

# Ave Maria

Peter Benoit (1834-1901)  
Opus 1

Poco Largo ( $\text{d} = 60$ )

Sop. solo

Alt solo

Ten. solo

Bas solo

Sop.

Alt

Tenor

Bas

A - ve Ma - ri - - - a gra - ti -

A - ve Ma - ri - - - a gra - ti -

gra - - ti - a ple - na

A - ve Ma - ri - - a gra - ti - a ple - na  
A - ve Ma - ri - - a gra - ti - a ple - na

A - ve Ma - ri - - a gra - ti - a ple - na

2  
8

Soprano (Top):

- Notes: 4 eighth notes.
- Text: None.

Alto (Second from Top):

- Notes: 4 eighth notes.
- Text: None.

Tenor (Third from Top):

- Notes: 4 eighth notes.
- Text: None.

Bass (Bottom):

- Notes: 4 eighth notes.
- Text: None.

**Vocal Entries:**

- Soprano:** Starts with a melodic line consisting of a dotted half note followed by an eighth note, then enters with "a ple - na" on the first beat of the second measure.
- Alto:** Enters with "na" on the third beat of the second measure.
- Tenor:** Enters with "Do - minus te" on the fourth beat of the second measure.
- Bass:** Enters with "Do - minus te" on the first beat of the third measure.
- Final Chorus:** All voices enter together with "cum Do-minus te - cum" on the first beat of the fourth measure.
- Final Section:** The bass voice leads with "A - ve Do - minus te - cum Do-minus te - cum" on the first beat of the fifth measure, with dynamic *pp*.

