

# Ave María

May be sung SATB, or as a Solo (higher key)

Adagio (quarter = 76-80)

Organ *mp*

The organ part consists of two staves, treble and bass clef, in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The music features a steady accompaniment with various chordal textures and melodic lines, including some sixteenth-note passages in the bass line.

COMPOSER'S NOTE: A string quartet may follow the organ/choir part. Individual string parts in their respective clefs follow this score.

Soprano (Melody)

Alto  
*mp* 1. A - ve Ma - rí - a, grá - ti - a ple - na, Dó - mi - nus te - cum.  
*mf* 2. San - cta Ma - rí - a, Ma - ter De - i, o - ra pro no - bis,

Tenor  
 Bass

The vocal parts are arranged in SATB format. The Soprano part is the melody. The Alto, Tenor, and Bass parts provide harmonic support. The lyrics are in Latin and are aligned with the musical notes.

*mp* 1. Be - ne - dí - cta tu in mu - li - é - ri - bus,  
*p* 2. o - ra pro no - bis pec - ca - tó - ri - bus,

The vocal parts continue with the second system of lyrics. The Soprano part is the melody. The Alto, Tenor, and Bass parts provide harmonic support.

Bass only: 1. in mu - li - é - ri -  
 2. pec - ca - tó - ri -

1. et be - ne - dí - ctus *mf* fru - ctus ven - tris tu - i, Je - sus.  
 2. nunc et in ho - ra *mf* mor - tis no - strae.

1. bus, et be - ne - dí - ctus  
 2. bus, nunc et in ho - ra

The vocal parts conclude with the final system of lyrics. The Soprano part is the melody. The Alto, Tenor, and Bass parts provide harmonic support.

Text: Luke 1: 28; Latin, XIII c.

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**Coda**

*mf* A - ve Ma - rí - a, grá - ti - a ple - na, Dó - mi - nus te - cum.

*f* A - men, a - men, *mp* a - men. *pp* men.

# Ave María (Instrumental Parts)

## Violin

Adagio (quarter = 76-80)

Brian Michael Page

Violin score for Ave María. The score is written in G minor (three flats) and common time (C). It consists of six staves of music. The first staff begins with a *mp* dynamic. The second staff has a first ending marked *mp* and a second ending marked *mf*. The third staff has a first ending marked *mp* and a second ending marked *p*. The fourth staff ends with a *mf* dynamic. The fifth staff begins with a *mf* dynamic and includes a Coda symbol. The sixth staff has dynamics of *f*, *mp*, and *pp* at different points.

