

# Ave María

Franz Schubert  
Arr. Javier Reyes

**Lento**

Voice

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Piano

**Lento**

Violin I

Violin II

Viola

Violoncello

Contrabass

*pp*

*p*

pizz

3 **A**

Voice

Fl.

Ob.

Cl.

Bsn.

Pno.

*p*

**A**

Vln. I

Vln. II

Vla.

Vc.

Cb.

5

**B**

Voice

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

**B**

Vln. II

Vla.

Vc.

Cb.

6



9 **C**

Voice

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I **C**

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 9-12 is as follows:

- Measure 9:** Key signature change to C major (indicated by a 'C' in a box). The Voice part begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The Piano part features a complex chord of G4, A4, B4, and C5, with a sixteenth-note bass line of G3, A3, B3, and C4. The Violins I and II play a triplet of eighth notes G4, A4, and B4. The Viola, Violoncello, and Contrabass play a half note G3.
- Measure 10:** The Voice part continues with a quarter note D5, a quarter note E5, and a quarter note F5. The Piano part features a complex chord of D5, E5, F5, and G5, with a sixteenth-note bass line of D4, E4, F4, and G4. The Violins I and II play a triplet of eighth notes D5, E5, and F5. The Viola, Violoncello, and Contrabass play a half note D4.
- Measure 11:** The Voice part continues with a quarter note G5, a quarter note A5, and a quarter note B5. The Piano part features a complex chord of G5, A5, B5, and C6, with a sixteenth-note bass line of G4, A4, B4, and C5. The Violins I and II play a triplet of eighth notes G5, A5, and B5. The Viola, Violoncello, and Contrabass play a half note G4.
- Measure 12:** The Voice part continues with a quarter note C6, a quarter note B5, and a quarter note A5. The Piano part features a complex chord of C6, B5, A5, and G5, with a sixteenth-note bass line of C5, B4, A4, and G4. The Violins I and II play a triplet of eighth notes C6, B5, and A5. The Viola, Violoncello, and Contrabass play a half note C5.

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This musical score is for the piece "The Swan" by Charles Ives. It is a vocal and orchestral work. The vocal part is written for a single voice, likely a soprano, and is in the key of B-flat major (two flats). The orchestration includes a full complement of woodwinds (Flute, Oboe, Clarinet, Bassoon), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and Piano. The score is divided into two systems, each containing five staves. The first system includes the vocal line, Flute, Oboe, Clarinet, and Bassoon. The second system includes the Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is characterized by its complex, polytonal nature, with multiple keys and meters often occurring simultaneously. The vocal line is a simple, melodic phrase, while the orchestral accompaniment is highly textured and rhythmic, featuring many triplets and sixteenth notes. The piano part is particularly prominent, with a dense, arpeggiated texture. The overall mood is one of serene beauty, reflecting the title of the piece.

14 **E**

Voice

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 14 and 15, marked with rehearsal symbol 'E'. The score is for a full orchestra and voice. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The instruments and their parts are as follows:

- Voice:** Measure 14 has a whole note G4, followed by a whole rest in measure 15.
- Flute (Fl.):** Measures 14-15 play a half-note melody: G4 (half), A4 (half).
- Oboe (Ob.):** Measures 14-15 play a half-note melody: G4 (half), F#4 (half).
- Clarinet (Cl.):** Measures 14-15 play a half-note melody: G4 (half), A4 (half).
- Bassoon (Bsn.):** Measures 14-15 play a half-note melody: G3 (half), F#3 (half).
- Piano (Pno.):** Both staves play a complex rhythmic pattern. The right hand features sixteenth-note chords with sixteenth-note triplets, while the left hand plays a steady eighth-note accompaniment.
- Violin I (Vln. I):** Measures 14-15 play a sixteenth-note melody with sixteenth-note triplets, marked with accents and slurs.
- Violin II (Vln. II):** Measures 14-15 play a sixteenth-note melody with sixteenth-note triplets, marked with accents and slurs.
- Viola (Vla.):** Measures 14-15 play a half-note melody: G3 (half), F#3 (half).
- Violoncello (Vc.):** Measures 14-15 play a half-note melody: G2 (half), F#2 (half).
- Contrabass (Cb.):** Measures 14-15 play a half-note melody: G2 (half), F#2 (half).

16 **F**

Voice

Fl.

Ob.

Cl.

Bsn.

Pno.

