

Editor's Note

The melody of “Ave Maria” was originally written by French composer Charles Gounod (1818-1893) as a solo for violin, using an accompaniment originally written by Johann Sebastian Bach (1685-1750): “Prelude No. 1 in C major” for piano (clavier). The Latin text was added later, and in the years since, Gounod’s piece has become one of the most popular settings of “Ave Maria.”

I have made an effort to keep the voice leadings simple in order to enhance the beauty of this piece in a choral setting. In addition, the piano part has been notated for ease of playing by all accompanists. I hope you enjoy performing this beautiful work!

Russell Robinson

Translation and Pronunciation Guide

Ave Maria, gratia plena, Dominus tecum.

(Hail Mary, full of grace, the Lord is with thee.)

[a-ve ma-ri-a gra-tsi-a ple-na do-mi-nus te-kum]

Benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus.

(Blessed art thou among women, and blessed is the fruit of thy womb, Jesus.)

[be-ne-dik-ta tu in mu-li-er-i-bus et be-ne-dik-tus fruk-tus ven-tris tu-i je-sus]

Sancta Maria, Mater Dei, ora pro nobis peccatoribus,

(Holy Mary, Mother of God, pray for us sinners,)

[sank-ta ma-ri-a ma-ter de-i ora pro no-bis pe-ka-to-ri-bus]

nunc et in hora mortis nostrae. Amen.

(now and at the hour of our death. Amen.)

[nunk et in o-ra mor-tis no-stre a-men]

Please see *Alfred's IPA Made Easy* (42789) for further explanation of the International Phonetic Alphabet.

AVE MARIA

for S.S.A. voices and piano
with optional PianoTrax CD*

Music by JOHANN SEBASTIAN BACH (1685-1750)
and CHARLES GOUNOD (1818-1893)
Arranged by RUSSELL ROBINSON

Cantabile (♩ = ca. 60)

PIANO

3

5 *opt. SOLO (or unison)*
mp

A - ve Ma -

7 *(end solo)*

ri - a,

*Also available for S.A.T.B. (43616), S.A.B. (43617), and 2-part (43619).
PianoTrax 8 Accompaniment CD available (43590).

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9 S. I *mp*
 gra - ti - a ple - na,

S. II *mp*
 gra - ti - a ple - na,

A. *mp*
 gra - ti - a ple na,

11
 Do - mi - nus te - cum;

Do mi - nus te - cum;

Do - mi - nus te - cum;

13 *mf*

be - ne - di - cta

mf

be - ne - di - cta

mf

be - ne - di - cta

mf

15 *mf*

tu in mu - li -

mf

tu in mu - li -

mf

tu in mu - li -

mf

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17

Three vocal staves and a piano accompaniment. The vocal parts are in a three-part setting. The lyrics are: e - ri - bus, et be - ne -

The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with quarter notes.

19

Three vocal staves and a piano accompaniment. The lyrics are: di - ctus fru - ctus

The piano accompaniment continues with similar rhythmic patterns as in the previous system.

21

ven - tris tu - i, Je -

ven - tris tu - i, Je -

ven - tris tu - i, Je -

23

24

sus. San - cta Ma -

sus. San - cta Ma -

sus. San - cta Ma -

25

ri - a, San - cta Ma-

ri - a, San - cta Ma-

ri - a, San cta Ma-

27

ri a, Ma - ri - a, *rit. e decresc.*

rit. e decresc.

ri - a, Ma - ri - a, *rit. e decresc.*

ri - a, Ma - ri - a, *rit. e decresc.*

29

a tempo

o - ra — pro no - bis,

a tempo
p

a tempo

This block contains the musical notation for measures 29 and 30. It features three staves: a vocal line, a piano accompaniment line, and a grand staff. The vocal line begins with a whole note 'o' followed by a half note 'ra' with a long horizontal line underneath, then a half note 'pro', a quarter note 'no', and a half note 'bis' with a fermata. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand. The grand staff shows the piano accompaniment in both hands.

31

mp

no bis pec - ca - to - ri - bus,

mp

This block contains the musical notation for measures 31 and 32. It features three staves: a vocal line, a piano accompaniment line, and a grand staff. The vocal line begins with a whole note 'no', followed by a half note 'bis' with a long horizontal line underneath, then a half note 'pec', a quarter note 'ca', a quarter note 'to', and a half note 'ri' with a fermata. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand. The grand staff shows the piano accompaniment in both hands.

33

mf in

mf in

mf nunc et in ho ra in

mf

35

rit. e decresc. ho - ra mor - tis no - strae.

rit. e decresc. ho ra mor - tis no - strae.

rit. e decresc. ho - ra mor - tis no - strae.

rit. e decresc.

37

a tempo
mp

A - men.

A - men.

A - men.

a tempo
mp

39

p

rit. e decresc. al fine

A - men. _____

p *rit. e decresc. al fine*

A - men. _____

p *rit. e decresc. al fine*

A - men. _____

p *rit. e decresc. al fine*