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## Viola

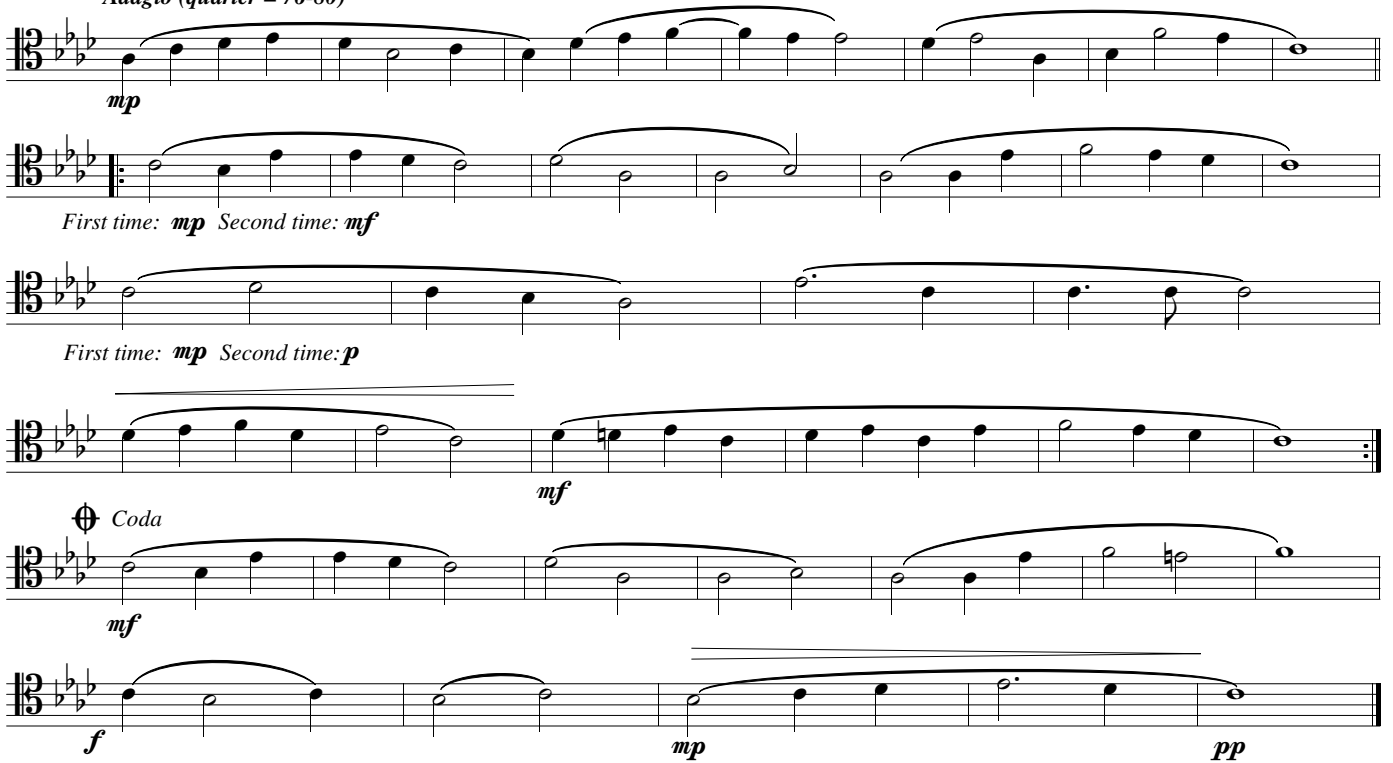
Adagio (quarter = 76-80)

Viola score for Ave María. The score is written in G minor (three flats) and common time (C). It consists of six staves of music. The first staff begins with a *mp* dynamic. The second staff has a first ending marked *mp* and a second ending marked *mf*. The third staff has a first ending marked *mp* and a second ending marked *p*. The fourth staff ends with a *mf* dynamic. The fifth staff begins with a *mf* dynamic and includes a Coda symbol. The sixth staff has dynamics of *f*, *mp*, and *pp* at different points.

