

# Ave Maria

Gabriel Fauré

*Allegretto moderato*

Sopran 1

Sopran 2

The first system of the musical score consists of three staves. The top two staves are for Soprano 1 and Soprano 2, both in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The piano accompaniment is on a grand staff (treble and bass clefs). The piano part begins with a *p* (piano) dynamic and includes several triplet markings (indicated by a '3' above or below the notes) and the instruction *sempre legato*. The vocal lines for both sopranos are mostly rests, with the Soprano 1 line starting to sing 'A - ve, a -' and the Soprano 2 line starting with 'A -'.

S. 1

S. 2

The second system of the musical score continues the vocal and piano parts. It features two vocal staves for Soprano 1 (S. 1) and Soprano 2 (S. 2) and a grand staff for the piano accompaniment. The vocal lines for both sopranos sing 've Ma - ri - a, a - ve,'. The piano accompaniment continues with its melodic and harmonic accompaniment, including a four-measure rest at the beginning of the system.

7

S. 1  
a - ve, a - - - ve Ma - ri - a, a - - - ve

S. 2  
a - - - ve Ma - ri - a, a - - - ve

10

S. 1  
*f*  
Ma - ri - - - a gra - ti - a

S. 2  
*f*  
Ma - ri - - - a gra - ti - a

10

*cresc.*

13

S. 1  
ple - na, Ma - ri - - - a

S. 2  
ple - na, Ma - ri - - - a

13

16

S. 1  
Do - mi - nus, \_\_\_\_\_ Do - mi - nus \_\_\_\_\_

S. 2  
Do - mi - nus, \_\_\_\_\_ Do - mi - nus \_\_\_\_\_

16

19

S. 1  
te - - - - cum, \_\_\_\_\_ *dolce* be - ne - dic - ta \_\_\_\_\_ tu in

S. 2  
te - - - - cum, \_\_\_\_\_ *dolce* be - ne -

19

23

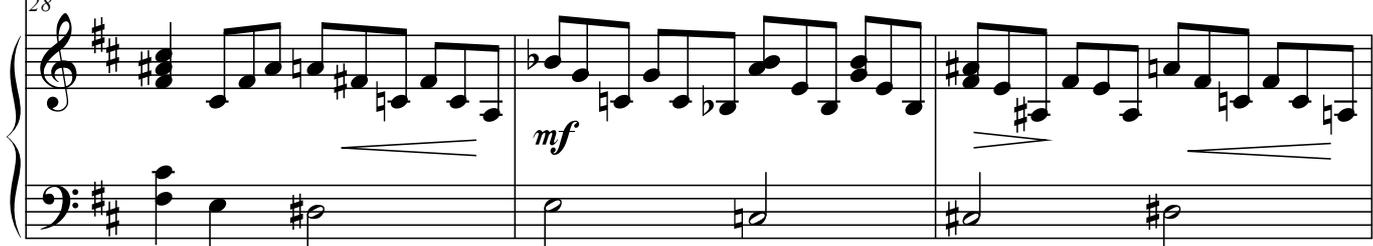
S. 1  
mu - li - e - ri - bus, \_\_\_\_\_ *poco cresc.* be - ne - dic - ta \_\_\_\_\_ tu in mu - li - e - ri -

S. 2  
dic - ta - tu \_\_\_\_\_ *poco cresc.* in mu - li - e - ri -

23

S. 1  
28 *mf*  
bus, et be - - ne - - - dic - tus fruc - -

S. 2  
28 *mf*  
bus, et be - - ne - - - dic - tus fruc - -



Piano accompaniment for measures 28-30, featuring a flowing eighth-note melody in the right hand and a steady bass line in the left hand. The dynamic is marked *mf*.

S. 1  
31 *mf* *dim.*  
- - tus vent - ris tu - i, fruc - - - tus vent - ris

S. 2  
31 *mf* *dim.*  
- - tus vent - ris tu - i, fruc - - - tus vent - ris



Piano accompaniment for measures 31-33, continuing the eighth-note melody and bass line. The dynamic transitions from *mf* to *dim.* in the final measure.

S. 1  
34 *p*  
tu - i, Je - - - sus, Je - - -

S. 2  
34 *p*  
tu - i, Je - - - sus, Je - - -



Piano accompaniment for measures 34-36, featuring a more complex texture with chords and moving lines in both hands. The dynamic is marked *p*.

38

S. 1 *cresc.* *mf*  
sus, Je - - - sus. Sanc - ta Ma -

S. 2 *cresc.* *mf*  
sus. Je - - - sus. Ma -

38

42

S. 1  
ri - a, ma - ter De - i,

S. 2  
ri - a, ma - ter De - i,

42

45

S. 1 *mf*  
o - - ra pro no - bis pec - ca - to - ri - bus,

S. 2 *mf*  
pro no - bis pec - ca - to - ri - bus,

45

48 *f*

S. 1  
o - ra o - - - ra, o - ra pro

S. 2  
o - ra, o - - - ra, o - ra pro

51

S. 1  
no - bis

S. 2  
no - bis nunc et in

51 *dim.*

54 *f*

S. 1  
nunc et in ho - ra mor - tis,

S. 2  
*cresc.* ho - ra mor - tis nost - - - - - rae, *f* mor - tis,

54 *cresc.* *f*

57

S. 1  
mor - - - tis nost - - - - - rae,

S. 2  
mor - - - tis nost - - - - - rae,

57

60

S. 1

S. 2  
*dolce*  
nunc et in ho - ra\_\_\_ mor - tis\_\_\_ nost - rae,

60

*dolce*

64

S. 1  
*cresc.*  
nunc et in ho - ra\_\_\_ mor - tis\_\_\_ nost - rae,

S. 2  
*cresc.*  
ho - ra mor - tis nost - rae,

64

68 *f sempre*

S. 1  
a - - - - - men, — a - - - - -

S. 2  
*f sempre*  
a - - - - - men, — a - - - - -

68 *f sempre*

71

S. 1  
men, — a - - - - - men,

S. 2  
men, — a - - - - - men,

71

74

S. 1  
a - - - - - men, — a - - - - - *p*

S. 2  
a - - - - - men, —

74

78

S. 1 *dolce sempre* *pp*  
men, a - - - - - men.

S. 2 *p* *dolce sempre* *pp*  
a - - - - - men, a - - - - - men.

78 *p* *dolce sempre* *pp*

82

S. 1

S. 2

82