

## Ave Maria

**I: Solo****II: Light 8', 4'****Ped.: Soft 16', 8'**

J. S. BACH (1685–1750)  
 and CHARLES GOUNOD (1818–93)  
 arr. Christopher Morris

**Moderato**

# I know that my Redeemer liveth

from *Messiah*, HWV 56

G. F. HANDEL (1685–1759)  
arr. Robert Gower

**Larghetto (e sostenuto)**

8

13

19

This piece may be played throughout as a trio, using contrasting stops in the right hand for the ritornellos and solos. Alternatively, both hands may play on the same manual for the ritornellos, the right hand then taking a separate manual for the solos as marked. Small notes provide optional harmony for cadences. A shorter version can be played by ending on the first beat of bar 75.

27

tr      tr      tr

35

tr      Solo      tr

43

tr      tr      tr

50

tr      tr      tr      tr

# Pavane pour une infante défunte\*

MAURICE RAVEL (1875–1937)  
arr. Julian Elloway

Assez doux, mais d'une sonorité large  $\text{J} = 80$

cédez

En mesure

un peu retenu

En élargissant

1er Mouvement

\* i.e. for a dead princess ('infanta').

The tempo marking shown is from Ravel's original piano score. The later orchestral version was published with **Lent**  $\text{J} = 54$ .

# Folk Tune

No. 2 from *Five Short Pieces*

PERCY WHITLOCK  
(1903–46)

**Andante espressivo**  $\text{♩} = 60$

I

II

7

13

II + Celeste