

Ave Maria

SAB, unaccompanied

Words adapted by
Pierre-Louis-Philippe Dietsch

Music attr. to Jacob Arcadelt
Arr. by J. Edmund Hughes

With motion and flexibility $\text{♩} = 40$

Hail Mary, full of grace, the Lord is with thee,

1 *p* 2 3 4 5

Sop. *p*
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

Alto *p*
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

Bass *p*
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

Piano *for rehearsal only*

Blessed art thou among women

6 *mp* 8 9 10 11

mp
te - cum, A - ve Ma - ri - a. Be - ne - dic - ta tu, be - ne - dic - ta

mp
te - cum, A - ve Ma - ri - a. Be - ne - dic - ta tu, be - ne - dic - ta

mp
te - cum, A - ve Ma - ri - a. Be - ne - dic - ta tu, be - ne - dic - ta

Piano

and blessed is the fruit of thy womb, Jesus.

12 *mf* 13 14 15 16

tu in mu - li - e - ri - bus, et be - ne - dic - tus fruc - tus ven - tris tu -

tu in mu - li - e - ri - bus, et be - ne - dic - tus fruc - tus ven - tris tu -

tu in mu - li - e - ri - bus, et be - ne - dic - tus fruc - tus ven - tris tu -

The first system of music consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a B-flat major key signature and 4/4 time. The lyrics are: 'tu in mu - li - e - ri - bus, et be - ne - dic - tus fruc - tus ven - tris tu -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A large 'For Review Only' watermark is overlaid on the page.

Holy Mary, Mother of God, pray for us sinners. Amen.

17 *f* 18 19 20 *mf* 21

- i - e - sus. Sanc - ta Ma - ri - a, o - ra, o - ra pro -

- i Je - sus. Sanc - ta Ma - ri - a, o - ra, o - ra pro

- i Je - sus. Sanc - ta Ma - ri - a, o - ra, o - ra pro

The second system of music continues the vocal parts and piano accompaniment. The lyrics are: '- i - e - sus. Sanc - ta Ma - ri - a, o - ra, o - ra pro -' and '- i Je - sus. Sanc - ta Ma - ri - a, o - ra, o - ra pro'. The piano accompaniment continues with the same rhythmic pattern. A large 'For Review Only' watermark is overlaid on the page.

22 *mp* 23 24 25 26

no - bis, Sanc-ta Ma - ri - a o - ra, o - ra pro no - bis.

no - bis, Sanc-ta Ma - ri - a o - ra, o - ra pro no - bis.

no - bis, Sanc-ta Ma - ri - a o - ra, o - ra pro no - bis.

27 *p* 28 29 30 31 32 33

Sanc - ta Ma - ri - a, o - ra, o - ra pro no - bis. A - men.

Sanc - ta Ma - ri - a o - ra, o - ra pro no - bis. A - men.

Sanc - ta Ma - ri - a, o - ra, o - ra pro no - bis. A - men.

The Arcadelt "Ave Maria" is actually based on the French chanson for three voices, "Nous Voyons que le Hommes," published by Arcadelt in 1554. The "Ave Maria" text and harmonization was later added by the composer, Pierre-Louis-Philippe Dietsch (1808-1865). The text follows the traditional Marian anthem found in the "Liber usualis," though it omits "nunc et in hora mortis nostrae" (now and at the hour of our death): *Hail Mary, full of grace, the Lord is with thee. Blessed art thou among women and blessed is the fruit of thy womb, Jesus. Hail Mary, Mother of God, pray for us sinners. Amen.* The overall dynamics are based on the poetic shape of the phrases. Each phrase should be sung with chant-like flexibility and a dynamic rise and fall. The last note of each phrase should be the softest in that phrase. All dynamics, expressive markings, metrical structure, and bar lines are editorial, and suggest a modern-day interpretation of this short, charming work.

01188365 Ave Maria SAB P1741



1 96288 12978 3



www.PavanePublishing.com

 EXCLUSIVELY DISTRIBUTED BY
HAL • LEONARD®