

Ave Maria

(Tanti Anni Prima)

Solo Voice & Orchestra

Arr.: John Glenesk Mortimer

Astor Piazzolla

EMR 19494

- | | | | |
|---|--|---|--|
| 1 | Full Score | 8 | Violin I |
| 1 | Solo Voice | 6 | Violin II |
| 1 | Flute | 3 | Violin III (<i>optional - replace Viola</i>) |
| 1 | Oboe | 4 | Viola |
| 1 | B \flat Clarinet | 3 | Violoncello |
| 1 | Bassoon | 2 | Contrabass |
| 1 | 1 st Trumpet in B \flat + C | | |
| 1 | 2 nd Trumpet in B \flat + C | 1 | B \flat Bass Clarinet (<i>doubles Bassoon</i>) |
| 1 | Horn in F + E \flat | 1 | Alto Saxophone (<i>doubles Horn</i>) |
| 1 | Trombone $\mathfrak{B} + \mathfrak{C}$ | 1 | Piano / Keyboard (<i>reduction</i>) |
| 1 | Glockenspiel | | |

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DISCOGRAPHY



Ave Maria

Track N°	Titel / Title (Komponist / Composer)	Time	N° EMR Voice & Orchestra	N° EMR Voice & Piano
1	Ave Maria (Schubert)	3'51	EMR 20415	EMR 20414
2	Ave Maria (Caccini)	5'21	EMR 20397	EMR 20396
3	Ave Maria (Rocha)	5'34	EMR 20420	EMR 13758
4	Ave Maria Païen (Plamondon / Cocciant)	3'21	EMR 20409	EMR 20408V
5	Ave Maria (Prizeman)	4'06	EMR 20419	EMR 20418
6	Ave Maria dolorosa (Valta)	3'22	EMR 20405	EMR 20404
7	Ave Maria (Bach / Gounod)	4'44	EMR 20395	EMR 20394
8	Ave Maria (Garvarentz / Aznavour)	4'23	EMR 20403	EMR 20402V
9	Ave Maria (Luzzi)	3'35	EMR 20407	EMR 20406
10	Ave Maria (Saint-Saëns)	2'53	EMR 20413	EMR 20412
11	Ave Maria (Piazzolla)	5'37	EMR 19494	EMR 19493V
12	Ave Maria (Verdi)	3'54	EMR 20417	EMR 20416
13	Ave Maria (Donizetti)	4'51	EMR 20399	EMR 20398
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15	Ave Maria (Rachmaninoff)	2'24	EMR 20411	EMR 20410

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(Tanti Anni Prima)

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Arr.: John Glenesk Mortimer



2

3

4

A

5

Slow $\text{♩} = 72$

The musical score is arranged in a standard orchestral format. It includes staves for Solo Voice, Flute, Oboe (with a 'solo' marking and 'mf espr.' dynamic), B♭ Clarinet, Bassoon (or Bass Clarinet), 1st and 2nd B♭ Trumpets, F Horn, Trombone, Glockenspiel, Piano/Keyboard (reduction), Violin 1, Violin 2, Violin 3 (replacing Viola), Viola, Violoncello, and Contrabass. The score is divided into five measures. Measure 1 is the beginning. Measures 2, 3, and 4 are the first ending. Measure 5 is the second ending, marked with a first ending symbol and a box containing the letter 'A'. Dynamics include 'p' (piano) and 'pp' (pianissimo). The Solo Voice part has a 'p' dynamic in measure 5. The Oboe part has 'mf espr.' in measure 1 and 'pp' in measure 5. The Piano/Keyboard part has 'p' in measure 1 and 'pp' in measure 5. The Violin 1, 2, and 3 parts have 'p' in measure 1 and 'pp' in measure 5. The Viola part has 'p' in measure 1 and 'pp' in measure 5. The Violoncello part has 'p' in measure 1 and 'pp' in measure 5. The Contrabass part has 'p' in measure 1 and 'pp' in measure 5. The Glockenspiel part has 'p' in measure 1. The F Horn part has 'p' in measure 1. The Trombone part has 'p' in measure 1. The B♭ Clarinet part has 'p' in measure 1 and 'pp' in measure 5. The Bassoon part has 'p' in measure 1. The Flute part has 'pp' in measure 5. The Solo Voice part has 'p' in measure 5. The 1st and 2nd B♭ Trumpets parts are silent throughout.

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Solo

ve Ma - ri - - a, a Te A - ve Ma - ri - - a. Ma-dre

Fl.

Ob.

Cl.

Bsn.

Tpt.1

Tpt.2

Hn.

Tbn.

Glock.

Piano/
Kbd.

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

Cb.

mf

p

p

p

p

mf

p

pizz.

p

Solo
no - - - - - stra Ma - ri - a A - - - - - ve. O - gnu - no pen - sa so - lo a

Fl. *pp* *p*

Ob. *pp* *p*

Cl. *pp* *p*

Bsn. *pp* *p*

Tpt.1

Tpt.2

Hn. *pp* *p*

Tbn. *p*

Glock.

Piano/
Kbd. *pp* *mf*

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vln. 3 *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p* *pizz.*

Cb. *pp* *p*

Solo *f*
 sé, non c'è più pie - tà, ci sen-tia-mo so - li. A - - - ve Ma -

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Tpt.1 *p* *mf*

Tpt.2 *mf*

Hn. *mf*

Tbn. *mf*

Glock.

Piano/ Kbd. *mf*

Vln. 1 *mf*

Vln. 2 *mf* div.

Vln. 3 *mf*

Vla. *mf*

Vc. *mf*

Cb. arco *mf*

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ORCHESTRA

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