



Guy Bergeron

Arrangeur, Compositeur, Directeur, Interprete, Editeur, Professeur

Canada, Québec

A propos de l'artiste

Guy Bergeron est né en 1964 à Québec. Il a commencé l'apprentissage de la guitare à 14 ans. Il a terminé un DEC en musique au cégep Ste-Foy en 1984 avec Claude Gagnon comme professeur de guitare classique. Il a ensuite terminé un DEC en musique populaire (jazz) au cégep de Drummondville en 1986 avec Aurèle Lacombe comme professeur de guitare-jazz. Il a terminé son 3e cycle au conservatoire de musique de Québec en composition en 1990 avec Pierric Houdy. Il a aussi étudié de 1992 à 1994 en interprétation jazz à l'université de Montréal avec Mike Pucci comme professeur de guitare électrique et il a étudié la musique assistée par ordinateur à l'école Musitechnic de Gilles Valiquette à Montréal.

Guy joue principalement de la guitare (classique, acoustique, électrique et synthétiseur), il joue également aussi du banjo, de la mandoline et de la basse électrique. Il gagne sa vie avec la musique depuis plus de 25 ans, comme musicien professionnel pigiste, compositeur, arrangeur, chef d'orchestre et technicien de son.

Qualification: Diplome d'étude collégial en musique.
3e cycle en composition au conservatoire de musique de Québec.

Site Internet: <http://www.youtube.com/user/guytarebergeron>

A propos de la pièce



Titre: Ave Maria (bluesy version)
[big band]
Compositeur: Schubert, Franz Peter
Arrangeur: Bergeron, Guy
Licence: Copyright © Bergeron, Guy
Editeur: Bergeron, Guy
Instrumentation: violon, 2 flutes, 5 saxophones, 2 trompettes, 2 trombones, piano, contrebasse
Style: Blues

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SCORE

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) $\text{♩} = 66$

A

The score is arranged for a jazz band and includes the following parts:

- VIOLIN**: Starts in the final measure of the first system.
- FLUTE 1 & 2**: Flute 1 has a solo in the final measure of the first system.
- ALTO SAX. 1 & 2**: Both parts feature a "SOLO (SAXS)" section with triplet patterns.
- TENOR SAX. 1 & 2**: Both parts feature a "SOLO (SAXS)" section with triplet patterns.
- BARITONE SAX.**: Features a "SOLO (SAXS)" section with triplet patterns.
- TRUMPET IN Bb 1 & 2**: Both parts include "WAH-WAH" effects and dynamic markings.
- TROMBONE 1 & 2**: Both parts include "WAH-WAH" effects and dynamic markings.
- JAZZ ORGAN**: Provides harmonic accompaniment with a walking bass line.
- ELECTRIC GUITAR**: Provides harmonic accompaniment with a walking bass line.
- BASS GUITAR**: Provides harmonic accompaniment with a walking bass line.
- DRUM SET**: Features a steady groove with hi-hat and ride patterns.

Chord progression for the first system:

C C7/E F7 F#DIM C/G A7 D7 D9(#11) C A6 C/G G#DIM

Chord progression for the second system:

C C7/E F7 F#DIM C/G A7 D7 D9(#11) C A6 C/G G#DIM

AVE MARIA

The musical score is arranged for a full orchestra and includes the following parts:

- VLN.**: Violin
- FL. 1** and **FL. 2**: Flutes
- A. Sx. 1** and **A. Sx. 2**: Alto Saxophones
- T. Sx. 1** and **T. Sx. 2**: Tenor Saxophones
- B. Sx.**: Baritone Saxophone
- B♭ Trp. 1** and **B♭ Trp. 2**: Trumpets
- Tbn. 1** and **Tbn. 2**: Trombones
- Org.**: Organ
- E. Gtr.**: Electric Guitar
- BASS**: Bass
- D. S.**: Drums

The score includes various musical notations such as slurs, accents, and dynamic markings like *SOLO* and *m²*. The organ part features chord symbols: *A7*, *F6*, *G9sus4*, *Csus4*, *C*, *Caug*, *A4/C*, and *B7(9)*. The electric guitar part includes similar chord symbols: *A7*, *F6*, *G9sus4*, *G7*, *Csus4*, *C*, *Caug*, *A4/C*, *A4/C*, *B7(9)*, *B7(9)*, and *E7(9)*.