16

Bene - dic - ta tu \_\_\_\_\_ in mu-li - e - ri -

**p**

Be-ne-dic-ta tu \_\_\_\_\_ Be-ne-dic-ta

8

Be-nedic - - - ta tu \_\_\_\_\_

**p** **sf**

Be-ne-dic-ta tu \_\_\_\_\_ Be-ne-dic-ta

**sf**

cum Do - mi - nus te - cum

**sf**

cum Do - mi - nus te - cum

**f**

te - cum

**f**

te - cum

23

*sf*

bus Be-ne - dic - ta tu \_\_\_\_\_ Et

*sf*

tu. Be-ne-dic - ta tu \_\_\_\_\_ Et

*sf*

Be - ne - - - dic-ta tu \_\_\_\_\_

*sf*

tu. Be-ne-dic - ta tu \_\_\_\_\_ Et

*ff*

Be-nedic-ta tu\_in mu-li - e - ri - bus mu-li-e - ri -

*ff*

Be-nedic-ta tu\_in mu-li - e - ri - bus mu-li-e - ri -

*ff*

Be-nedic-ta tu\_ mu-li - e - ri - bus mu-li-e - -

*ff*

Be-nedic-ta tu\_ mu-li - e - ri - bus mu-li-e - ri -

29

Be - ne - dic - tus fructus ven - tris tu - i Je - sus Je - sus

Be - ne - dic - tus fructus ven - tris tu - i Je - sus Je - sus

Be-ne-dic - tus tu - i Je - sus Je - sus Je - sus\_

Be - ne - dic - tus fructus ven - tris tu - i Je - sus Je - sus Je - sus

bus Be - ne - dic - tus fructus ventris

bus Be - ne - dic - tus fructus ventris

8 - ri - bus Be-nedic - - tus fructus ventris

bus Be - ne - dic - tus fructus ventris

35

**p**

Je - sus Je - sus \_\_\_\_\_

**p**

Je - sus \_\_\_\_\_

**p**

fruc - tus ventris tu - i

**p**

fruc - tus ventris tu - i

**p**

tu - i Je - sus

**p**

tu - i Je - sus

**pp**

ma - ter De - i \_\_\_\_\_

**pp**

tu - i Je - sus

**pp**

San - cta Ma - ri - a ma-ter De - i \_\_\_\_\_

**pp**

tu - i Je - sus

**pp**

San - cta Ma - ri - a ma-ter De - i \_\_\_\_\_

42

*poco a poco crescendo - - - - -*

***mf***

***sf***

O - ra pro no - bis pec - ca - to - ri-bus nunc et in ho - ra mor - tis

***pp***

***mf***

***sf***

O - ra pro no - bis pec - ca - to - ri-bus nunc et in ho - ra mor - tis

***pp***

***mf***

***sf***

O - ra pro no - bis pec - ca - to - ri-bus nunc et in ho - ra mor - tis

***pp***

***mf***

***sf***

O - ra pro no - bis pec - ca - to - ri-bus nunc et in ho - ra mor - tis

***ff***

***ff***

***ff***

***sf***

Sancta Ma-ri - a O-ra pro no-bis O-ra pro no-bis mor -

***ff***

***ff***

***ff***

***sf***

mor -

***ff***

***ff***

***ff***

***sf***

mor -

***ff***

***ff***

***ff***

***sf***

mor -

49

nos - trae      Sancta San - cta Ma - ri - a ma - ter ma - ter De - i\_

nos - trae      San - cta Ma - ri - a ma - ter De - i\_

nos - trae      Sancta ma - ter De - i\_

nos - trae      San - cta Ma - ri - a ma - ter De - i\_

tis      nos - trae      Sanc - ta      Ma - ter

tis      nos - trae      Sanc - ta      Ma - ter

tis      nos - trae      Sanc - ta      Ma - ter

tis      nos - trae      Sanc - ta      Ma - ter

55

The musical score consists of eight staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies between common time and 8/8.

- Staff 1:** Dynamics: **fff**, **mf**, **pp**. Lyrics: Sancta Ma - ri - a, ma - ter mater De - i\_, Sancta.
- Staff 2:** Dynamics: **fff**, **mf**. Lyrics: Sancta Ma - ri - a, ma - ter mater De - i\_.
- Staff 3:** Dynamics: **fff**, **mf**. Lyrics: Ma - ri - a, ma - ter mater De - i\_.
- Staff 4:** Dynamics: **fff**, **mf**, **pp**. Lyrics: Sancta Ma - ri - a, ma - ter mater De - i\_, Sancta.
- Staff 5:** Dynamics: **fff**, **f**. Lyrics: Sancta Ma-ri - a ma - ter, San - cta Ma - ri - a.
- Staff 6:** Dynamics: **fff**. Lyrics: Sancta Ma-ri - a ma - ter, Ma - ri - a.
- Staff 7:** Dynamics: **fff**, **f**, **dim.**. Lyrics: Sancta Ma-ri - a ma - ter, Sanc - ta ma - ter.
- Staff 8:** Dynamics: **fff**. Lyrics: Sancta Ma-ri - a ma - ter, San - cta Ma - ri - a.

62

Three staves of musical notation for three voices (Soprano, Alto, Tenor) and basso continuo. The music consists of two systems of six measures each. The vocal parts sing "Sancta Maria - a", "Sanc - ta ma - ter", and "A - men A -". The basso continuo part provides harmonic support. Measure 62 starts with a forte dynamic. Measures 63-64 show a transition with dynamic changes. Measures 65-66 return to the original key and dynamics. Measures 67-68 conclude the first system. The second system begins with a dynamic change in measure 69. Measures 70-71 show another transition. Measures 72-73 conclude the piece.

San - cta Ma - ri - a      Sanc - ta ma - ter      A - men A -

San - cta Ma - ri - a      Sanc - ta ma - ter      A - men A -

8      Sancta ma - ter      Sanc - ta ma - ter

San - cta Ma - ri - a      Sanc - ta ma - ter

ma - ter De - i      ma - ter De - i

ma - ter De - i      ma - ter De - i

8      De - i      De - i      ma - ter      De - i

ma - ter De - i      ma - ter De - i

69 *sf* men A - - - men A - - - men

*Largo pp* men A - - - men A - - - men

*pp* men. A - - - men.

A - - - men.

*pp* A - men.

*pp* A - men.

A - men A - - - men A - men.

*pp* A - men A - men A - - - men A - men.