

Aaron Houston

Ave Maria

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*- for flexible wind band -*

Aaron Houston Music 2020  
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Transposed Score

Performance time: ca. 4 min.

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## Instrumentation

### **Part 1 –**

Flute  
Oboe  
Clarinet in B $\flat$   
Trumpet in B $\flat$

### **Part 2 –**

Clarinet in B $\flat$   
Trumpet in B $\flat$   
Alto Sax

### **Part 3 –**

Clarinet in B $\flat$   
Trumpet in B $\flat$   
Alto Sax  
Horn in F

### **Part 4 –**

Tenor Sax  
Horn in F  
Trombone  
Euphonium  
Bassoon

### **Part 5 –**

Bass Clarinet  
Bari Sax  
Trombone  
Euphonium  
Bassoon  
Bass Trombone  
Tuba

## Percussion

**Percussion 1** - 3 Drums

**Percussion 2** - Glockenspiel

**Percussion 3** - Large Tam-Tam & Vibraphone

**Percussion 4** - Large Bass Drum & Marimba

## Performance Notes

This work is formatted for all parts to be optional. The performance will work with all parts used, but can also be performed with as little as one or two performers for each “Part” grouping. Simply choose any desired parts from the 5 designated groupings to match the instrumentation you have available. See below for notes specific to various instruments.

**Part 1, Flute** - The Flute in Part 1 can be played up an octave (if desired) in mm. 32-39. The rest of the part should be played in the designated octave, if possible, and has already been adjusted to aid in clarity of the melodic line.

**Part 5, Bass Trombone & Euphonium** - These parts should be performed as written as much as possible. Both of these parts have various alterations based on octave availability. Either of these performers can perform the part up or down an octave as necessary as long as the melodic line is preserved.

**Part 5, Tuba** - The Tuba part has already been adjusted to be an octave lower than the other parts in Part 5 group. Additionally, there are several optional notes in the score designating an alternative should the lower octave create any issues. As with the Flute part, the primary goal is to maintain the melodic line of the part.

**Percussion** - All percussion parts are optional. If you only have a single percussionist, I would consider the Timpani part (Percussion 1) as the most important percussion part.

# Ave Maria

Aaron Houston

Adagio, freely and expressively; ♩ = ca. 63

The musical score is arranged for a large orchestra. The instruments listed on the left are: Flute, Oboe, Clarinet in Bb, Trumpet in Bb, Clarinet in Bb, Trumpet in Bb, Alto Sax., Clarinet in Bb, Trumpet in Bb, Alto Sax., Horn in F, Tenor Sax., Horn in F, Trombone, Euphonium, Bassoon, Bass Clarinet, Bari Sax., Trombone, Euphonium, Bassoon, Bass Trombone, Tuba, Timpani, Glockenspiel, Tam-tam, and Bass Drum. The score is divided into five measures, indicated by numbers 1 through 5 at the bottom. The key signature is Bb major (two flats). The time signature is 4/4, with changes to 5/4 in measures 2 and 5. Dynamic markings include *pp legato*, *mp*, *pp*, *p*, and *mf*. The score includes various musical notations such as slurs, ties, and articulation marks.





*molto rit.* ..... **A** *a tempo, con mosso* ..... *poco rit.* .....

Fl. *f* *p* *mp*

Ob. *f* *p* *mp*

Cl. in Bb *f* *p* *mp*

Tpt in Bb *f* *p* *mp*

Cl. in Bb *f* *p* *mp* *p*

Tpt in Bb *f* *p* *mp* *p*

A. Sax. *f* *p* *mp* *p*

Cl. in Bb *f* *p*

Tpt in Bb *f* *p*

A. Sax. *f* *p*

Hn in F *f* *p*

T. Sax. *f* *p* *mp*

Hn in F *f* *p* *mp*

Tbn *f* *p* *mp*

Euph. *f* *p* *mp*

Bsn *f* *p* *mp*

B. Cl. *f* *p* *mp*

Bar. Sax. *f* *p* *mp*

Tbn *f* *p* *mp*

Euph. *f* *p* *mp*

Bsn *f* *p* *mp*

B. Tbn *f* *p* *mp*

Tba *f* *p* *mp*

Timp. *f* *mp* *pp*

Glock. *f* *p*

Tam. *p*

B. Dr. *f* *pp*

12 13 14 15 16 17 18







Fl.

Ob.

