

# Ave Maria

*by*

Steve Martin  
(ASCAP)

*Grade: 1      Duration: 2'07"*

## Instrumentation

1 – Conductor Score

10 – Flute

2 – Oboe

2 – Bassoon

5 – Clarinet 1

5 – Clarinet 2

2 – Bass Clarinet

4 – Alto Saxophone

2 – Tenor Saxophone

2 – Baritone Saxophone

4 – Trumpet 1

4 – Trumpet 2

4 – Horn in F

6 – Trombone

2 – Euphonium (+ 2 T.C.)

4 – Tuba

1 – Timpani

2 – Percussion 1

Wind Chimes, Crash Cymbals

2 – Percussion 2

Suspended Cymbal

2 – Percussion 3

Triangle, Sleigh Bells, Bass Drum

2 – Glockenspiel

# Ave Maria

*Ave Maria* has been set to music numerous times, the most famous and often played are written by Franz Biebl and Franz Schubert. Both of these versions feature singing of the prayer's text in Latin over beautiful harmonies. These versions have been set in myriad orchestrations ranging from a single vocal soloist with piano accompaniment to full choral, orchestral, and band orchestrations of the material.

This piece was commissioned and premiered by Michelle Sorenson and the Lourdes Academy Bands. Ms. Sorenson teaches grades 7 through 12 bands and each grade level performs a unique arrangement of *Ave Maria* as they progress through the grade levels at Lourdes Academy. This commission was for her 7<sup>th</sup> grade band.

The work starts with the melody on flute, followed by layering in of the brass. The scoring is rich and dense, providing opportunities for experimenting with different harmonies in the company of fellow players. The piece climaxes with a brilliant key shift then winds down to a sensitive and fulfilling resolution.

## Steve Martin (ASCAP)

b. August 24, 1974



Steve Martin (ASCAP) is co-owner and Vice-president of Gary P. Gilroy Publications, Inc., which provides works for concert band, orchestra, percussion ensemble, and marching band. His role at GPG includes composing and arranging, as well as administration and management of the company. He has written commissions, arrangements, and drill for nationally acclaimed and award-winning bands for nearly 25 years.

Steve holds a Doctorate of Musical Arts from Arizona State University, a Master of Musical Arts in Conducting from the University of Nevada, Reno and the Bachelor of Arts in Music Education from California State University, Fresno. Dr. Martin began his career as a high school band director and currently works as a designer and composer for numerous high school and university programs across the United States.

Dr. Martin has arranged and composed works for a wide variety of genres. In 2004, he premiered his first concert band work *High Regard*. In 2005, he composed and produced the musical score to the full-length, independent motion picture *Compadres*. He has written for marching, pep, jazz, and concert bands, drum & bugle corps, musical theater, and vocal ensemble.

He is currently active as a trumpet player, conductor, and composer throughout the United States, and serves as Associate Conductor and Principal Trumpet for the Reno Wind Symphony in Reno, Nevada. Steve is a member of the College Band Director's National Association, Music Educator's National Conference, Kappa Kappa Psi, and Phi Mu Alpha Sinfonia. He is an associate member of the American Bandmasters Association with Gary P. Gilroy Publications.

# Ave Maria

Commissioned by Michelle Sorenson and the Lourdes Academy Bands - March 14, 2018

Steve Martin (ASCAP)

