

AVE MARIA

for T.T.B.B. voices, with violin and piano/harp

Arranged by
ANNE ALBRITTON

Music by
J. S. BACH/CHARLES GOUNOD

Moving gently

ACCOMP.



4 TENOR I

TENOR II

BARITONE

BASS

5

p

A

ve ————— Ma -

A

ve ————— Ma -



7

ri - a, gra - ti - a

ri - a, gra - ti - a

7

10

ple - na, Do - mi-nus te - cum:

ple - na, Do - mi-nus te - cum:

mp Et —

mp Ei —

10

13

Be - ne - di - cta tu in

Be - ne - di - cta tu in

Be - ne - di - cta tu in

Be - ne - di - cta tu in

13

p

p

p

p

The musical score for measures 13-15 features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are 'Be - ne - di - cta tu in'. The piano accompaniment consists of a treble and bass staff with a steady eighth-note pattern. Dynamics include *p* (piano) and *pp* (pianissimo).

16

mu - li - e - ri-bus, Loo

mu - li - e - ri-bus, et be - ne -

mu - li - e - ri-bus, Loo

mu - li - e - ri-bus, Loo

16

pp

mp

pp

pp

The musical score for measures 16-18 continues with the same four vocal staves and piano accompaniment. The lyrics are 'mu - li - e - ri-bus, Loo' and 'mu - li - e - ri-bus, et be - ne -'. The piano accompaniment maintains the eighth-note pattern. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano).

19

fru - ctus ven - tris

di - ctus fru - ctus ven - tris

fru - ctus ven - tris

fru - ctus ven - tris

19

22

24 *pp*

tu - i Je - sus. Sanc - ta Ma -

tu - i Je - sus. Sanc - ta Ma -

tu - i Je - sus. Sanc - ta Ma -

tu - i Je - sus. Sanc - ta Ma -

22

24 *pp*

25 *cresc.*

ri - a, Sanc - ta Ma - ri - a, Ma-

cresc.

ri - a, Sanc - ta Ma - ri - a, Ma-

cresc.

ri - a, Sanc - ta Ma - ri - a, Ma-

cresc.

ri - a, Sanc - ta Ma - ri - a, Ma-

25 *cresc.*



28 29

ri - a;

mp

ri - a; O - ra — pro no - bis,

ri - a;

ri - a;

28 29 *mp*



31 *mf* no - bis pec-ca - tor - i - bus, nunc in

mf no - bis pec-ca - tor - i - bus, nunc in

mf Et nunc et in

mf Et nunc et in

31 *f*

34 *mf* ho - ra, in ho - ra mor - tis no -

mf ho - ra, in ho - ra mor - tis no -

mf ho - ra, in ho - ra mor - tis no -

mf ho - ra, in ho - ra mor - tis no -

rit.

34 *mf* *rit.*

37

a tempo

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. Measures 37-40 are marked *a tempo*. Each staff contains a whole note followed by three rests. The lyrics "strae." are written below each staff.

37

a tempo

Piano accompaniment for measures 37-40. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The dynamic is marked *mp*.

40

41

p

Four vocal staves in G major, 4/4 time. Measures 41-44 contain the lyrics "A - ve Ma -". The melody is marked *p*. The bass line is marked *p*.

40

41

p

Piano accompaniment for measures 41-44. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The dynamic is marked *p*.

43

ri - a. A

ri - a.

p Ma - ri a. A

mp A - ve, a

43

46

ve Ma - rie. In

SOLO *p*

Ma - rie.

ve Ma - rie.

ve Ma - rie.

46

48

musical score for voice and piano, measures 48-49. The key signature has three flats (B-flat, E-flat, A-flat). The vocal part (treble and bass staves) has lyrics: "mu - li - e - ri - bus,". The piano accompaniment (treble and bass staves) features a melodic line in the right hand and a supporting line in the left hand. A "SOLO p" marking is present above the piano part.

mu - li - e - ri - bus,

SOLO *p*

mu - li - e - ri - bus,

48

Piano accompaniment for measures 48-49. The right hand plays a series of eighth-note chords, and the left hand plays a similar pattern. A piano (*p*) dynamic marking is present.

p

50

musical score for voice and piano, measures 50-51. The key signature has three flats. The vocal part (treble and bass staves) has lyrics: "et be - ne - dic - tus". The piano accompaniment (treble and bass staves) features a melodic line in the right hand and a supporting line in the left hand.

et be - ne - dic - tus

et be - ne - dic - tus

50

Piano accompaniment for measures 50-51. The right hand plays a series of eighth-note chords, and the left hand plays a similar pattern.

52

p fru - ctus ven - tris

p fru - ctus ven - tris

52

54

mf tu - i Je - sus.

mf tu - i Je - sus.

54

mf

56 *pp* *mp* *molto cresc.*
Sanc - ta Ma - ri - a, Sanc - ta Ma -
tutti pp *mp* *molto cresc.*
Sanc - ta Ma - ri - a, Sanc - ta Ma -
tutti p *molto cresc.*
Sanc - ta Ma - ri - a, Ma -
p *molto cresc.*
Sanc - ta Ma - ri - a, Ma -

56 *pp* *mp* *molto cresc.*

59 *mp*
ri - a, Ma - ri - a; O - ra — pro
mp
ri - a, Ma - ri - a; O - ra — pro
mp
ri - a, Ma - ri - a; O - ra — pro
mp
ri - a, Ma - ri - a; O - ra — pro

59 *mp*

62 *mf*

no - bis, no - bis pec-ca - tor - i - bus,

no - bis, no - bis pec-ca - tor - i - bus,

no - bis, no - bis pec-ca - tor - i - bus,

no - bis, no - bis pec-ca - tor - i - bus,

62 *mf*

65 *f* *ff* *rall.*

nunc et in ho - ra, in ho - ra

nunc et in ho - ra, in ho - ra

nunc et in ho - ra, in ho - ra

nunc et in ho - ra, in ho - ra

65 *f* *ff* *rall.*

68 *mp*
mor - tis — nos - trae. A - men.
mp
mor - tis nos - trae. A - men.
mp
mor - tis — nos - trae. A - men.
mp
mor - tis nos - trae. A - men.

68 *mp*

71 *pp* *molto rit.*
A - men.
pp
A - men.
pp
A - men.
pp
A - men.

71 *pp* *molto rit.*