AVE MARIA

This musical score is for the third page of 'Ave Maria'. It features a variety of instruments and a guitar accompaniment. The instruments listed on the left are: Violin (VLN.), Flute 1 (FL. 1), Flute 2 (FL. 2), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone 1 (T. Sax. 1), Tenor Saxophone 2 (T. Sax. 2), Bass Saxophone (B. Sax.), 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 Double Bass (D. S.). The score includes dynamic markings such as *mf* and *SOLO*, and articulation like accents and slurs. A circled number '8' is placed above the first measure of the Violin part. The guitar part includes chord diagrams and chord names: A7, G/B, A7, G/D, D, G, G7, and C Major 7/G. The bass part features a complex rhythmic pattern with many beamed eighth notes. The double bass part has a similar rhythmic pattern with some slurs. The organ part provides harmonic support with sustained chords. The saxophone and trumpet parts have melodic lines with some slurs and accents. The flute parts have melodic lines with slurs and accents. The violin part has a melodic line with slurs and accents.

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. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone 1 (T. Sax. 1), Tenor Saxophone 2 (T. Sax. 2), Bass Saxophone (B. Sax.), 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, 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 key signature of one sharp (F#) is indicated. The Organ part includes a chord progression: G, E7/G#, A9, A7, G, E7(9), E7, D7, F6, F#DIM, G. The Electric Guitar and Bass parts also follow this progression. The Drums part features a consistent rhythmic pattern of eighth notes.

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

Tbn. 1

Tbn. 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

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 n2 AM7 G E7(b9) DM7

G7 CMA7/G G E7/G# A49 AM7 G E7(b9) DM7

(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

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

- Violins (VLN.):** Part 1 and 2, marked *sf* and *p*.
- Flutes (FL.):** Part 1 and 2, marked *sf* and *p*.
- Woodwinds:** Alto Saxophones 1 & 2, Tenor Saxophones 1 & 2, and Baritone Saxophone, all marked *p*.
- Brass:** Trumpets 1 & 2, Trombones 1 & 2, and Euphonium, all marked *sf* and *p*.
- Percussion:** Organ (Org.) and Snare Drum (D. S.), both marked *sf* and *p*.
- Chordal Instruments:** Electric Guitar (E. Gtr.) and Bass, both marked *sf* and *p*.

Chordal markings for E. Gtr. and Bass include **Dm7**, **D^b9(#11)**, and **C⁹**. The score also features various dynamics (*sf*, *p*), articulation (*rit.*), and performance instructions such as *mf* and *sf* in a circled box.

VIOLIN

AVE MARIA

(BLUESY VERSION)

FRANZ SCHUBERT
(1797-1828)

ARR.: GUY BERGERON

SLOW BLUES (SWING) ♩ = 66

A

B

Musical notation for measures 1-6. Measure 4 contains a bar line with the number 4 above it. Measure 5 contains a dynamic marking *mp*.

Musical notation for measures 7-15. Measure 15 contains a bar line with the number 6 above it.

Musical notation for measures 16-19. Measure 16 contains a dynamic marking *mp*. Measure 17 contains fingerings 1, 3, 4 above the notes. Measure 18 contains a dynamic marking *mp*.

Musical notation for measures 20-25. Measure 20 contains a dynamic marking *mp*. Measure 23 contains a dynamic marking *mp*. Measure 25 contains a dynamic marking *mp*.

Musical notation for measures 26-30. Measure 26 contains a dynamic marking *mp*. Measure 30 contains a bar line with the number 2 above it and the text "TO CODA".

A (GUITAR SOLO)

Musical notation for measures 31-34. Measure 31 contains a dynamic marking *p*.

Musical notation for measures 35-42. Measure 35 contains a dynamic marking *p*. Measure 36 contains a bar line with the number 7 above it. Measure 41 contains a bar line with the number 8 above it. Measure 42 contains a bar line with the text "(D.S. AL CODA)".

Musical notation for measures 43-44. Measure 43 contains a dynamic marking *p*. Measure 44 contains a dynamic marking *p* and the instruction "RIT." above the staff.

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 *p*

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

SOLO

mf

11

B **A**

17

SOLI (SAXS)

mf

A (GUITAR SOLO)

29 p

B

43 **D.S. AL CODA**

53 p

Rit.

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 G major (one sharp) and 4/4 time. It begins with a tempo and mood marking of 'SLOW BLUES (SWING)' at 66 beats per minute. The piece is a bluesy arrangement of Schubert's 'Ave Maria'.