## Complete Score

♩ = 90

2 3 4 5 6 7 8 9 10 11

*poco rit.* *a tempo* *poco rit.*

Flute *mp*

Oboe *mp* *mf*

Bassoon *mp* *mf* *mp* *mf*

Clarinet 1 *mp* *mf* *mp* *mf*

Clarinet 2 *mp* *mf* *mp* *mf*

Bass Clarinet *mp* *mf* *mp* *mf*

Alto Saxophone *mp* *mf* *mp* *mf*

Tenor Saxophone *mp* *mf* *mp* *mf*

Baritone Saxophone *mp* *mf* *mp* *mf*

Trumpet 1

Trumpet 2

Horn in F

Trombone

Euphonium

Tuba

Timpani G, Bb, D, Eb

Percussion 1 Wind Chimes, Crash Cymbals *mf*

Percussion 2 Suspended Cymbal *p* *mf* *p* *mf*

Percussion 3 Triangle, Sleigh Bells, Bass Drum *mf*

Glockenspiel *mp*

12  $\text{♩} = 76$  [13] a tempo 14 15 16 17 18 19 20 21 22

Fl.  $\text{4/4}$

Ob.  $\text{4/4}$

Bsn.  $\text{4/4}$   
*p mp mf mp mf mf f mp*

Cl 1  $\text{4/4}$   
*mp*

Cl 2  $\text{4/4}$   
*mp*

B. Cl.  $\text{4/4}$   
*p mp mf mp mf mf f mp*

A. Sx.  $\text{4/4}$   
*mp*

T. Sx.  $\text{4/4}$   
*mp*

B. Sx.  $\text{4/4}$   
*mp*

Tpt 1  $\text{4/4}$   
*p mp mf mp mf mf f*

Tpt 2  $\text{4/4}$   
*p mp mf mp mf mf f*

Hn.  $\text{4/4}$

Tbn.  $\text{4/4}$   
*p mp mf mp mf mf f*

Euph.  $\text{4/4}$   
*p mp mf mp mf mf f*

Tba.  $\text{4/4}$   
*mp mf mp mf mf f*

Timp.  $\text{4/4}$   
*mp mf mp mf*

Perc. 1  $\text{4/4}$   
 $\text{♩} = 76$  [13] a tempo  
Crash Cymbals *f*  
Wind Chimes

Perc. 2  $\text{4/4}$   
*p mf p mf p mf p f p mf*

C.B.  $\text{4/4}$   
Sleigh Bells  
*mp*

Glock.  $\text{4/4}$

23 24 25 26 27 28 29 30 31 32

Fl. *mf* *mp* *f*

Ob. *mf* *mp* *f*

Bsn. *mf* *mp* *mf* *mp* *mf* *f*

Cl 1 *mf* *mp* *mp* *f*

Cl 2 *mf* *mp* *mf* *mp* *mf* *f*

B. Cl. *mf* *mp* *mf* *mp* *mf* *f*

A. Sx. *mf* *mp* *mf* *mp* *mf* *f*

T. Sx. *mf* *mp* *mf* *mp* *mf* *f*

B. Sx. *mf* *mp* *mf* *mp* *mf* *f*

Tpt 1 *mp* *f*

Tpt 2 *mp* *f*

Hn. *mp* *f*

Tbn. *mp* *mf* *mp* *mf* *f*

Euph. *mp* *mf* *mp* *mf* *f*

Tba. *mf* *mf* *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *p* *mf* *p* *f*

Perc. 3 Triangle *mp* Bass Drum *f*

Glock. *mp* *f*

33 34 35 36 37 38 **Slower**  $\text{♩} = 80$  39 40 **rall.** 41 -2

Fl. *f* *f* *mf* *p*

Ob. *f* *f* *mf* *p* -2

Bsn. *f* *f* *mf* *p*

Cl 1 *f* *f* *mf* *p* -2

Cl 2 *f* *f* *mf* *p* -2

B. Cl. *f* *f* *mf* *p* -2

A. Sx. *f* *f* *mf* *p* -2

T. Sx. *f* *f* *mf* *p* -2

B. Sx. *f* *f* *mf* *p*

Tpt 1 *f* *f* *mf* *p*

Tpt 2 *f* *f* *mf* *p*

Hn. *f* *f* *mf* *p*

Tbn. *f* *f* *mf* *p*

Euph. *f* *f* *mf* *p*

Tba. *f* *f* *mf* *p*

Timp. *f* *f* *mf* *p*

Perc. 1 *f* *f* *mf* *p*

Perc. 2 *mf* *f* *mf* *f* *p* *mf*

Perc. 3 *f* *f* *mf* *p*

Glock. *f* *f* *mf*

Wind Chimes *mf* *mp* *rall.*