef, chords *Dm7*, *D♭9(11)*, and *C♯*, dynamics *sf* and *p*, performance instruction *rit.*
- Bass:** Bass clef, chords *Dm7*, *D♭9(11)*, and *C♯*, dynamics *sf* and *p*, performance instruction *rit.*
- Drums (D. S.):** Drum set notation, dynamics *sf* and *p*, performance instruction *rit.*

VIOLIN

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩ = 66

A **S**

4

6

B

16 mp

3

20 mp mp

C

26 2 TO CODA

A (GUITAR SOLO)

31 p

B

7 8

D.S. AL CODA

C

53 p RIT.

FLUTE 1

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩=66

5 **A** **SOLO** *mf*

9 *mf* **B**

20 *mf* *mf* *mf*

26 **C** **2 TO CODA**

31 **A** (GUITAR SOLO) **B** **D.S. AL CODA** *mf*

53 **CODA** *p*

FLUTE 2

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩ = 66

A S

4

7

16

24

28

37

41

53

A

B

C

A (GUITAR SOLO)

TO CODA

RIT.

D.S. AL CODA

m.f.

p

ALTO SAX. 1

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩ = 66

SOLI (SAXS)

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of several staves of music with various annotations:

- Staff 1:** Starts with a dynamic marking of *mf*. Includes a triplet of eighth notes and a circled 'A' section.
- Staff 2:** Starts with a circled 'A' section, a circled 'S' section, and a circled '4' section. Includes a dynamic marking of *p* and a *SOLO* instruction.
- Staff 3:** Includes a circled '4' section, a circled '4' section, and a circled '3' section. Includes a dynamic marking of *mf*.
- Staff 4:** Includes a circled 'B' section, a circled '9' section, a circled 'A' section, and a circled '3' section. Includes a dynamic marking of *mf* and a *SOLI (SAXS)* instruction.
- Staff 5:** Includes a circled 'A' section labeled '(GUITAR SOLO)' and a circled '11' section. Includes a dynamic marking of *p* and a *TO CODA* instruction.
- Staff 6:** Includes a circled 'B' section, a circled '8' section, and a circled '11' section labeled '(D.S. AL CODA)'. Includes a dynamic marking of *p*.
- Staff 7:** Includes a circled 'A' section, a circled '17' section, and a circled '11' section. Includes a dynamic marking of *p* and a *RIT.* instruction.

ALTO SAX. 2

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩ = 66

SOLI (SAXS)

The musical score is written for Alto Saxophone 2 in the key of D major (two sharps) and 4/4 time. It begins with a tempo marking of 'SLOW BLUES (SWING)' at 66 beats per minute. The piece is a bluesy arrangement of Schubert's 'Ave Maria'. The score includes several sections:

- Measures 1-15:** Features a melodic line with triplets and a dynamic marking of *mf*. It includes first ending (A) and second ending (B) brackets.
- Measures 16-22:** Continues the melodic development with a dynamic marking of *p* and a *mf* marking.
- Measures 23-28:** Includes a triplet and a dynamic marking of *mf*. It features a first ending (A) and a *mf* marking.
- Measures 29-42:** Contains a section labeled 'TO CODA' and a first ending (A) for a 'GUITAR SOLO'. It includes a dynamic marking of *p* and a first ending (B) bracket.
- Measures 43-46:** Continues the melodic line with a dynamic marking of *mf*.
- Measures 47-52:** Features a section labeled 'D.S. AL CODA' with a first ending (A) bracket.
- Measures 53-56:** Ends with a dynamic marking of *p* and a 'RIT.' (ritardando) marking.

TENOR SAX. 1

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩=66

SOLI (SAXS)

mf

A **C**

4 p mp

B

16 mf

C

23 mf SOLI (SAXS)

A (GUITAR SOLO)

29 p

B

43 mp

D.S. AL CODA

47

C

53 p RIT.

TENOR SAX. 2

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩=66

SOLI (SAXS)

mf

A **X**

4

p

mp

B

16

C

mp

23

mf

SOLI (SAXS)

A (GUITAR SOLO)

29

To CODA

p

B

43

mp

47

D.S. AL CODA

53

p

RIT.

BARITONE SAX.

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩ = 66

SOLI (SAXS)

4 *p* **A** **B** *mp*

16 *mp* **B** *mp*

22 *mf* **C** SOLI (SAXS)

28 *mf* TO CODA **A** (GUITAR SOLO) *p*

32 **B** *mp*

46 **D.S. AL CODA**

53 *p* RIT.

TRUMPET IN Bb 1

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩ = 66

Wah-wah pedal markings: (WAH-WAH) with dashed line and '+' sign.

Dynamic markings: *mf*, *mp*, *mf*.

Rehearsal marks: **A**, **B**, **C**, **D**.

Performance instructions: SOLO, RIT., TO CODA, (D.S. AL CODA).

Measure numbers: 4, 13, 18, 22, 27, 31, 53.

Handwritten annotations: 4, 3, 2, 3, 3, 3, 12, 8.

