

Ave Maria

a voix seule 1re Dessus, accompagné par le cor anglais solo, Violons, basse etc.

Luc 1, 28+42

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Larghetto ♩ = 50

The musical score is arranged in two systems. The first system includes the following parts:

- Cor anglais Solo:** Treble clef, 3/4 time. Starts with a whole rest, then a half note G4, followed by a melodic phrase. The word *dolce* is written below the first measure.
- Soprano Solo:** Treble clef, 3/4 time. Entirely silent.
- Violon I:** Treble clef, 3/4 time. *pp* dynamic. Consists of a rhythmic pattern of eighth notes.
- Violon II:** Treble clef, 3/4 time. *pp* dynamic. Consists of a rhythmic pattern of eighth notes.
- Alto:** Alto clef, 3/4 time. *pp* dynamic. Consists of a rhythmic pattern of eighth notes.
- Violoncelle:** Bass clef, 3/4 time. *pp* dynamic. Consists of a rhythmic pattern of eighth notes.
- Contrebasse:** Bass clef, 3/4 time. *pp* dynamic. Consists of a rhythmic pattern of eighth notes.

The second system includes the following parts:

- C. a. (Cor Anglais):** Treble clef, 3/4 time. Starts at measure 5 with a melodic phrase.
- S. Solo (Soprano):** Treble clef, 3/4 time. Entirely silent.
- VI. I (Violon I):** Treble clef, 3/4 time. *pp* dynamic. Consists of a rhythmic pattern of eighth notes.
- VI. II (Violon II):** Treble clef, 3/4 time. *pp* dynamic. Consists of a rhythmic pattern of eighth notes.
- Vla. (Viola):** Alto clef, 3/4 time. *pp* dynamic. Consists of a rhythmic pattern of eighth notes.
- Vc. (Violoncelle):** Bass clef, 3/4 time. *pp* dynamic. Consists of a rhythmic pattern of eighth notes.
- Cb. (Contrebasse):** Bass clef, 3/4 time. *pp* dynamic. Consists of a rhythmic pattern of eighth notes.

10

C. a.

S. Solo

VI. I

VI. II

Vla.

Vc.

Cb.

A - - ve,

pp

pp

pp

15

C. a.

S. Solo

VI. I

VI. II

Vla.

Vc.

Cb.

dolce

a ve Ma - ri - - a, gra - ti - a ple - na Do - mi - nus

21

C. a.

S. Solo
te - cum, Do - mi - nus te - cum,

VI. I

VI. II

Vla.

Vc.

Cb.

dolce

26

C. a.

S. Solo
be-ne - di - cta tu in mu-li - e - ri - bus, et be-ne

VI. I

VI. II

Vla.

Vc.

Cb.

tr

32

C. a.

S. Solo

di - ctus fru - ctus ven-tris tu - i Je - su, Je - su,

VI. I

VI. II

Vla.

Vc.

Cb.

37

C. a.

S. Solo

dolce fru-ctus ven-tris tu - i Je - su.

tr

VI. I

pp

VI. II

(pp)

Vla.

Vc.

pp

Cb.

pp

42

C. a.

S. Solo

San - cta Ma - ri - a, Ma - ter_ De - i, o - ra pro no - bis pec-ca-

VI. I

VI. II

Vla.

Vc.

Cb.

p

pp

pp

pp

pp

pp

48

C. a.

S. Solo

to - ri-bus nunc et in ho - ra mor-tis no - strae. San -

VI. I

VI. II

Vla.

Vc.

Cb.

f

dolce

f *pp*

f *pp*

f *pp*

pp *cresc.* *f* *pp*

f *pp*

54

C. a.

S. Solo

VI. I

VI. II

Vla.

Vc.

Cb.

dolce

cta, san - cta Ma - ri - - a, ma - ter

59

C. a.

S. Solo

VI. I

VI. II

Vla.

Vc.

Cb.

f *dolce*

f *p*

f *pp*

p *f* *pp*

f *pp*

f *pp*

De - i, o - ra pro no - bis pec-ca - to - ri bus nunc et in ho-ra mor-tis...

65

C. a.

S. Solo

no - strae. A - men, a - - - men, a -

VI. I

VI. II

Vla.

Vc.

Cb.

pp

tr

Detailed description: This system covers measures 65 to 70. The vocal soloist (S. Solo) has a melodic line with trills (tr) and a fermata. The instrumental parts are in a piano (pp) dynamic. The C. a. part features trills and slurs. The VI. I and VI. II parts have a sustained note with a slur. The Vla. part has a sustained note with a slur. The Vc. and Cb. parts have a rhythmic pattern of eighth notes.

71

C. a.

S. Solo

- - - - - men.

VI. I

VI. II

Vla.

Vc.

Cb.

tr

cresc.

f

pp

f

Detailed description: This system covers measures 71 to 76. The vocal soloist (S. Solo) has a melodic line with trills (tr) and a fermata. The instrumental parts show a dynamic shift from piano (pp) to forte (f) with a crescendo (cresc.) marking. The C. a. part features trills and slurs. The VI. I and VI. II parts have a sustained note with a slur. The Vla. part has a sustained note with a slur. The Vc. and Cb. parts have a rhythmic pattern of eighth notes.