

# Ave Maria

Gustav Holst  
(1874-1934)

Adagio ♩ = 112

Choir I

Trumpet 1 in C *pp sotto voce*

Trumpet 2 in C *pp sotto voce*

Trumpet 3 in C *pp sotto voce*

Trumpet 4 in B $\flat$  *pp sotto voce*

Choir 2

Trumpet 1 in C *pp sotto voce*

Trumpet 2 in C *pp sotto voce*

Trumpet 3 in C *pp sotto voce*

Trumpet 4 in B $\flat$  *pp sotto voce*

5

*cresc.* *f*

5

*cresc.* *f*

9

9

*p* *pp*

*p* *pp*

*p* *pp*

*p* *pp*

9

*p* *mp* *pp*

*p* *mp* *pp*

*p* *mp* *pp*

*p* *mp* *pp*

14

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

(A)

14

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

(A)

19

First system of musical notation (measures 19-23). It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. Dynamics include *f* and *mf*. There are accents and slurs throughout the piece.

19

Second system of musical notation (measures 19-23). It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. Dynamics include *f* and *mf*. There are accents and slurs throughout the piece.

24

Third system of musical notation (measures 24-27). It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. Dynamics include *dim.* (diminuendo). There are slurs and accents throughout the piece.

24

Fourth system of musical notation (measures 24-27). It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. Dynamics include *dim.* (diminuendo). There are slurs and accents throughout the piece.

First system of musical notation, consisting of four staves. The first five measures are mostly rests. The sixth measure contains a melodic phrase in all four staves, marked *pp*.

Second system of musical notation, consisting of four staves. It begins with a *pp* dynamic marking. The first two staves have a melodic line, while the last two staves provide harmonic accompaniment. The system concludes with a final rest in the first two staves.

Third system of musical notation, consisting of four staves. It begins with a measure number '35' above the first staff. The first two staves continue the melodic line, and the last two staves continue the accompaniment.

Fourth system of musical notation, consisting of four staves. It begins with a measure number '35' above the first staff. The first two staves are mostly rests. The last two staves feature a melodic line marked *cresc.* (crescendo).

41 (C)

Musical score for measures 41-45. The score consists of four staves. The key signature has two flats (B-flat and E-flat). The first two staves are treble clefs, and the last two are bass clefs. Dynamics include *cresc.*, *mf*, and *pp*. A circled 'C' is located above the first staff at measure 45. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

41 (C)

Musical score for measures 41-45. The score consists of four staves. The key signature has two flats (B-flat and E-flat). The first two staves are treble clefs, and the last two are bass clefs. Dynamics include *cresc.*, *mf*, and *pp*. A circled 'C' is located above the first staff at measure 45. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

46

Musical score for measures 46-50. The score consists of four staves. The key signature has two flats (B-flat and E-flat). The first two staves are treble clefs, and the last two are bass clefs. Dynamics include *cresc.* and *f*. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

46

Musical score for measures 46-50. The score consists of four staves. The key signature has two flats (B-flat and E-flat). The first two staves are treble clefs, and the last two are bass clefs. Dynamics include *cresc.* and *f*. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

52 (D)

*p* *p* *p* *pp* *pp*

52 (D)

*p* *p* *p* *pp* *pp*

58

*pp* *cresc.* *mp* *rall.* *pp*  
*pp* *cresc.* *mp* *rall.* *pp*  
*pp* *cresc.* *mp* *rall.* *pp*  
*mp* *mp* *rall.* *pp*

58

*pp* *cresc.* *mp* *rall.* *pp*  
*pp* *cresc.* *mp* *rall.* *pp*  
*pp* *cresc.* *mp* *rall.* *pp*  
*mp* *cresc.* *mp* *rall.* *pp*

Choir I  
Trumpet I in C

# Ave Maria

Gustav Holst  
(1874-1934)

Adagio ♩ = 112

*pp sotto voce*

6 *cresc.* *f* *p*

11 *pp* *mp*

16 (A) *mf* *f*

21 *mf*

26 *dim.* (B) *pp*

35 2

41 (C) *cresc.* *mf* *pp*

47 *cresc.* *f*

53 (D) *p* 2

60 *pp* *cresc.* *mp* *rall.* *pp*

Choir I  
Trumpet 2 in C

# Ave Maria

Gustav Holst  
(1874-1934)

