
Eighth Note Publications

Two Famous Ave Marias

Charles Gounod

Arranged by David Marlatt

These two works are among the most popular music in the repertoire for solo voice and keyboard. The first Ave Maria was originally named Meditation by the composer Charles Gounod (1818-1893). He wrote this famous melody to the accompaniment of the first prelude of the Well-Tempered Clavier by Johann Sebastian Bach (1685-1750).

Franz Schubert (1797-1828) had Sir Walter Scott's English novel Lady of the Lake translated into German for the text of Ave Maria. It was later translated into Latin and is most popularly performed this way. Schubert considered this a piece for use in the church but now it is performed as often in the concert hall as it is at church.

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DIFFICULTY RATING: Medium
Trumpet and Keyboard

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TWO FAMOUS AVE MARIAS

I

J.S. Bach/C. Gounod
Arranged by D. Marlatt

Bb Trumpet

Moderato $\text{♩} = 100$

Moderato $\text{♩} = 100$

pp

p

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10

13

16

19

22

25

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The musical score is written for a voice and piano. The key signature has two flats (B-flat major). The time signature is 4/4. The score is organized into systems of three staves each. The first system starts at measure 13. The second system starts at measure 16. The third system starts at measure 19. The fourth system starts at measure 22. The fifth system starts at measure 25. The piano accompaniment features a consistent eighth-note bass line in the left hand and eighth-note chords in the right hand. The vocal line consists of melodic phrases with some rests. A large, semi-transparent 'PREVIEW ONLY' watermark is overlaid across the center of the page.

28

28

31

31

34

34

37

molto rit.

37

molto rit.

AVE MARIA

II

F. Schubert

Arranged by D. Marlatt

Slowly

♩ = 66

The first system of the musical score for 'Ave Maria II' by F. Schubert, arranged by D. Marlatt. It features a piano introduction in G major, 4/4 time, with a tempo of 'Slowly' (♩ = 66). The score is written for piano, with a treble and bass staff. The right hand plays a series of sixteenth-note chords, while the left hand plays a simple bass line. The first measure is marked with a piano (p) dynamic. The system ends with a repeat sign.

opt. octaves in L.H.

The second system of the musical score, continuing the piano introduction. It features the same right-hand melody and left-hand bass line. The system ends with a repeat sign.

The third system of the musical score, continuing the piano introduction. It features the same right-hand melody and left-hand bass line. The system ends with a repeat sign.

The fourth system of the musical score, continuing the piano introduction. It features the same right-hand melody and left-hand bass line. The system ends with a repeat sign.

The fifth system of the musical score, continuing the piano introduction. It features the same right-hand melody and left-hand bass line. The system ends with a repeat sign.

6

p

19

3

22

3

25

p

28

31 *p*

34

37

40 *mf* *p*

43

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46

49

52

55

57

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