Cl. in Bb

Tpt in Bb

Cl. in Bb

Tpt in Bb

A. Sax.

Cl. in Bb

Tpt in Bb

A. Sax.

Hn in F

T. Sax.

Hn in F

Tbn

Euph.

Bsn

B. Cl.

Bar. Sax.

Tbn

Euph.

Bsn

B. Tbn

Tba

Timp.

Glock.

Tam.

B. Dr.

*cresc.*

*ff*

*pp*

*>mf*

35 36 37 38 39 40 41 42

molto rit. **D** More slowly; ♩ = ca. 63

FL. *f* *p* *p* *mf* *p*

Ob. *f* *p* *p* *mf* *p*

Cl. in Bb *f* *p* *p* *mf* *p*

Tpt in Bb *f* *p* *p* *mf* *p*

Cl. in Bb *f* *mp cantabile* *p* *mf* *p*

Tpt in Bb *f* *mp cantabile* *p* *mf* *p*

A. Sax. *f* *mp cantabile* *p* *mf* *p*

Cl. in Bb *f* *p* *p* *mf* *p* *pp*

Tpt in Bb *f* *p* *p* *mf* *p* *pp*

A. Sax. *f* *p* *p* *mf* *p* *pp*

Hn in F *f* *p* *p* *mf* *p* *pp*

T. Sax. *f* *p* *mp* *p* *mf* *p*

Hn in F *f* *p* *mp* *p* *mf* *p*

Tbn *f* *p* *mp* *p* *mf* *p*

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

Bsn *f* *p* *mp* *p* *mf* *p*

B. Cl. *f* *p* *mf* *p*

Bar. Sax. *f* *p* *mf* *p*

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

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

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

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

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

Timp. *f* *p*

Glock. *p*

Tam. *p* To Vib.

B. Dr. *f* *om.* *p* To Mar.

43 44 45 46 47 48 49

con mosso

molto rit.

Fl. *pp* *mp* *pp*

Ob. *pp* *mp* *pp*

Cl. in Bb *pp* *mp* *pp*

Tpt in Bb *pp* *mp* *pp*

Cl. in Bb *pp* *mp* *pp*

Tpt in Bb *pp* *mp* *pp*

A. Sax. *pp* *mp* *pp*

Cl. in Bb *pp* *mp* *pp*

Tpt in Bb *pp* *mp* *pp*

A. Sax. *pp* *mp* *pp*

Hn in F *pp* *mp* *pp*

T. Sax. *pp* *mp* *pp*

Hn in F *pp* *mp* *pp*

Tbn *pp* *mp* *pp*

Euph. *pp* *mp* *pp*

Bsn *pp* *mp* *pp*

B. Cl. *pp* *mp* *pp*

Bar. Sax. *pp* *mp* *pp*

Tbn *pp* *mp* *pp*

Euph. *pp* *mp* *pp*

Bsn *pp* *mp* *pp*

B. Tbn *pp* *mp* *pp*

Tba *pp* *mp* *pp*

Timp. *pp* *mp* *pp*

Glock. *pp* *mp* *p*

Vib. *pp* *mp* *pp*

Mar. *pp* *mp* *pp*

**E** Tempo I, Peacefully and fading away; ♩ = ca. 63

morendo.....

Fl. *mp* *pp*

Ob. *mp* *pp*

Cl. in Bb *mp* *pp*

Tpt in Bb *mp* *pp*

Cl. in Bb *sweetly mp* *pp*

Tpt in Bb *sweetly mp* *pp*

A. Sax. *sweetly mp* *pp*

Cl. in Bb *mp* *pp*

Tpt in Bb *mp* *pp*

A. Sax. *mp* *pp*

Hn in F *mp* *pp*

T. Sax. *cantabile mp* *pp*

Hn in F *cantabile mp* *pp*

Tbn *cantabile mp* *pp*

Euph. *cantabile mp* *pp*

Bsn *cantabile mp* *pp*

B. Cl. *p mp* *pp*

Bar. Sax. *p mp* *pp*

Tbn *p mp* *pp*

Euph. *p mp* *pp*

Bsn *p mp* *pp*

B. Tbn *p mp* *pp*

Tba *p mp* *pp*

Timp. *pp* *pp*

Glock. *Vib. pp* *pp*

Vib. *p mf* *Tam. pp*

Mar. *Mar. p mf* *Tam. pp*

56 57 58 59 60 61 62 63 64 65