

AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Score (03':00")

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

Moderato ♩ = 55

Soprano

Flute 1

Flute 2

Oboe

Bassoon

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet

Alto Sax

Tenor Sax

Baritone Sax

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Timpani

AVE MARIA - Gounod - Score

6

S. ve, Ma - ri a. gra - ti - a ple - na,

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

6

Timp.

cup mute

pp

cup mute

pp

AVE MARIA - Gounod - Score

The musical score for the third page of 'Ave Maria' by Gounod. It features a vocal line for Soprano (S) and a full orchestral ensemble. The vocal line includes the lyrics: "Do - mi - nus te - cum: be - ne - di - cia". The orchestration includes Flutes (Fl. 1, Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl.), Saxophones (A. Sx., T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Horns (Hn. 1, Hn. 2), Trombones (Tbn. 1, Tbn. 2, B. Tbn.), Euphonium (Euph.), Tuba, and Timpani (Timp.). The score is written in G major and 3/4 time. The vocal line is in soprano clef with a key signature of one sharp (F#). The instrumental parts are in various clefs and key signatures, with some parts in G major and others in D major or B minor. The score is marked with a double bar line and a repeat sign at the beginning of the page.

AVE MARIA - Gounod - Score

15

S. tu in mu - li - e - ri - bus et be - ne -

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

15

Timp.

AVE MARIA - Gounod - Score

19

S
di - ctus fru - ctus ven - tris tu i, Je -

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

19

Timp.

AVE MARIA - Gounod - Score

23
S. *sus.* San - cta Ma - ri - a, *cresc.* sus. - cta Ma -

Fl. 1 *cresc.*

Fl. 2 *cresc.*

Ob. *cresc.*

Bsn. *cresc.*

B♭ Cl. 1 *cresc.*

B♭ Cl. 2 *cresc.*

B♭ Cl. 3 *cresc.*

B. Cl. *cresc.*

A. Sx. *cresc.*

T. Sx. *cresc.*

B. Sx. *cresc.*

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1 *cresc.*

Tbn. 2 *cresc.*

B. Tbn. *cresc.*

Euph. *cresc.*

Tuba *cresc.*

23
Timp. *pp* *p*

AVE MARIA - Gounod - Score

27

S. *f* ri - a, Ma - ri - a, *p* ra - pro no - bis,

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob. *f* *p*

Bsn. *f* *p*

B♭ Cl. 1 *f* *p*

B♭ Cl. 2 *f* *p*

B♭ Cl. 3 *f* *p*

B. Cl. *f* *p*

A. Sx. *f* *p*

T. Sx. *f* *p*

B. Sx. *f* *p*

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f* *p*

Tuba *f* *p*

27

Timp. *f* *p*

AVE MARIA - Gounod - Score

31

S
no *cresc.* - bis pec - ca - to ri - bus, nunc et in o - - ra in *ff*

Fl. 1
cresc. *ff*

Fl. 2
cresc. *ff*

Ob.
cresc. *ff*

Bsn.
cresc. *ff*

B♭ Cl. 1
cresc. *ff*

B♭ Cl. 2
cresc. *ff*

B♭ Cl. 3
cresc. *ff*

B. Cl.
cresc. *ff*

A. Sx.
cresc. *ff*

T. Sx.
cresc. *ff*

B. Sx.
cresc. *ff*

B♭ Tpt. 1
Open *ff*

B♭ Tpt. 2
Open *ff*

Hn. 1
cresc. *ff*

Hn. 2
cresc. *ff*

Tbn. 1
cresc. *ff*

Tbn. 2
cresc. *ff*

B. Tbn.
cresc. *ff*

Euph.
cresc. *ff*

Tuba
cresc. *ff*

Timp.
cresc. *ff*

AVE MARIA - Gounod - Score

35

S
ho - ra mor - tis no - strae. A - men!

Fl. 1
mf

Fl. 2
mf

Ob.
dim.

