



Guy Bergeron

Canada, Québec

Ave Maria Mascagni, Pietro

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.

Sociétaire : SOCAN - Code IPI artiste : 206325403

Page artiste : https://www.free-scores.com/partitions_gratuites_guy-bergeron.htm

A propos de la pièce



Titre : Ave Maria
Compositeur : Mascagni, Pietro
Arrangeur : Bergeron, Guy
Droit d'auteur : Copyright © Bergeron, Guy
Editeur : Bergeron, Guy
Instrumentation : Voix soprano, flute, violon, alto, violoncelle, piano
Style : Classique

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

LICENCE

Cette partition nécessite une autorisation :

- pour les représentations publiques
- pour l'utilisation par les professeurs

S'acquitter de cette licence sur :

<https://www.free-scores.com/licence-partition.php?partition=49187>



- écouter l'audio
- partager votre interprétation
- commenter la partition
- s'acquitter de la licence
- contacter l'artiste

Interdiction de diffusion sur d'autres sites Web.

Ave Maria

Score

Pietro Mascagni
(1863 - 1945)
arr.: Guy Bergeron

$\text{♩} = 54$

Soprano

p

A - ve Ma - ri - a gra - ti - a ple - na do - mi - nus te cum. Be - ne - dic - tas, be - ne -

Flute

pp

Violin

pp

Viola

pp

Cello

pp *sf*

Piano

Ave Maria

S
8
dic - tas tu *mf* in mu - li - e - ri - bus. *p* Et spi - ric - ti - tus fruc - tus ven - tris tu - ae

Fl.
8
pp *p dolce*

Vln.
8
pp

Vla.
8
pp

Vlc.
8
pp

Pno.
8
p

S
16
Je - sus - fruc - tus ven - tris tu - ae Je - sus. *pp* *cresc.* Sanc - ta Ma - ri - a Ma - ter -

Fl.
16
cresc. *pp* *cresc.*

Vln.
16
pp *cresc.*

Vla.
16
pp *cresc.*

Vlc.
16
pp *cresc.*

Pno.
16
p *f*

Ave Maria

3

23

S
De - i O - ra pro no, pro no - bis. O - ra pro no - bis

23

Fl.

23

Vln.

23

Vla.

23

Vlc.

23

Pno.

30

S
pec - ca - to - ri - bus nunc et - in ho - ra mor-tis nos - trae, A - men. Sanc-ta Ma -
p *f* *espress.* *p*

30

Fl.

30

Vln.

30

Vla.

30

Vlc.

30

Pno.

36

S
ri - a, Sanc-ta Ma - ri - a pro no - bis A - men. *f* O-ra pro - no - bis pec-ca - to - ri -

Fl.
f

Vln.
f

Vla.
f

Vlc.
f

Pno.

43

S
bus. Nunc et in ho - ra mor - tis nos - trae *A* - men. *pp*

Fl.
p *dim. sempre* *pp*

Vln.
p *dim. sempre* *pp*

Vla.
p *dim. sempre* *pp*

Vlc.
p *dim. sempre* *pp*

Pno.

Ave Maria

Soprano

Pietro Mascagni
(1863 - 1945)
arr.: Guy Bergeron

♩ = 54

A - ve Ma - ri - a gra - ti - a ple - na do -

p

5

- mi - nus te - cum. Be - ne - dic - tas, be - ne - dic - tas tu -

9

mf in mu - li - e - ri - bus. Et spi - ric -

13

ti - tus fruc - tus ven - tris tu - ae Je - sus -

17

fruc - tus ven - tris tu - ae Je - sus. Sanc -

pp

21

ta Ma - ri - a Ma - ter - De - i O - ra

cresc.

guytarebergeron@videotron.ca

2
25

Ave Maria

pro no, pro no - bis. O - ra pro

29

no - bis pec - ca - to - ri - bus nunc et - in

33

ho - ra mor - tis nos - trae, A - men. Sanc - ta Ma - ri - a, Sanc - ta Ma -

37

ri - a pro - no - bis A - men. O - ra pro -

41

no - bis pec - ca - to - ri - bus. Nunc et in ho - ra mor - tis

45

nos - trae - men.

Ave Maria

Flute

Pietro Mascagni
(1863 - 1945)
arr.: Guy Bergeron

♩ = 54

pp

6

pp

11

p dolce

16

cresc.

pp

21

cresc.

26

31

p

f

espress.

p

36

f

f

2

Ave Maria

Musical score for Ave Maria, measures 41-45. The score is written in treble clef with a key signature of one flat (B-flat). Measure 41 starts with a dynamic marking of *pp* and a hairpin crescendo. Measure 42 has a dynamic marking of *p*. Measure 43 has a dynamic marking of *dim. sempre*. Measure 44 has a dynamic marking of *pp*. Measure 45 ends with a double bar line.

Ave Maria

Violin

Pietro Mascagni
(1863 - 1945)
arr.: Guy Bergeron

♩ = 54

pp

6

pp

11

16

pp

21

cresc.

26

31

p *f* *espress.* *p*

36

f *f*

Ave Maria

41

p *dim. sempre*

45

pp

Ave Maria

Viola

Pietro Mascagni
(1863 - 1945)
arr.: Guy Bergeron

♩ = 54

pp

6

pp

11

16

pp

21

cresc.

26

31

p *f* *espress.* *p*

36

f *f*

Ave Maria

41

p *dim. sempre*

45

pp

Ave Maria

Cello

Pietro Mascagni
(1863 - 1945)
arr.: Guy Bergeron

♩ = 54

pp *sf*

6 *pp*

11

16 *pp*

21 *cresc.*

26

31 *p* *f* *espress.* *p*

36 *f* *f*

Ave Maria

Musical score for Ave Maria, measures 41-45. The score is written in bass clef with a key signature of one flat (B-flat). Measure 41 begins with a dynamic marking of *p* (piano) and a *dim. sempre* (diminuendo sempre) instruction. The melody consists of eighth and quarter notes with various phrasing slurs. Measure 45 features a dynamic marking of *pp* (pianissimo) and includes a fermata over a half note. The piece concludes with a double bar line.

Ave Maria

Piano

Pietro Mascagni
(1863 - 1945)
arr.: Guy Bergeron

♩ = 54

The musical score is written for piano in 3/4 time with a key signature of one flat (B-flat major). It consists of four systems of music. The first system includes dynamic markings *p* and fingerings 10 and 7. The second system starts at measure 20 with a forte *f* dynamic. The third system starts at measure 24, and the fourth at measure 28. The score is arranged by Guy Bergeron.

32

Musical notation for measures 32-35. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 32 starts with a quarter rest in the treble and a quarter note in the bass. Measures 33-35 feature a complex texture with chords and melodic lines in both hands, including some triplets and slurs.

36

Musical notation for measures 36-39. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 36 starts with a quarter rest in the treble and a quarter note in the bass. Measures 37-39 continue the complex texture with chords and melodic lines in both hands, including some triplets and slurs.

40

Musical notation for measures 40-43. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 40 starts with a quarter rest in the treble and a quarter note in the bass. Measures 41-43 continue the complex texture with chords and melodic lines in both hands, including some triplets and slurs.

44

Musical notation for measures 44-47. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 44 starts with a quarter rest in the treble and a quarter note in the bass. Measures 45-47 continue the complex texture with chords and melodic lines in both hands, including some triplets and slurs. The piece concludes with a double bar line at the end of measure 47.