



Peter Martinec

Compositeur, Directeur, Interprete, Professeur

Slovaquie, Bratislava

A propos de l'artiste

(1962 Bratislava - Slovakia)

- composition

- conducting

1978 ? 1982 he studied composition at the Conservatory in Bratislava (composition ? Juraj Pospí?il, conducting ? Adolf Vykýdal)

1982 ? 1987 the Academy of Music and Drama in Bratislava (composition ? prof.Dezider Kardo?)

1986 a study programme at the Academy of Music (Accademia Chicigiana) in Siena-Italy (F. Donatoni)

-from 1987 he teaches music theory and composition at the Conservatory in Bratislava

1990 ? 1994 head of the Composition and Conducting Department of the Conservatory, where he led the Ensemble for contemporary music

/1992-1997 he has worked at the Department of Theoretical Subjects of the Academy of Music and Dramatic Arts-V?MU/

Qualification: Mgr.Art(music)

Site Internet: <http://www.petermartinec.sk>

A propos de la pièce



Titre: Ave Maria

Compositeur: Martinec, Peter

Arrangeur: Martinec, Peter

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Editeur: Martinec, Peter

Instrumentation: Choeur SATB, Ténor solo & piano

Style: Classique

Peter Martinec sur [free-scores.com](http://www.free-scores.com)

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Peter Martinček

AVE MARIA

pre spev a klavír

MUSICA SLOVACA • BRATISLAVA

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Peter Martinček

AVE MARIA

for voice and pianoforte
pre spev a klavír

*Judice veritas
P. T.*

MUSICA SLOVACA

HUDOBNÝ FOND BRATISLAVA 2001

AVE MARIA

for voice and pianoforte

Peter Martinček

(1993)

(* 1962)

(♩ = 60)

The musical score is presented in three systems. Each system consists of a vocal line and a piano accompaniment. The piano part features a consistent triplet accompaniment in the left hand. The first system includes dynamic markings *mp* and *con Ped.* with an arrow pointing right, and *sim.* in the piano part. The vocal line begins with the lyrics "A - ve Ma - ri - a." The second system continues the vocal line with the same lyrics and includes a *mp* marking. The third system concludes the vocal line with the lyrics "A - ve Ma - ri - a." and includes a *mp* marking. The piano accompaniment continues with the triplet pattern throughout.

A - ve _____ Ma - ri - - - a. _____ A - ve _____

This system contains the first two staves of music. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "A - ve _____ Ma - ri - - - a. _____ A - ve _____". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass line and chords in the treble line.

Ma - ri - - - a. _____ A - ve _____ Ma -

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "Ma - ri - - - a. _____ A - ve _____ Ma -". A circled cross symbol (⊕) is positioned above the vocal staff. The piano accompaniment continues with the same rhythmic pattern.

ri - - - a. _____ A - - - - -

This system contains the fifth and sixth staves of music. The vocal line has the lyrics "ri - - - a. _____ A - - - - -". The piano accompaniment includes a triplet of eighth notes in the treble staff and continues with the eighth-note accompaniment in the bass staff.

ve _____ Ma - - - - 6 - ri - - - a.

This system contains the seventh and eighth staves of music. The vocal line has the lyrics "ve _____ Ma - - - - 6 - ri - - - a.". The piano accompaniment features a triplet of eighth notes in the treble staff and includes a sixteenth-note accompaniment in the bass staff.

A - - ve Ma - ri a.

rit.

f

3

A - - ve Ma - ri - - a.

mf

mp

mp molto leg.

con Ped.

3

poco a poco ritard. _

The first system of music consists of a grand staff with a treble and bass clef. The melody in the treble clef features a series of eighth and sixteenth notes, with some slurs. The bass clef provides a harmonic accompaniment with similar rhythmic patterns and some sustained notes.

(ritard.) _ _ _ _ _ a tempo

The second system of music continues the piano accompaniment. It features a prominent melodic line in the treble clef with a slur over several notes. The bass clef continues with a steady accompaniment. The tempo marking changes from 'ritard.' to 'a tempo'.

Da capo al ⊕ e poi la Coda
(Voice - text only „A”)

⊕ CODA

riten. _ _ _ _ _ a tempo

The first vocal line of the Coda section. It begins with a rest, followed by a half note 'a', a whole note 'A', and a half note 've'. The tempo marking changes from 'riten.' to 'a tempo'.

riten. _ _ _ _ _ a tempo

The piano accompaniment for the first part of the Coda. It features a melodic line in the treble clef with a slur over several notes. The bass clef provides a harmonic accompaniment with a steady eighth-note pattern.

The second vocal line of the Coda section. It begins with a rest, followed by a half note 'Ma', a whole note 'ri', and a half note 'a'. The tempo marking remains 'a tempo'.

The piano accompaniment for the second part of the Coda. It continues the melodic and harmonic patterns established in the first part, with a steady accompaniment in the bass clef.

A - - - - - ve Ma - ri - - -

- - - - - a. Ma - ri - - - - -

a. Ma - ri - - - - -

mp

riten.

a.

p

pp

ppp *morendo*

red. →

8...

Peter Martinček
AVE MARIA
pre spev a klavír

Vydalo
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