- Measures 1-4:** Starts with a *mf* dynamic. Includes a triplet of eighth notes and a **(A)** section marker.
- Measures 5-8:** Continues the melodic line with a *p* dynamic and a **(B)** section marker.
- Measures 9-15:** Features a *mf* dynamic and a **(A)** section marker.
- Measures 16-22:** Includes a *p* dynamic and a **(B)** section marker.
- Measures 23-28:** Starts with a *mf* dynamic and a **(A)** section marker.
- Measures 29-35:** Includes a *p* dynamic and a **(A)** section marker.
- Measures 36-42:** Continues the melodic line with a *mf* dynamic and a **(B)** section marker.
- Measures 43-46:** Includes a *p* dynamic and a **(A)** section marker.
- Measures 47-52:** Features a *p* dynamic and a **(D.S. AL CODA)** instruction.
- Measures 53-56:** Ends with a *p* dynamic and a **(Coda)** symbol.

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 measure rest, followed by a triplet of eighth notes. The staff contains several measures with triplet markings and dynamic markings like *mf*.

Musical staff 2: Continuation of the previous staff. It includes a measure rest, a quarter note, and a half note. A boxed letter 'A' is placed above the staff. A circled 'S' with a slash is also present. Dynamic markings include *p* and *mf*.

Musical staff 3: Continuation of the previous staff. It features a measure rest, a quarter note, and a half note. A boxed letter 'B' is placed above the staff. A circled '4' is also present. Dynamic markings include *mf*.

Musical staff 4: Continuation of the previous staff. It includes a triplet of eighth notes, a measure rest, and a quarter note. A boxed letter 'C' is placed above the staff. A circled '3' is also present. Dynamic markings include *mf*. The text 'SOLI (SAXS)' is written above the staff.

Musical staff 5: Continuation of the previous staff. It includes a triplet of eighth notes, a measure rest, and a quarter note. A boxed letter 'A' is placed above the staff with the text '(GUITAR SOLO)' next to it. A circled '11' is also present. Dynamic markings include *p*. The text 'TO CODA' is written above the staff.

Musical staff 6: Continuation of the previous staff. It includes a measure rest, a quarter note, and a half note. A boxed letter 'B' is placed above the staff. Dynamic markings include *mf*.

Musical staff 7: Continuation of the previous staff. It includes a measure rest, a quarter note, and a half note. A boxed letter 'A' is placed above the staff. A circled '4' is also present. The text '(D.S. AL CODA)' is written above the staff.

Musical staff 8: Continuation of the previous staff. It includes a measure rest, a quarter note, and a half note. A circled '5' is placed above the staff. The text 'RIT.' is written above the staff. Dynamic markings include *p*.

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

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** *mf* *p*

16 *mf* *mf* **B** *mf*

22 *mf* *f* **C** *mf* **A** (GUITAR SOLO) *f*

28 *f* **B** *p*

32 *mf*

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, 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)** **(D)** **(E)** **(F)** **(G)** **(H)** **(I)** **(J)**

13 **(K)** **(L)** **(M)** **(N)** **(O)** **(P)** **(Q)** **(R)** **(S)** **(T)**

19 **(U)** **(V)** **(W)** **(X)** **(Y)** **(Z)** **(AA)** **(AB)** **(AC)** **(AD)**

23 **(AE)** **(AF)** **(AG)** **(AH)** **(AI)** **(AJ)** **(AK)** **(AL)** **(AM)** **(AN)**

28 **(AO)** **(AP)** **(AQ)** **(AR)** **(AS)** **(AT)** **(AU)** **(AV)** **(AW)** **(AX)**

43 **(AY)** **(AZ)** **(BA)** **(BB)** **(BC)** **(BD)** **(BE)** **(BF)** **(BG)** **(BH)**

49 **(BI)** **(BJ)** **(BK)** **(BL)** **(BM)** **(BN)** **(BO)** **(BP)** **(BQ)** **(BR)**

53 **(BS)** **(BT)** **(BU)** **(BV)** **(BW)** **(BX)** **(BY)** **(BZ)** **(CA)** **(CB)**

(WAH-WAH + + +) **TO CODA** **(A) (GUITAR SOLO)** **12** **(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

4 mf mp

11 B

17 mp mf p

21 mf p

25 mf mp mf (WAH-WAH) TO CODA

A (GUITAR SOLO) B

30 mp

47 mf p (D.S. AL CODA)

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 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 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 score is written for a drum set and consists of several systems of notation. The top system is for the Hi-Hat, starting with a dynamic marking of *mf*. The subsequent systems are for the Ride cymbal, with the first system marked with a circled 'A' and a dynamic marking of *p*. The score includes various rhythmic patterns, including triplets and sixteenth notes, with asterisks indicating specific articulation. Dynamic markings such as *mf* and *p* are used throughout. The score is divided into sections labeled A, B, and C. Section A spans measures 5 to 13, section B spans measures 17 to 21, and section C spans measures 25 to 29. The piece concludes with a final dynamic marking of *mf*.

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.