

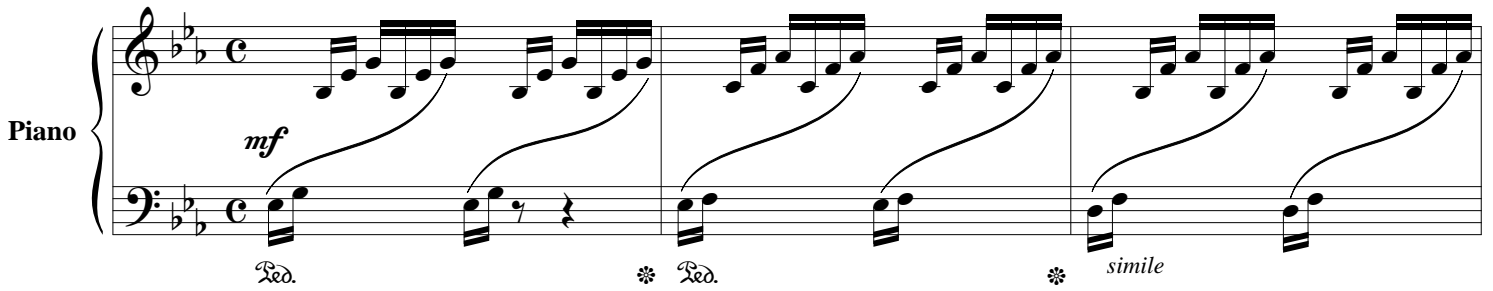
# Ave Maria

Based on a prelude in C major by J. S. Bach (from the well tempered clavier)

Music: Charles GOUNOD  
(1818-1893)

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Piano



*mf*

*red.* \* *red.* \* *simile*

The piano introduction consists of two staves. The right hand features a continuous eighth-note arpeggiated pattern. The left hand plays a simple bass line with a few rests. The piece begins with a mezzo-forte (*mf*) dynamic. Performance markings include *red.* (ritardando) at the start and after the first measure, and *simile* (ritardando) after the second measure.



4

*p* A - - - - - ve Ma -

4

*p* A - - - - - ve Ma -

4

*p* A - - - - - ve Ma -

4

*p*

The vocal and piano accompaniment section starts at measure 4. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment staff. The vocal parts enter with a long note on 'A' followed by a rest and then 've Ma -'. The piano accompaniment continues with the arpeggiated pattern from the introduction. The dynamic is marked *p* (piano).

7

ri - - - a, gra - - - ti - a

7

ri - - - a, gra - - - tia

7

ri - - - a, gra - - - tia

7

10

ple - - - na, Do - - - mi-nus te - - - cum;

10

ple - - - na - Do - - mi - nus te - - - cum

10

ple - - - na Do mi - nus te - - - cum

10

13 *mf* be - - - - - ne - - - - - dic - - - - - ta

13 *mf* be - - - - - ne - - - - - di - - - - - cta

13 *mf* be - - - - - ne - - - - - di - - - - - cta

15 tu in mu - - - - - li - - - - -

15 tu in mu - li - e - ri -

15 in mu - - - - - li

17

*mf* e - - ri - bus, *p* et *mf* be - ne - dic - - tus

bus et *mf* Be - ne - di - ctus fru-ctus

e - ri - bus mu - lie ri-bus et - Be - ne -

20

fruc - - - tus ven - - - tris tu - i Je - - -

fruc - - - tus ven - - - ntris tu - i Je - - -

di - ctus fru - ctus ven - - - ntis tu - i Je

23  
sus.  
23  
sus.  
23  
sus *mf* San - - - cta Ma - ri a

23  
*p* *mf*

26  
*pp* San - cta Ma

26  
*pp* San - - - cta Ma - ri - - - a - - - Ma-

26  
*f* San - - - cta Ma - ri - - - a Ma-

26

28

*f* ri - - - a *mf* O - - - ra pro *f* no - - - bis,

28 *f* ri - a San - cta Ma - ri - a *p*

28 *f* ri - - - a *p*

28 *mf*

31 *f* no - - - bis pec - ca - to - ri - bus, Nunc et in

31 *f* no - - - bis pe - ca to - ri bus Nunc et in

31 *f* pe - ca - to - - ri - bus

31

34 *ff* ho - - - - - ra, in *f* ho - - - - - ra

34 *ff* ho - ra mo *f* rtis

34 *ff* ho ra in *f* ho - ra mor - rtis

*dim. sost.*

36 *Poco Rall.* - - - - - *A tempo*  
 mor - tis no - strae A - - - - - men!

36 *Poco Rall.* - - - - - *A tempo*  
 no - - - strae A - - - - - men!

36 *Poco Rall.* - - - - - *A tempo*  
 no strae A men!

36 *Poco Rall.* - - - - - *A tempo*

Musical score for voice and piano, measures 39-41. The score is in a key with two flats (B-flat and E-flat) and a common time signature. It consists of four systems. The first three systems are vocal staves, and the fourth system is a grand staff for piano. The vocal parts are in soprano, alto, and bass clefs. The piano part is in treble and bass clefs. The lyrics are "A - - - - - men!". The dynamic marking *pp* (pianissimo) is present in all vocal parts. The piano part features a melodic line in the right hand and a bass line in the left hand. A *rit.* (ritardando) marking is placed under the piano part in measure 39. A fermata is placed over the final note of the piano part in measure 41. The score ends with a double bar line.

39 A - - - - - men!  
*pp*

39 A - - - - - men!  
*pp*

39 A - - - - - men  
*pp*

39 *rit.*

*pp*