TRUMPET IN Bb 2

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩ = 66

Wah-wah effect: (WAH-WAH + + +)

4 **A** **B** **C** **A** (GUITAR SOLO) **B** **C**

13 **B** **C**

19 **C**

23 **A** (GUITAR SOLO) **B** **C**

28 **B** **C** **A** (GUITAR SOLO) **B** **C**

43 **B** **C**

49 **C** **A** (GUITAR SOLO) **B** **C**

53 **C** **A** (GUITAR SOLO) **B** **C**

TO CODA

D.S. AL CODA

RIT.

TROMBONE 1

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

SLOW BLUES (SWING) ♩=66

(WAH-WAH +) ARR.: GUY BERGERON

mf [A] [B] mp mf

4

mf SOLO mf

11

[B] mf

15

mp

19

mf p mf 3 [C] mf

23

(WAH-WAH +) TO CODA [A] (GUITAR SOLO)

[B] mp mf

43

mp mf

49

[C] RIT.

53

TROMBONE 2

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩=66

(WAH-WAH)

mf [A] [B] mp (WAH-WAH) mf

4 mf mp

11 [B] 3

17 mp mf p

21 mf p

25 [C] (WAH-WAH) TO CODA mf mp mf

[A] (GUITAR SOLO) [B] 12 3

30 mp

47 [D] (D.S. AL CODA) p

53 Rit.

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩=66

C C7/E F7 F#DIM C/G AM7 DM7 D9(#11)

A C AM6 C/G G#DIM AM7 F6 G9sus4 Csus4 C CAUG

AM6/C Bm7(b5) AM7 G/B A7 G/D D G

B G7 CMa7/G G E7/G# AM9 AM7 G E7(#5) E7 DM7

F6 F#DIM G C AM6 G13sus4 G7 C C7/E F7 F#DIM

AVE MARIA

(A) (GUITAR SOLO)

C/G AM7 To CODA DM7 Db9 CMA9 AM6 G13sus4 G#dim AM7 F6 G9sus4 G7

Csus4 C CAUG AM/C AM6/C B7(b9) Bm7(b5) E7(b9) AM7 G/B A7

G/D D G B7 CMA9/G G E7/G# AM9 AM7

G E7(b9) DM7 F6 F#dim G C AM6 (D.S. AL CODA) G13sus4 G7

DM7 Db9(#11) RIT. C6

ELECTRIC GUITAR

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩=66

C C7/E F7 F#DIM C/G AM7 DM7 Db9(#11)

A ~~S~~ 5 CAUG AM/C AM6/C B7(b9) Bm7(b9) E7(b9)

AM7 G/B A7 G/D D G

B G7 CMAs7/G G E7/G# AM7

C C7/E F7 F#DIM C/G AM7 DM7 Db9(#11) TO CODA

A (GUITAR SOLO) CMAs9 AM6 G13sus4 G#DIM AM7 F6 G9sus4 G7

AVE MARIA

C sus4 C CAUG AM/C AM6/C B7(b9) Bm7(b9) E7(b9)

AM7 G/B A7 G/D D G

B G7 CMA7/G G E7/G# AM9 AM7

G E7(b9) DM7 F6 F#DIM G C AM6 (D.S. AL CODA) G13sus4 G7

+ DM7 Db9(#11) RIT. C6

BASS GUITAR

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩=66

C C7/E F7 F#DIM C/G AM7 DM7 Db9(#11)

8

C AM6 C/G G#DIM AM7 F6 G9sus4 G7

5 8

Csus4 C CAUG AM/C AM6/C B7(b9) Bm7(b5) E7(b9)

9 8

AM7 G/B A7 G/D D G

13 8

G7 Cmaj7/G G E7/G# AM9 AM7

17 8

G E7(#5) E7 DM7 F6 F#DIM G

21 8

C AM6 G13sus4 G7 C C7/E F7 F#DIM

25 8

AVE MARIA

C/G AM7 TO CODA DM7 Db9 (A) (GUITAR SOLO) CMA9 AM6 G13sus4 G#DIM

AM7 F6 G9sus4 G7 Csus4 C CAUG AM/C

AM6/C B7(b9) Bm7(b5) E7(b9) AM7 G/B A7

G/O D G (B) G7 CMA9/G

G E7/G# AM9 AM7 G E7(b9) DM7

F6 F#DIM G C AM6 G13sus4 G7 (D.S. AL CODA)

(C) M7 Db9(#11) C9 RIT.

DRUM SET

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩ = 66

HI-HAT

The drum set notation is organized into systems, each with a staff for the hi-hat and a staff for the ride cymbal. The hi-hat part consists of eighth-note triplets, while the ride cymbal part features a steady eighth-note pattern. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). A crescendo hairpin is used to indicate a gradual increase in volume. Section markers A, B, and C are placed at the beginning of their respective systems. Measure numbers 5, 9, 13, 17, 21, and 25 are indicated at the start of their respective systems.

AVE MARIA

TO CODA

(A) (GUITAR SOLO)

29 *p*

33

37

41 *mf*

45 *mf*

49 *p* *mf* (D.S. AL CODA)

53 *p* Rit.