Bsn.
dim.

B♭ Cl. 1
dim.

B♭ Cl. 2
dim.

B♭ Cl. 3
dim.

B. Cl.
dim.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

35

Timp.

Soprano (S): *A - - - - - men!*

Flute 1 (Fl. 1): *A - - - - - men!*

Flute 2 (Fl. 2)

Oboe (Ob.)

Bassoon (Bsn.)

Bass Clarinet 1 (B♭ Cl. 1)

Bass Clarinet 2 (B♭ Cl. 2)

Bass Clarinet 3 (B♭ Cl. 3)

Bass Clarinet (B. Cl.)

Alto Saxophone (A. Sx.)

Tenor Saxophone (T. Sx.)

Baritone Saxophone (B. Sx.)

Bass Trumpet 1 (B♭ Tpt. 1)

Bass Trumpet 2 (B♭ Tpt. 2)

Horn 1 (Hn. 1)

Horn 2 (Hn. 2)

Trombone 1 (Tbn. 1)

Trombone 2 (Tbn. 2)

Baritone Trombone (B. Tbn.)

Euphonium (Euph.)

Tuba

Timpani (Timp.)

AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Flute 1

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

Moderato ♩ = 55

pp

10

15 **10**
cresc. f p

30
cresc. ff

36
mf

39

AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

Flute 2

Moderato $\text{♩} = 55$
8

13 10
cresc. ***f***

28 ***p*** *cresc.* 2

34 ***ff*** ***mf***

39

AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

Oboe

Moderato ♩ = 55
Solo

mf

4

9

15

21

cresc.

27

f *p* *cresc.*

34

ff *dim.*

AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"*

Clarinet in B \flat 1

for Solo Soprano and Wind Ensemble

Charles Gounod (1818 - 1893)

Arr. Michel Rondeau

Moderato $\text{♩} = 55$

The musical score is written for Clarinet in B \flat 1. It consists of seven staves of music, each containing three measures. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Moderato' with a quarter note equal to 55 beats per minute. The dynamics are marked 'p' (piano) at the beginning and 'pp' (pianissimo) at the start of the second staff. The music features a steady eighth-note accompaniment with a melodic line that moves in a stepwise fashion, primarily using eighth and quarter notes. The first staff begins with a piano dynamic. The second staff begins with a pianissimo dynamic. The subsequent staves continue the melodic and accompanimental patterns, with some variations in the melodic line, including the use of slurs and ties. The score ends with a final measure on the seventh staff.

AVE MARIA - Gounod - B \flat Clarinet 1

25

cresc. *f*

Musical notation for measures 25-27. The key signature is three sharps (F#, C#, G#). The music consists of eighth-note patterns with rests. Dynamics include *cresc.* and *f*.

28

p

Musical notation for measures 28-30. The key signature is three sharps. Dynamics include *p*.

31

cresc.

Musical notation for measures 31-33. The key signature is three sharps. Dynamics include *cresc.*

34

ff

Musical notation for measures 34-36. The key signature is three sharps. Dynamics include *ff*.

37

dim.

Musical notation for measures 37-40. The key signature is three sharps. Dynamics include *dim.* and a hairpin symbol.

AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Clarinet in B \flat 2

Moderato $\text{♩} = 55$

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

p

4

pp

7

10

13

16

19

22

AVE MARIA - Gounod - B \flat Clarinet 2

25

cresc. *f*

Musical notation for measures 25-27. The key signature is three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes with rests. A crescendo hairpin is placed under the first measure, and a forte (*f*) dynamic marking is placed under the final measure.

28

p

Musical notation for measures 28-30. The melody continues with eighth and sixteenth notes. A piano (*p*) dynamic marking is placed under the first measure.

31

cresc.

Musical notation for measures 31-33. The melody continues with eighth and sixteenth notes. A crescendo hairpin is placed under the first measure.

