



Guy Bergeron

Canada, Québec

Ave Maria (bluesy version) Schubert, Franz Peter

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 : Ave Maria
[bluesy version]

Compositeur : Schubert, Franz Peter

Arrangeur : Bergeron, Guy

Droit d'auteur : Copyright © Bergeron, Guy

Editeur : Bergeron, Guy

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

Style : Blues

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

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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 musical notation, dynamics (e.g., mf , mp), 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(11)) C A6 C/G G#DIM

This musical score is for the Ave Maria, featuring a variety of instruments. The score is divided into several systems:

- Violin (VLN.):** Starts with a melodic line in the first system.
- Flutes (FL. 1, FL. 2):** Flute 1 has a melodic line starting in the second system. Flute 2 has a similar line.
- Saxophones (A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax.):** Alto saxophones play a melodic line starting in the second system. Tenor and baritone saxophones play a rhythmic accompaniment.
- Trumpets (B♭ Trp. 1, B♭ Trp. 2):** Play a melodic line starting in the second system.
- Trombones (Tbn. 1, Tbn. 2):** Play a rhythmic accompaniment.
- Organ (Org.):** Provides harmonic support with chords and a melodic line.
- Electric Guitar (E. Gtr.):** Plays a melodic line starting in the second system.
- Bass (Bass):** Plays a rhythmic accompaniment.
- Drums (D. S.):** Provides a steady rhythmic accompaniment.

The score includes various musical notations such as dynamics (e.g., *mf*, *mfz*), articulation (accents, slurs), and performance instructions (e.g., *15*, *2*, *3*). Chord symbols are provided for the Organ and Electric Guitar parts.

AVE MARIA



To CODA

VLN. *mf*

FL. 1 *mf*

FL. 2 *mf*

A. Sx. 1 *mf* SOLI (SAXS)

A. Sx. 2 *mf* SOLI (SAXS)

T. Sx. 1 *mf* SOLI (SAXS)

T. Sx. 2 *mf* SOLI (SAXS)

B. Sx. *mf* SOLI (SAXS)

B♭ Trp. 1 *mf* WAH-WAH

B♭ Trp. 2 *mf* WAH-WAH

Tbn. 1 *mf* WAH-WAH

Tbn. 2 *mf* WAH-WAH

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

E. Gtr. *mf* C AM6 G13b6b4 G7 C C7/E F7 F#DIM C/G AM7 Dm7 Db9

BASS *mf*

D. S. *mf* HI-HAT

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.

AVE MARIA

(D.S. AL CODA)

The musical score for page 9 of 'Ave Maria' includes the following parts and markings:

- Violin (VLN.):** Staff with measure 49.
- Flutes (FL. 1, FL. 2):** Staff 1 has a melodic line starting in measure 49, marked *mf*. Staff 2 is silent.
- Saxophones (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.):** All staves are silent.
- Trumpets (B♭ Tpt. 1, B♭ Tpt. 2):** Staff 1 is silent. Staff 2 has a melodic line starting in measure 49.
- Trombones (Tbn. 1, Tbn. 2):** Both staves have a melodic line starting in measure 49.
- Organ (Org.):** Staff with chords: F6, F#DIM, G, C, Am6, G13sus4, G7. Includes dynamics *p* and *mf*.
- Electric Guitar (E. Gtr.):** Staff with chords: F6, F#DIM, G, C, Am6, G13sus4, G7.
- Bass (BASS):** Staff with a melodic line starting in measure 49, marked *p*.
- Double Bass (D. S.):** Staff with a rhythmic pattern starting in measure 49, marked *p*.

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

- Violins (VLN.):** Part 1 and 2, starting with a *sf* dynamic and a *p* dynamic. Includes a circled square symbol.
- Flutes (FL.):** Parts 1 and 2, starting with a *sf* dynamic and a *p* dynamic. Includes a circled square symbol.
- Woodwinds (A. SX., T. SX., B. SX.):** Alto Saxophone 1 & 2, Tenor Saxophone 1 & 2, and Bass Saxophone. Includes a circled square symbol.
- Brass (B♭ Tpt., Tbn.):** B♭ Trumpet 1 & 2, and Trombone 1 & 2. Includes a circled square symbol.
- Orchestra (Orq.):** Includes a circled square symbol and dynamic markings *sf* and *p*.
- Electric Guitar (E. Gtr.):** Includes a circled square symbol and dynamic markings *sf* and *p*.
- Bass (BASS):** Includes a circled square symbol and dynamic markings *sf* and *p*.
- Drum Set (D. S.):** Includes a circled square symbol and dynamic markings *sf* and *p*.
- Chords:** Dm7, D♭9(#11), and C♯.
- Other:** A circled square symbol is present at the beginning of the string and woodwind sections.