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## Cello

*Adagio (quarter = 76-80)*



*mp*

First time: *mp* Second time: *mf*

First time: *mp* Second time: *p*

*mf*

⊕ Coda

*mf*

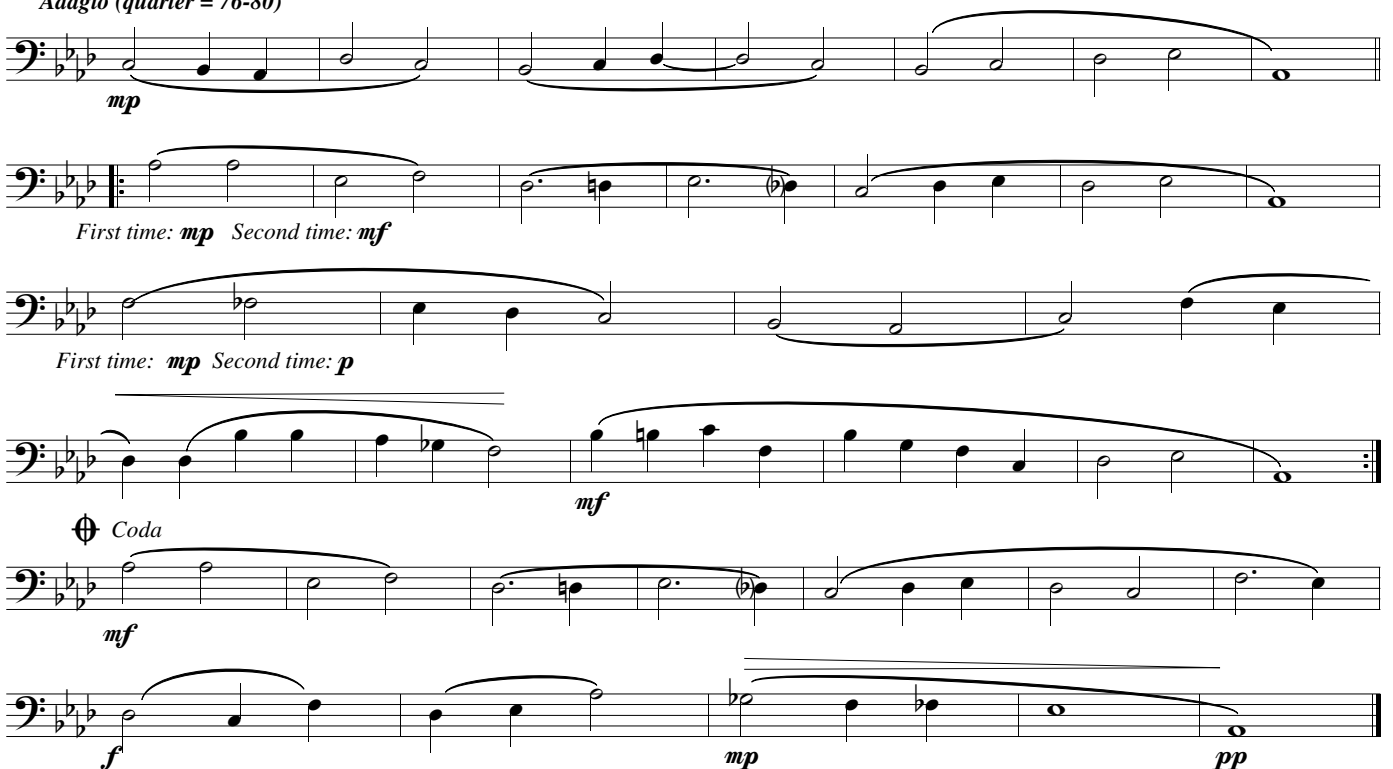
*f* *mp* *pp*

The Cello part consists of six staves of music. The first staff begins with a dynamic marking of *mp*. The second staff includes a first ending marked *mp* and a second ending marked *mf*. The third staff has a first ending marked *mp* and a second ending marked *p*. The fourth staff is marked *mf*. The fifth staff is marked *mf* and includes a Coda symbol. The sixth staff is marked *f* and contains dynamics *mp* and *pp* at the end.

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## Double Bass

*Adagio (quarter = 76-80)*



*mp*

First time: *mp* Second time: *mf*

First time: *mp* Second time: *p*

*mf*

⊕ Coda

*mf*

*f* *mp* *pp*

The Double Bass part consists of six staves of music. The first staff begins with a dynamic marking of *mp*. The second staff includes a first ending marked *mp* and a second ending marked *mf*. The third staff has a first ending marked *mp* and a second ending marked *p*. The fourth staff is marked *mf*. The fifth staff is marked *mf* and includes a Coda symbol. The sixth staff is marked *f* and contains dynamics *mp* and *pp* at the end.

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## Ave María



1. A - ve Ma - rí - a, grá - ti - a ple - na, Dó - mi - nus te - cum.  
2. San - cta Ma - rí - a, Ma - ter De - i, o - ra pro no - bis,



1. Be - ne - dí - cta tu in mu - li - é - ri - bus, et be - ne -  
2. o - ra pro no - bis pec - ca - tó - ri - bus, nunc et in



1. dí - ctus fru - ctus ven - tris tu - i, Je - - sus.  
2. ho - ra mor - tis no - - - - - strae.

⊕ *Coda*



A - ve Ma - rí - a, grá - ti - a ple - na, Dó - mi - nus te - cum.



A - men, a - men, a - - - - - men.

Text: Luke 1: 28; Latin, XIII c.

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