34

ff *dim.*

Musical notation for measures 34-37. The melody continues with eighth and sixteenth notes. A fortissimo (*ff*) dynamic marking is placed under the first measure, and a decrescendo (*dim.*) hairpin is placed under the final measure.

38

Musical notation for measures 38-40. The melody continues with eighth and sixteenth notes. A decrescendo hairpin is placed under the final measure.

AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"*
for Solo Soprano and Wind Ensemble

Clarinet in B \flat 3

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

Moderato $\text{♩} = 55$



AVE MARIA - Gounod - B \flat Clarinet 3

25

f
cresc.

28

p

31

cresc.

34

ff

37

dim.

AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Bass Clarinet

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

Moderato ♩ = 55

p *pp*

6

11

16

21

25 *cresc.* *f*

29 *p* *cresc.*

33 *ff*

37 *dim.*

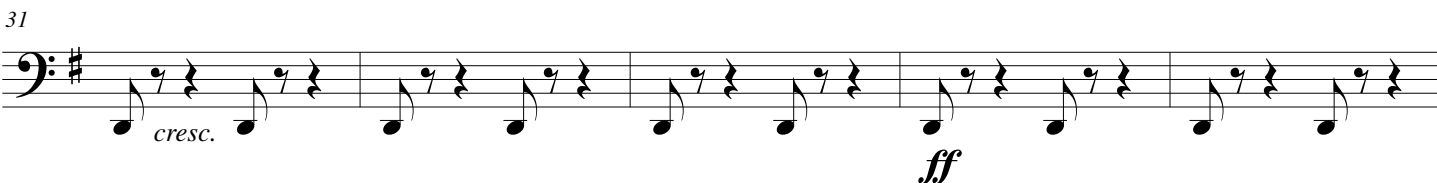
AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

Bassoon

Moderato ♩ = 55



AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Alto Sax

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

Moderato $\text{♩} = 55$

p

5 *pp*

9

13

17

21

25 *cresc.* *f*

29 *p* *cresc.*

33 *ff* 5

The musical score is written for Alto Saxophone in G major (three sharps) and common time. It consists of a single melodic line with various dynamics and articulations. The piece begins with a *p* (piano) dynamic and a *pp* (pianissimo) dynamic. It features a *cresc.* (crescendo) leading to a *f* (forte) dynamic, followed by another *cresc.* leading to a *ff* (fortissimo) dynamic. The score includes a fermata with a '5' above it at the end.

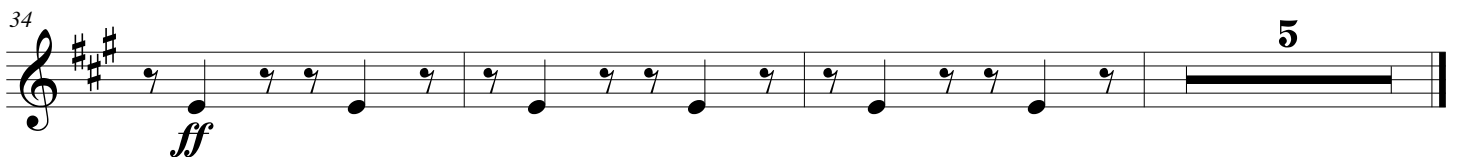
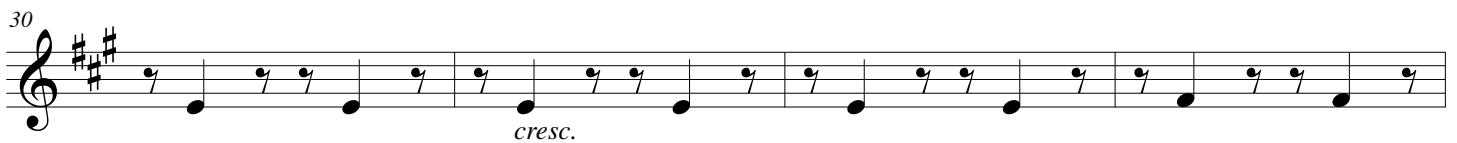
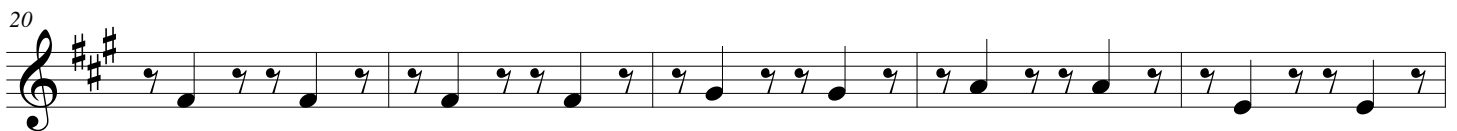
AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Tenor Sax