FLUTE 1

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩=66

5 *mf* SOLO

9 *mf*

20 *mf* *mf* *mf*

26 TO CODA

31 (A) (GUITAR SOLO) 12 8 (B) (D.S. AL CODA) *mf*

53 *p* rit.

ALTO SAX. 1

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩ = 66

SOLI (SAXS)

mf

A **(S)**

4 *p* *mf* *SOLO*

11

B **(A)**

17 *mf* *SOLI (SAXS)*

TO CODA **(A) (GUITAR SOLO)**

29 *p* 11

B **(D.S. AL CODA)**

43

(C) *RIT.*

53 *p*

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 marked 'TO CODA' and a first ending (A) labeled '(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* and a first ending (B) bracket.
- Measures 47-52:** Features a section marked '(D.S. AL CODA)' with a dynamic marking of *p*.
- Measures 53-55:** Ends with a *p* dynamic marking and a 'RIT.' (ritardando) instruction.

TENOR SAX. 1

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩=66

SOLI (SAXS)

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. It begins with a triplet of eighth notes. Dynamics include *mf*. A box labeled 'A' is placed above the staff.

Musical staff 2: Continuation of the previous staff. Dynamics include *p* and *mf*. A box labeled 'B' is placed below the staff.

Musical staff 3: Continuation of the previous staff. Dynamics include *mf*. A box labeled 'C' is placed below the staff.

Musical staff 4: Continuation of the previous staff. It features a triplet of eighth notes and a triplet of quarter notes. Dynamics include *mf*. A box labeled 'A' is placed above the staff.

Musical staff 5: Continuation of the previous staff. It includes a triplet of eighth notes. Dynamics include *p*. A box labeled 'B' is placed below the staff.

Musical staff 6: Continuation of the previous staff. Dynamics include *mf*. A box labeled 'A' is placed above the staff.

Musical staff 7: Continuation of the previous staff. Dynamics include *p*. A box labeled 'D.S. AL CODA' is placed above the staff.

Musical staff 8: Continuation of the previous staff. It ends with a double bar line. Dynamics include *p*. A box labeled 'RIT.' is placed above the staff.

TENOR SAX. 2

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT

(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩=66

SOLI (SAXS)

mf

A **S**

4

p

mp

B

16

C

mp

23

mf

SOLI (SAXS)

A (GUITAR SOLO)

29

To CODA

p

B

43

mp

D.S. AL CODA

47

⊕

RIT.

53

p

BARITONE SAX.

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 4/4 time signature. It consists of eight staves of music. The first staff begins with a dynamic marking of *mf* and includes a triplet of eighth notes. The second staff starts at measure 4 with a dynamic of *p* and features a circled 'A' and a circled 'S' above the staff. The third staff starts at measure 16 with a dynamic of *mf* and includes a circled 'B' and a triplet of eighth notes. The fourth staff starts at measure 22 with a dynamic of *mf* and includes a circled 'C' and a triplet of eighth notes. The fifth staff starts at measure 28 with a dynamic of *p* and includes the instruction 'TO CODA' above a triplet of eighth notes and a circled 'A' labeled '(GUITAR SOLO)'. The sixth staff starts at measure 32 with a dynamic of *mf* and includes a circled 'B' and a triplet of eighth notes. The seventh staff starts at measure 46 with a dynamic of *p* and includes the instruction '(D.S. AL CODA)' above the staff. The eighth staff starts at measure 53 with a dynamic of *p* and includes the instruction 'Rit.' above the staff. The score concludes with a double bar line.

TRUMPET IN Bb 1

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩ = 66

The musical score is written for Trumpet in Bb 1 and consists of several systems of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'SLOW BLUES (SWING)' with a quarter note equal to 66 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings (mf, mp, f). Performance instructions include 'WAH-WAH' effects, 'SOLO', and 'RIT.' (ritardando). The score is divided into sections labeled A, B, and C, with some sections marked as guitar solos. The piece concludes with a 'TO CODA' instruction and a 'D.S. AL CODA' marking. The score is numbered with measure numbers 4, 13, 18, 22, 27, 31, and 53.

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** **A** (GUITAR SOLO) **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 mf

4 mf mf

11 B

17 mp mf p

21 mf p

25 mf mp mf

A (GUITAR SOLO) B

30 mf

47 mf p

53 Rit.

TO CODA

D.S. AL CODA

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(b5) 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

A 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

B 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 CMA57/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 written on a grand staff with two staves per system. The top staff is for the hi-hat and the bottom staff is for the ride. The music is in 4/4 time with a tempo of 66 beats per minute. It features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). A crescendo hairpin is used to increase volume from *p* to *mf* in the first system. Section markers A, B, and C are enclosed in boxes. Section A (measures 5-16) features a consistent ride pattern with triplets. Section B (measures 17-24) features a consistent hi-hat pattern with triplets. Section C (measures 25-32) features a consistent hi-hat pattern with triplets. The piece concludes with a final flourish in the hi-hat part.

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.