

Ave Maria

J.S. Bach /
Charles Gounod

Arranged for tenor
horn, brass ensemble
and percussion by
Andrew Baker

SAMPLE COPY

Ave Maria

J.S.Bach/Charles Gounod

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and tuned percussion by Andrew Baker

Johann Sebastian Bach (1685 – 1750) was a German composer and musician of the Baroque period. Bach's compositions include the Brandenburg Concertos, the Goldberg Variations, the Mass in B minor, two Passions, and over three hundred cantatas of which approximately two hundred survive. His music is revered for its technical command, artistic beauty, and intellectual depth. Bach's abilities as an improviser were highly respected during his lifetime, although he was not widely recognised as a great composer until a revival of interest in and performances of his music in the first half of the 19th century. He is now generally regarded as one of the greatest composers of all time.

Charles-François Gounod (1818 – 1893) was a French composer, best known for his Grand Operas, most famously 'Faust', written in 1859 and his 'St Cecilia Mass' written in 1855. However possibly his most performed work is his arrangement of the latin text Ave Maria based on a work by Bach.

'Ave Maria' by Bach/Gounod is a popular setting of the well-used Latin text and was originally published in 1853 as *Méditation sur le Premier Prélude de Piano de Bach*. The piece consists of a melody by the French Romantic composer Charles Gounod that he superimposed over a very slightly changed version of the Prelude No. 1 in C major, BWV 846, from the Notebook for Anna Bach of J.S. Bach's *The Well-Tempered Clavier*, written 137 years earlier. Gounod improvised the melody, and his future father-in-law Pierre-Joseph-Guillaume Zimmermann transcribed the improvisation and in 1853 made an arrangement for violin (or cello) with piano and harmonium. In 1859 the setting was published with the familiar Latin text.

This arrangement was commissioned by Sheona White and the Brighouse and Rastrick Band to perform at the 2017 Brass in Concert Championships under their conductor Dr David Thornton.

Performance Notes

Performances of this arrangement should use EITHER vibraphone or marimba, NOT both - this is at the conductor's discretion depending on the availability of instruments and the ability of the player.

All accompanying brass players require cup mutes; however given the sparse nature of the scoring, muting is at the discretion of the conductor depending on the acoustics of the performance space.

An optional cut from bars 33-47, to be made at the discretion of the soloist (this is a reprise not in the Gounod original and is there mainly to allow the soloist a brief rest before the conclusion of the piece).



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Ave Maria

For tenor horn, brass ensemble and tuned percussion

4/4 Andante Semplice ♩ = 63

Bach/Gounod
arr. Andrew Baker

Tenor Horn Soloist

Soprano Cornet in E

Cornet 1 in B \flat

Cornet 2 in B \flat

Cornet 3 in B \flat

Trombone 1

Trombone 2

Bass Trombone

Vibraphone

Marimba

A

5

T. Hn. *mp*

Sop. Cnt. open

Cor. 1 open

Cor. 2 *(pp)*

Cor. 3 *(pp)*

Tbn. 1 *(pp)*

Tbn. 2 cup mute *pp*

B. Tbn.

Vib.

Mar.

9

T. Hn.

Sop. Cnt.

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

B. Tbn.

Vib.

Mar.

p

13

T. Hn.

Sop. Cnt.

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

B. Tbn.

Vib.

Mar.

p

pp

B

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17

T. Hn.

Sop. Cnt.

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

B. Tbn.

Vib.

Mar.

p

27

T. Hn.

Sop. Cnt.

Cor. 1
pp

Cor. 2
pp

Cor. 3
(pp)

Tbn. 1

Tbn. 2

B. Tbn.

Vib.

Mar.

25

T. Hn.

Sop. Cnt.

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

B. Tbn.

Vib.

Mar.

cup mute

pp

The musical score for page 25 includes the following parts and markings:

- T. Hn. (Trumpet):** Features a melodic line with a long slur across the first two measures.
- Sop. Cnt. (Soprano Saxophone):** Starts with a rest, then plays a note marked *pp* (pianissimo) under the instruction "cup mute".
- Cor. 1 (Cor Anglais):** Remains silent throughout the page.
- Cor. 2 (Cor Anglais):** Plays a steady eighth-note accompaniment.
- Cor. 3 (Cor Anglais):** Plays a steady eighth-note accompaniment.
- Tbn. 1 (Trombone):** Plays a steady eighth-note accompaniment.
- Tbn. 2 (Trombone):** Plays a steady eighth-note accompaniment.
- B. Tbn. (Baritone Trombone):** Plays a steady eighth-note accompaniment.
- Vib. (Vibraphone):** Plays a complex rhythmic pattern with sixteenth notes and grace notes.
- Mar. (Maracas):** Plays a rhythmic pattern with eighth notes and rests.

29 **C**

T. Hn.

Sop. Cnt.

Cor. 1 *cup mute* *(pp)*

Cor. 2

Cor. 3 *(pp)*

Tbn. 1

Tbn. 2

B. Tbn.

Vib.

Mar.

*Optional cut to b47

33

T. Hn.

Sop. Cnt.
pp

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

B. Tbn.

Vib.

Mar.

37 **D**

T. Hn. *f*

Sop. Cnt. *mf* open

Cor. 1 *mp*

Cor. 2 *mp*

Cor. 3 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Vib. *mf*

Mar. *mf*

41 **E**

T. Hn. *mf cresc.*

Sop. Cnt.

Cor. 1

Cor. 2

Cor. 3

Tbn. 1

Tbn. 2

B. Tbn.

Vib. *mp*

Mar. *mp*

The musical score is arranged in a standard orchestral layout. The top staff is for the Trumpet in Horn (T. Hn.), followed by the Soprano Contralto (Sop. Cnt.), three Cornets (Cor. 1, 2, 3), two Trombones (Tbn. 1, 2), and Bass Trombone (B. Tbn.). Below these are the Vibraphone (Vib.) and Maracas (Mar.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 41. The T. Hn. part has a dynamic marking of *mf cresc.* and a fermata over the first two notes. The Vib. and Mar. parts have a dynamic marking of *mp*. A large red watermark reading 'SAMPLE COPY' is overlaid diagonally across the entire page.

45

T. Hn. *ff*

Sop. Cnt. *mf* *f* cup mute

Cor. 1 *f*

Cor. 2 *f*

Cor. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Vib. *f*

Mar. *f*

A musical score for a brass and woodwind ensemble. The score includes parts for Trumpet (T. Hn.), Soprano Saxophone (Sop. Cnt.), three Cornets (Cor. 1, 2, 3), two Tenors (Tbn. 1, 2), Bass Trombone (B. Tbn.), Vibraphone (Vib.), and Maracas (Mar.). The music is in 4/4 time and features a variety of dynamics and articulations. A large red watermark reading 'SAMPLE COPY' is overlaid diagonally across the page.

52

T. Hn. *mp* *p*

Sop. Cnt. *dim.* *pp*

Cor. 1 *dim.* *pp*

Cor. 2 *dim.* *pp*

Cor. 3 *dim.* *pp*

Tbn. 1 *dim.* *pp*

Tbn. 2 *dim.* *pp*

B. Tbn. *dim.* *pp*

Vib. *dim.* *pp*

Mar. *dim.* *pp*