*p*

**F**

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 16 and 17, marked with rehearsal symbol **F**. The score is for a full orchestra and voice. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The instruments and their parts are as follows:

- Voice:** Measure 16 has a half note G4, followed by a quarter note A4, a dotted half note B4, and a quarter note G4. Measure 17 has a half note G4, a quarter rest, a half note A4, and a quarter note B4.
- Flute (Fl.):** Measure 16 has a half note G4, followed by a quarter note A4, a dotted half note B4, and a quarter note G4. Measure 17 has a half note G4, a quarter rest, a half note A4, and a quarter note B4.
- Oboe (Ob.):** Measure 16 has a half note G4, followed by a quarter note A4, a dotted half note B4, and a quarter note G4. Measure 17 has a half note G4, a quarter rest, a half note A4, and a quarter note B4.
- Clarinet (Cl.):** Measure 16 has a half note G4, followed by a quarter note A4, a dotted half note B4, and a quarter note G4. Measure 17 has a half note G4, a quarter rest, a half note A4, and a quarter note B4.
- Bassoon (Bsn.):** Measure 16 has a half note G4, followed by a quarter note A4, a dotted half note B4, and a quarter note G4. Measure 17 has a half note G4, a quarter rest, a half note A4, and a quarter note B4.
- Piano (Pno.):** Measure 16 has a half note G4, followed by a quarter note A4, a dotted half note B4, and a quarter note G4. Measure 17 has a half note G4, a quarter rest, a half note A4, and a quarter note B4.
- Violin I (Vln. I):** Measure 16 has a half note G4, followed by a quarter note A4, a dotted half note B4, and a quarter note G4. Measure 17 has a half note G4, a quarter rest, a half note A4, and a quarter note B4.
- Violin II (Vln. II):** Measure 16 has a half note G4, followed by a quarter note A4, a dotted half note B4, and a quarter note G4. Measure 17 has a half note G4, a quarter rest, a half note A4, and a quarter note B4.
- Viola (Vla.):** Measure 16 has a half note G4, followed by a quarter note A4, a dotted half note B4, and a quarter note G4. Measure 17 has a half note G4, a quarter rest, a half note A4, and a quarter note B4.
- Violoncello (Vc.):** Measure 16 has a half note G4, followed by a quarter note A4, a dotted half note B4, and a quarter note G4. Measure 17 has a half note G4, a quarter rest, a half note A4, and a quarter note B4.
- Double Bass (Cb.):** Measure 16 has a half note G4, followed by a quarter note A4, a dotted half note B4, and a quarter note G4. Measure 17 has a half note G4, a quarter rest, a half note A4, and a quarter note B4.

The piano part (Pno.) features a complex rhythmic pattern in the right hand, consisting of sixteenth-note chords, and a simpler pattern in the left hand. The piano part is marked with a piano (*p*) dynamic.

18

Voice

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 18 and 19 of a symphony. The key signature is B-flat major (two flats). The score is arranged in a standard orchestral format with the following parts from top to bottom: Voice, Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 18 begins with a vocal entry on a half note, followed by a melodic line in the Flute and Oboe. The Piano part features a complex texture of sixteenth-note chords, many of which are beamed in groups of six. The Violin I and II parts have long, sweeping melodic lines. The Viola, Violoncello, and Contrabass parts provide a harmonic foundation with sustained notes and some movement. Measure 19 continues the vocal line and the instrumental textures, with the Piano part maintaining its intricate chordal pattern.

20

Voice

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

22 **G**

Voice

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.



26

I

Voice

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 26 and 27 is written for a large ensemble. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 26 features a melodic line in the Voice and Flute parts, with the Oboe and Clarinet playing a rhythmic pattern of eighth notes. The Bassoon and Piano provide harmonic support. Measure 27 continues the melodic lines in the Voice and Flute, while the Oboe and Clarinet play a more complex rhythmic pattern of sixteenth notes. The Piano part features a dense texture of sixteenth notes. The Violin I and II parts play a melodic line, while the Viola, Violoncello, and Contrabass provide harmonic support. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *pp* (pianissimo).

28

Voice

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 28-31 is as follows:

- Measure 28:** Voice: whole rest. Flute: half note G4. Oboe, Clarinet, Bassoon, and Piano: sixteenth-note triplet (F4, G4, A4) with an accent. Violin I: half note G4. Violin II: half note F4. Viola: half note E4. Violoncello and Contrabass: half note D3.
- Measure 29:** Voice: whole rest. Flute: half note G4. Oboe, Clarinet, Bassoon, and Piano: sixteenth-note triplet (F4, G4, A4) with an accent. Violin I: half note G4. Violin II: half note F4. Viola: half note E4. Violoncello and Contrabass: half note D3.
- Measure 30:** Voice: whole rest. Flute: half note G4. Oboe, Clarinet, Bassoon, and Piano: sixteenth-note triplet (F4, G4, A4) with an accent. Violin I: half note G4. Violin II: half note F4. Viola: half note E4. Violoncello and Contrabass: half note D3.
- Measure 31:** Voice: whole rest. Flute: half note G4. Oboe, Clarinet, Bassoon, and Piano: sixteenth-note triplet (F4, G4, A4) with an accent. Violin I: half note G4. Violin II: half note F4. Viola: half note E4. Violoncello and Contrabass: half note D3.

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