

# Méditation – Ave Maria

G.O.: flûte 8' [+4']  
Positif : flûtes 8'+4' [+2']  
Pédale : 16', acc. positif

Charles Gounod & J.-S. Bach  
Transcription Orgue+soliste Daniel Taupin  
& Markus Veittes

The musical score is arranged in four systems. The first system features a Positif part with a treble and bass staff, marked with a 'C' time signature and a '7' measure number. The second system introduces the Chant and Violon parts, with the Chant staff showing the lyrics 'A— ve Ma—' and the Violon staff showing a whole note. The third system continues the Chant and Violon parts, with the Chant staff showing the lyrics 'ri— a, gra— ti— a' and the Violon staff showing a whole note. The fourth system continues the Chant and Violon parts, with the Chant staff showing the lyrics 'ple— na, Do— mi— nus te— cum,' and the Violon staff showing a whole note. The Positif part continues throughout the score with a repeating pattern of eighth and sixteenth notes.

Positif

Chant

Violon

Positif

7

8

9

10

11

12

ri— a, gra— ti— a

ple— na, Do— mi— nus te— cum,

13 be— ne— dic— ta tu in

14

15

16 mu— li— e— ri-bus et— be— ne—

17

18

19 dic— tus fruc— tus vent— ris

20

21

22 tu— i, Je— sus. Sanc— ta Ma—

23

24

25 26 27

ria, sanc- ta Ma- ri- a, Ma-

28 29 30

ria! O- ra pro no- bis,

31 32 33

no- bis pec- ca- to- ri- bus, nunc et- in

34 35 36

ho- ra, in ho- ra mor- tis nos- trae.

Chant

Violon

(Pos.)

Positif

Péd. 16'

38

39

A— men. A— ve Ma—

G.O.

40

41

42

ri— a, gra— ti— a

43

44

45

ple— na, Do— mi— nus te— cum,

46 47 48

be— ne— dic— ta tu in

49 50 51

mu— li— e— ri-bus et— be— ne—

52 53 54

dic— tus fruc— tus vent— ris

55 tu- i, Je- 56 sus. 57 Sanc- ta Ma-

58 ri- a, 59 sanc- ta Ma- ri- a, Ma- 60

61 ri- a! 62 O- ra pro 63 no- bis,

64 no-bis pec-ca- 65 to-ri-bus, 66 nunc et-in

67 ho-ra, in 68 ho-ra 69 mor-tis nos-træ.

70 A- 71 men! 72 A- 73 men!

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The musical score is divided into three systems. The first system features a 'Positif' part with a treble and bass staff, showing a continuous eighth-note pattern in the right hand and a dotted half-note pattern in the left hand, with fingerings 2 and 3 indicated. The second system includes 'Chant' and 'Violon' parts. The 'Chant' part has a single note on a whole rest, followed by a half note 'A' and a half note 've'. The 'Violon' part has a single note on a whole rest, followed by a half note 'A' and a half note 've'. The third system features a 'Positif' part with a treble and bass staff, showing a continuous eighth-note pattern in the right hand and a dotted half-note pattern in the left hand, with fingerings 5 and 6 indicated.



7 ri— a, 8 gra— ti- a 9

10 ple— na, 11 Do— mi- nus 12 te— cum,

13 be— ne— dic— ta 14 tu in 15

16 mu— li— e— ri-bus 17 et— be— ne 18

19 dic— tus 20 fruc— tus 21 vent— ris

22 tu— i, Je— 23 sus. 24 Sanc— ta Ma—

25 ri— a, 26 sanc— ta Ma— 27 ri— a, Ma—

28 ri— a! 29 O— 30 ra pro no— bis,

31 no-bis pec-ca- 32 to-ri-bus, 33 nunc et-in

34 ho-ra, in 35 ho-ra 36 mor-tis nos-træ.

Chant

Violon

(Pos.)

Positif

Péd. 16'

38

39

A— men. A— ve Ma—

G.O.

40

41

42

ri— a, gra— ti— a

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44

45

ple— na, Do— mi— nus te— cum,

46 47 48

be— ne— dic— ta tu in

49 50 51

mu— li— e— ri-bus et— be— ne—

52 53 54

dic— tus fruc— tus vent— ris

55 tu- i, Je- 56 sus. 57 Sanc- ta Ma-

58 ri- a, 59 sanc- ta Ma- ri- a, Ma- 60

61 ri- a! 62 O- ra pro 63 no- bis,

64 no-bis pec-ca- 65 to-ri-bus, 66 nunc et-in

67 ho-ra, in 68 ho-ra 69 mor-tis nos-træ.

70 A- 71 men! 72 A- 73 men!