Adagio ♩ = 112

*pp sotto voce*

5 *cresc.* *f*

10 *p* *pp*

15 *mp* *mf* **(A)**

20 *f* *mf* **1**

25 *dim.* **(B)** **5**

34 *pp*

39 **(C)** **3** *pp*

46 *cresc.*

51 *f* *p* **(D)**

58 **1** *pp* *cresc.* *mp* *rall.* *pp*



Choir I  
Trumpet 3 in C

# Ave Maria

Gustav Holst  
(1874-1934)

Adagio  $\text{♩} = 112$

*pp sotto voce*

6 *cresc.* *f* *p*

11 *pp* *mp*

16 (A) *mf* *f*

21 *mf* 1

26 (B) 5 *dim.* *pp*

35

41 (C) 1 *cresc.* *mf* *pp*

47 *cresc.* *f*

52 (D) 2 *p* *pp*

59 1 *cresc.* *mp* *rall.* *pp*

Choir I  
Trumpet 4 in B $\flat$

# Ave Maria

Gustav Holst  
(1874-1934)

Adagio  $\text{♩} = 112$

*pp sotto voce*

6 *cresc.* *f* *p*

11 *pp* *mp*

16 **(A)** *mf* *f*

21 *mf* 1

26 *dim.* **(B)** 5 *pp*

35

40 *cresc.* *mf* *pp* **(C)**

45 *cresc.*

50 *f* 4 **(D)** *pp*

59 1 *mp* *rall.* *pp*

Choir 2  
Trumpet I in C

# Ave Maria

Gustav Holst  
(1874-1934)

Adagio  $\text{♩} = 112$

1  
*pp sotto voce* *cresc.*

6  
*f* *p* *mp*

11  
*mp* *pp* *mp*

16 (A)  
*mf* *f*

21  
1  
*mf* *dim.*

26 (B)  
*pp*

31  
7  
*cresc.*

42 (C)  
*mf* *pp*

47  
*cresc.* *f*

52 (D)  
*p*

58  
1  
*pp* *cresc.* *mp* *rall.* *pp*

Choir 2  
Trumpet 2 in C

# Ave Maria

Gustav Holst  
(1874-1934)

Adagio  $\text{♩} = 112$

1

*pp* *sotto voce* *cresc.*

6

*f* *p* *mp*

11

*mp* *pp* *mp*

16

(A) *mf* *f*

21

1 *mf* *dim.*

26

(B) *pp*

31

7 *cresc.*

42

(C) *mf* *pp*

48

*cresc.* *f*

53

*p* (D)

58

*pp* *cresc.* *mp* *rall.* *pp*

Choir 2  
Trumpet 3 in C

# Ave Maria

Gustav Holst  
(1874-1934)

Adagio ♩ = 112

1  
*pp* sotto voce *cresc.*

6  
*f* *p* *mp*

11  
*mp* *pp* *mp*

16 (A) *mf* *f*

21 *mf* *dim.*

26 (B) *pp*

31 5 *cresc.*

40 (C) *mf* *pp*

46 *cresc.* *f*

52 (D) *p* *pp*

58 *cresc.* *mp* *rall.* *pp*

Choir 2  
Trumpet 4 in B $\flat$

# Ave Maria

Gustav Holst  
(1874-1934)

Adagio  $\text{♩} = 112$

1 *pp* sotto voce *cresc.*

6 *f* *p* *mp*

11 *mp* *pp* *mp*

16 (A) *mf* *f*

21 *mf* *dim.*

26 (B) *pp*

31 5 *cresc.*

41 (C) *mf* *pp*

46 *cresc.* *f*

52 1 (D) *p* *pp*

58 *cresc.* *mp* *rall.* *pp*

Detailed description: This is a musical score for a Trumpet 4 in B-flat part. The score is in 4/4 time and begins with a tempo marking of 'Adagio' and a metronome marking of 112. The key signature has two flats (B-flat major or D-flat minor). The score consists of ten staves of music. It includes various dynamic markings such as *pp* (pianissimo), *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *pp* (pianissimo). Performance instructions include 'sotto voce' (softly), 'cresc.' (crescendo), 'dim.' (diminuendo), and 'rall.' (ritardando). There are also articulation marks like accents and slurs. Four specific sections are marked with circled letters: (A) at measure 16, (B) at measure 26, (C) at measure 41, and (D) at measure 52. A finger number '5' is indicated above a note in measure 31. The score concludes with a double bar line.