



Guy Bergeron

Canada, Québec

Ave Maria Mascagni, Pietro

About the artist

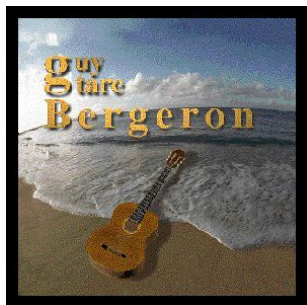
Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique of Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, 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
Composer: Mascagni, Pietro
Arranger: Bergeron, Guy
Copyright: Copyright © Bergeron, Guy
Publisher: Bergeron, Guy
Instrumentation: Voice Soprano, flute, violin, viola, cello, piano
Style: Classical

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

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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

8

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

mf *p*

8

Fl. *pp* *p dolce*

8

Vln. *pp*

Vla. *pp*

Vlc. *pp*

8

Pno. *p*

16

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

pp *cresc.*

16

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

16

Vln. *pp* *cresc.*

Vla. *pp* *cresc.*

Vlc. *pp* *cresc.*

16

Pno. *p* *f* *cresc.*

Ave Maria

3

23

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

Fl.

Vln.

Vla.

Vlc.

Pno.

30

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

Fl.

Vln.

Vla.

Vlc.

Pno.

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

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. *f*

43

S. bus. Nunc et in ho - ra mor - tis nos strae A - men. *p* *dim. sempre* *pp*

Fl. *p* *dim. sempre* *pp*

Vln. *p* *dim. sempre* *pp*

Vla. *p* *dim. sempre* *pp*

Vlc. *p* *dim. sempre* *pp*

Pno. *p* *dim. sempre* *pp*

Ave Maria

Soprano

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

$\text{♩} = 54$

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 -

p

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.

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25 Ave Maria

Ave Maria

Flute

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

$\text{♩} = 54$

pp

6

pp

11

p dolce

16

cresc.

pp

21

cresc.

26

31

p *f* *p*

espress.

36

f *f*

Ave Maria

41

45

p *dim. sempre*

pp

The musical score is written on two staves in G major (one sharp) and 3/4 time. The first staff, starting at measure 41, contains a melodic line with a series of eighth and quarter notes, some beamed together. A crescendo hairpin is placed below the staff, starting at measure 41 and ending at measure 44. The second staff, starting at measure 45, continues the melody with a long, sweeping phrase that spans across the staff. A piano (*pp*) dynamic marking is placed below the first measure of the second staff. The piece concludes with a final measure on the second staff.

Ave Maria

Violin

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

$\text{♩} = 54$

pp

6

pp

11

16

pp

21

cresc.

26

31

p *f* *espress.* *p*

36

f *f*

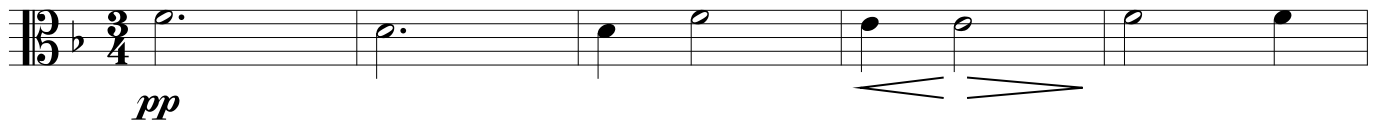
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Ave Maria

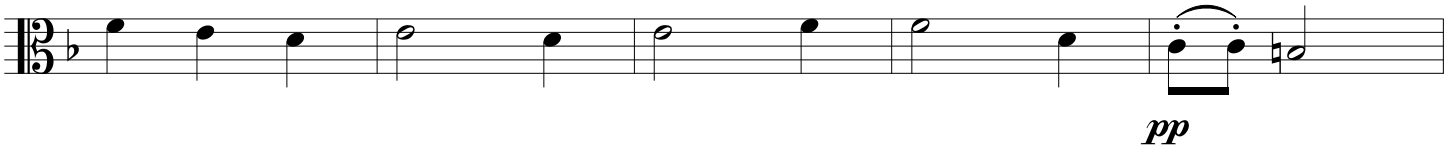
Viola

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

$\text{♩} = 54$



6



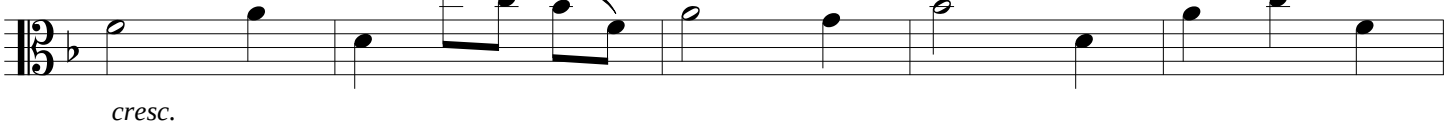
11



16



21



cresc.

26



31



espress.

p

f

p

36



f

f

free-scores.com

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*

41

45

p *dim. sempre*

pp

The image shows a musical score for a piece titled "Ave Maria". The score is written for a single melodic line in 3/4 time, with a key signature of one flat (B-flat). The first system, starting at measure 41, contains measures 41 through 44. Measure 41 begins with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. Measure 42 has a half note E, a quarter note D, and a half note C. Measure 43 has a half note B, a quarter note A, and a half note G. Measure 44 has a half note F, a quarter note E, and a half note D. The second system, starting at measure 45, contains measures 45 through 48. Measure 45 has a half note C, a quarter note B, and a half note A. Measure 46 has a half note G, a quarter note F, and a half note E. Measure 47 has a half note D, a quarter note C, and a half note B. Measure 48 has a half note A, a quarter note G, and a half note F. The score includes dynamic markings: *p* (piano) at the start of measure 44, *dim. sempre* (diminuendo sempre) at the start of measure 45, and *pp* (pianissimo) at the start of measure 46. The score also includes phrasing slurs and a crescendo hairpin in measure 41.

Ave Maria

Piano

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

$\text{♩} = 54$

10 7 10 7

p *p*

20

24

28

32

Measures 32-35 of the Ave Maria. The music is in B-flat major (two flats) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together, and some chords. The left hand provides a harmonic accompaniment with chords and single notes. Measure 32 starts with a treble clef and a key signature of two flats. The piece concludes with a double bar line at the end of measure 35.

36

Measures 36-39 of the Ave Maria. The musical notation continues with similar patterns of chords and melodic fragments in the right hand, supported by the left hand. The key signature remains two flats. The system ends with a double bar line at the end of measure 39.

40

Measures 40-43 of the Ave Maria. The right hand continues its melodic development with various note values and rests. The left hand maintains a steady accompaniment. The system concludes with a double bar line at the end of measure 43.

44

Measures 44-47 of the Ave Maria. The final system of the page, showing measures 44 through 47. The right hand has some chords with dotted rhythms. The left hand continues with its accompaniment. The piece ends with a double bar line at the end of measure 47.