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

Moderato $\text{♩} = 55$



AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Baritone Sax

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

Moderato ♩ = 55

5

p

10

pp

15

pp

20

pp

25

pp

30

pp

34

pp

38

ff

AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Horn in F 1

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

Moderato $\text{♩} = 55$
15

20

2 6

32

cresc. ff 7

Detailed description: The musical score is written on three staves. The first staff (measures 1-19) begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Moderato' with a metronome marking of a quarter note equal to 55 beats per minute. A first ending bracket labeled '15' spans measures 1-19. The second staff (measures 20-31) starts with a measure rest, followed by a second ending bracket labeled '2' over measures 20-21, and a third ending bracket labeled '6' over measures 22-27. The third staff (measures 32-31) begins with a measure rest, followed by a fourth ending bracket labeled '7' over measures 32-38. Dynamic markings include 'cresc.' (crescendo) under measure 32 and 'ff' (fortissimo) under measure 35. The piece concludes with a double bar line at the end of measure 38.

AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Horn in F 2

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

Moderato ♩ = 55

15

20

2

6

32

7

cresc.

ff

The musical score is written on three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato' with a quarter note equal to 55 beats per minute. The score includes measure numbers 15, 20, and 32. There are fingerings indicated by numbers 2, 6, and 7. Dynamic markings include 'cresc.' and 'ff'. The piece concludes with a double bar line.

AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Trumpet in B \flat 1

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

Moderato $\text{♩} = 55$
8 *cup mute*
pp

14 16 Open *ff*

35 7

AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Trumpet in B \flat 2

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

Moderato $\text{♩} = 55$
8 *cup mute*

pp

14 **16** Open *ff*

35 **7**

The musical score is written on three staves in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Moderato' with a quarter note equal to 55 beats per minute. The first staff (measures 1-13) begins with a dynamic marking of *pp* and includes the instruction 'cup mute'. The second staff (measures 14-34) features a dynamic marking of *ff* and includes the instruction 'Open'. The third staff (measures 35-41) contains a whole rest for 7 measures. Measure numbers 8, 14, 16, and 35 are indicated at the start of their respective lines.

AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

Trumpet in B \flat 3

Moderato $\text{♩} = 55$
8 *cup mute*

14 16 Open *ff*

35 7

AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Trombone 1

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

Moderato ♩ = 55

The musical score for Trombone 1 is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato' with a quarter note equal to 55 beats per minute. The score is divided into three systems:

- System 1 (Measures 17-24):** Measure 17 is a whole rest. Measures 18-20 contain eighth notes. Measure 21 is a whole rest. Measure 22 contains a quarter note. Measure 23 is a whole rest. Measure 24 contains a quarter note.
- System 2 (Measures 25-32):** Measure 25 is a quarter note. Measures 26-28 contain eighth notes. Measure 29 is a quarter note. Measure 30 is a whole rest. Measure 31 is a quarter note. Measure 32 contains a quarter note. Dynamics include *cresc.* at the beginning and end of the system.
- System 3 (Measures 33-39):** Measure 33 is a quarter note. Measures 34-35 contain eighth notes. Measure 36 is a quarter note. Measure 37 is a whole rest. Measure 38 is a quarter note. Measure 39 is a whole rest. The dynamic *ff* is marked at the beginning of this system.

AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Trombone 2

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

Moderato ♩ = 55

The musical score for Trombone 2 is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato' with a quarter note equal to 55 beats per minute. The score consists of two staves of music. The first staff begins at measure 23, marked with a fermata. The second staff begins at measure 28, also marked with a fermata. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include 'cresc.' (crescendo) and 'ff' (fortissimo). The score ends with a double bar line.

AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Bass Trombone

Moderato ♩ = 55

Charles Gounod (1818 - 1893)

Arr. Michel Rondeau

23

28

3

7

cresc.

f

cresc.

ff

Detailed description: The image shows a musical score for Bass Trombone in G major, common time. The first system starts at measure 23 with a whole rest, followed by a triplet of eighth notes (G4, A4, B4), a quarter note (C5), and a quarter note (B4). The second system starts at measure 28 with a quarter note (G4), a quarter note (A4), and a quarter note (B4), followed by a triplet of eighth notes (C5, B4, A4), a quarter note (G4), and a quarter note (F4). The score includes dynamic markings such as *cresc.*, *f*, and *ff*, and articulation like accents.

AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Euphonium

Moderato ♩ = 55

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

23

28

p *cresc.* *ff*

2 7

Detailed description: The image shows a musical score for Euphonium. The first staff begins at measure 23, marked 'Moderato' with a tempo of ♩ = 55. The key signature is one sharp (F#). The music starts with a whole rest, followed by a series of notes and rests. Dynamic markings include 'cresc.' and 'f'. The second staff begins at measure 28, marked 'p' (piano). It features a whole rest, followed by a series of notes and rests. Dynamic markings include 'cresc.' and 'ff' (fortissimo). The score includes measure numbers 23, 28, and 7, and dynamic markings *p*, *cresc.*, and *ff*.

AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Tuba

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

Moderato ♩ = 55

23

29

p

cresc.

ff

f

2

7

Detailed description: The image shows the Tuba part of the Ave Maria score, measures 23 through 29. The music is written on a single bass clef staff with a key signature of one sharp (F#) and a common time signature (C). Measure 23 begins with a fermata over a whole note F#2. The melody then descends through G2, A2, B2, C3, D3, E3, and F#3. Measure 24 contains a fermata over a whole note G2. Measure 25 contains a fermata over a whole note A2. Measure 26 contains a fermata over a whole note B2. Measure 27 contains a fermata over a whole note C3. Measure 28 contains a fermata over a whole note D3. Measure 29 contains a fermata over a whole note E3. Dynamics include piano (p), crescendo (cresc.), fortissimo (ff), and forte (f). Rehearsal marks 2 and 7 are placed above measures 24 and 28 respectively.

AVE MARIA

*Ave Maria, originally published in 1853 as
"Méditation sur le Premier Prélude de Piano de J. S. Bach"
for Solo Soprano and Wind Ensemble*

Timpani (D-G)

Moderato ♩ = 55

Charles Gounod (1818 - 1893)
Arr. Michel Rondeau

Measures 22-28 of the Timpani part. Measure 22 has a 22-measure rest. Measure 23 has a tremolo. Measure 24 has a half rest. Measure 25 has a 7-measure rest. Measure 26 has a half note G4. Measure 27 has a dotted quarter note G4. Measure 28 has an eighth note G4. Dynamics: *pp* (measures 23-24), *p* (measures 25-26), *cresc.* (measures 27-28).

33

Measures 33-39 of the Timpani part. Measure 33 has a quarter note G4. Measure 34 has a dotted quarter note G4. Measure 35 has an eighth note G4. Measure 36 has a half rest. Measure 37 has a 7-measure rest. Measure 38 has a half rest. Measure 39 has a half rest. Dynamics: *ff* (measures 33-35).