

Ave Maria

[1865]

Camille Saint-Saëns (1835-1921)

Edited by Angelo Dias (2000)

Andantin

Soprano

Alto

A - - ve Ma - ri - - a

Detailed description: This block shows the vocal entries for Soprano and Alto. Both parts begin with a whole rest in the first measure. In the second measure, they enter with a half note G4. In the third measure, they sing a melodic phrase: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), ending with a fermata.

Andantin

Piano

Detailed description: The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a steady quarter-note pattern. Both parts are in a key of one sharp (F#) and common time (C).

4

gra - - ti - a ple - - na Do - - - mi -

Detailed description: This block covers measures 4 to 6. The vocal parts continue from the previous system. In measure 4, they sing 'gra - - ti - a' (G4, A4, B4, C5, B4, A4, G4). In measure 5, they sing 'ple - - na' (D5, C5, B4, A4, G4). In measure 6, they sing 'Do - - - mi -' (D5, C5, B4, A4, G4). The piano accompaniment continues with the same rhythmic pattern.

7

- nus te - - - cum

Detailed description: This block covers measures 7 to 9. The vocal parts continue. In measure 7, they sing '- nus' (G4, A4, B4, C5, B4, A4, G4). In measure 8, they sing 'te - - -' (D5, C5, B4, A4, G4). In measure 9, they sing 'cum' (D5, C5, B4, A4, G4). The piano accompaniment continues with the same rhythmic pattern.

10

be - - - ne - di - - cta tu in _____ mu - li -

13

- e - - ri - bus et _____ be - ne - di - - ctus _____

16

fru - ctus ven - tris tu - - i _____ Je - - -

19

- sus _____ San - - cta Ma -

San - - cta Ma - ri - - a

The musical score for measures 19-21 features a vocal line with a long note on 'sus' in measure 19, followed by 'San - - cta Ma -' in measure 20 and 'San - - cta Ma - ri - - a' in measure 21. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

22

- ri - - a Ma - - - ter De - - i

Ma - - - ter De - - i O - - - ra pro

The musical score for measures 22-24 continues the vocal line with '- ri - - a' in measure 22, 'Ma - - - ter De - - i' in measure 23, and 'Ma - - - ter De - - i O - - - ra pro' in measure 24. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

25

O - - - ra pro no - bis pec - ca - to - - ri -

no - - bis pec - - - ca - to - - ri -

The musical score for measures 25-27 features a vocal line with 'O - - - ra pro no - bis pec - ca - to - - ri -' in measure 25 and 'no - - bis pec - - - ca - to - - ri -' in measure 26. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

28

- bus, pec - ca - to - ri - bus

- bus, pec - ca - to - ri - bus

31

O - - - ra pro no - - bis

O - - - ra pro no - - bis

34

O - - ra pro no - - bis

O - - ra pro no - - bis nunc et in

37

nunc et in ho - - ra mor - - - tis
ho - - - - ra mor - - - - tis

This system contains three staves. The top two staves are vocal lines in G major. The first staff has lyrics 'nunc et in ho - - ra mor - - - tis' and the second staff has 'ho - - - - ra mor - - - - tis'. Both have a fermata over the final note. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

40

no - - - - - strae. A - - - - -
no - - - - - strae. A - - - - -

This system contains three staves. The top two staves are vocal lines in G major. The first staff has lyrics 'no - - - - - strae. A - - - - -' and the second staff has 'no - - - - - strae. A - - - - -'. Both have a fermata over the final note. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

43

- - - - - men - - - - -
- - - - - men - - - - -

This system contains three staves. The top two staves are vocal lines in G major. The first staff has lyrics '- - - - - men - - - - -' and the second staff has '- - - - - men - - - - -'. Both have a fermata over the final note. The piano accompaniment continues with the same rhythmic pattern as in the previous systems.