

Ave Maria do Pilar

Anônimo
Arranjo de Rafael Sales Arantes

Soprano

f A - ve, A - ve, - Ma ri - a do Pi - lar, - A - ve, A - ve, - Ma

Alto

f A - ve, - A - ve, - Ma ri - a do Pi - lar, A - ve, - A - ve, - Ma

Tenor

f A ve, - A ve, - Ma - ri a do Pi lar, - A ve, - A ve, - Ma -

Bass

f A - ve, A ve, Ma - ri - a do - Pi lar, A - ve, A ve, Ma -

7

S

ri - a do Pi - lar, an - tes - mor rer, an - tes - mor rer - que pe

A

ri - a do Pi - lar, - an - tes mor rer, - an - tes mor rer - que pe

T

ri a do Pi lar, - an tes mor - rer, - an - tes mor rer que pe -

B

ri - a do - Pi - lar, an tes - mor - rer, an - tes mor rer que - pe -

14

S

car, an - tes - mor rer an - tes mor - rer - que pe car.

A

car, - an - tes mor - rer an - tes mor - rer - que pe car.

T

car, - an - tes - mor rer an tes - mor rer que pe car.

B

car, an - tes mor - rer an - tes mor rer que pe car.

Soprano

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The musical score is written for Soprano in C major, 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a C-clef, and a common time signature. The melody starts on a whole note C4, followed by a half note D4, and then a series of eighth notes: E4, F4, G4, A4, B4, A4, G4, F4, E4. The lyrics 'A - ve, A - ve, Ma - ri - a do Pi - lar,' are written below the notes. A dynamic marking of *f* (forte) is placed below the first note. The second staff starts at measure 5 and continues the melody with a half note C4, a half note D4, and eighth notes E4, F4, G4, A4, B4, A4, G4, F4, E4. The lyrics 'A - ve, A - ve, Ma - ri - a do Pi - lar,' are written below. The third staff starts at measure 10 and continues with a half note C4, a half note D4, and eighth notes E4, F4, G4, A4, B4, A4, G4, F4, E4. The lyrics 'an - tes mor - rer, an - tes mor - rer que pe - car,' are written below. The fourth staff starts at measure 15 and continues with a half note C4, a half note D4, and eighth notes E4, F4, G4, A4, B4, A4, G4, F4, E4. The lyrics 'an - tes mor - rer an - tes mor - rer que pe - car.' are written below. The score ends with a double bar line.

f A - ve, A - ve, Ma - ri - a do Pi - lar,

5 A - ve, A - ve, Ma - ri - a do Pi - lar,

10 an - tes mor - rer, an - tes mor - rer que pe - car,

15 an - tes mor - rer an - tes mor - rer que pe - car.

Alto

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f A - ve, A - ve, Ma - ri - a do Pi - lar,

5 A - ve, A - ve, Ma - ri - a do Pi - lar,

10 an - tes mor - rer, an - tes mor - rer que pe - car,

15 an - tes mor - rer an - tes mor - rer que pe - car.

Tenor

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f A - ve, A - ve, Ma - ri - a do Pi - lar,

5 A - ve, A - ve, Ma - ri - a do Pi - lar,

10 an - tes mor - rer, an - tes mor - rer que pe - car,

15 an - tes mor - rer an - tes mor - rer que pe - car.

Bass

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f A - ve, A - ve, Ma - ri - a do Pi - lar,

5 A - ve, A - ve, Ma - ri - a do Pi - lar,

10 an - tes mor - rer, an - tes mor - rer que pe - car,

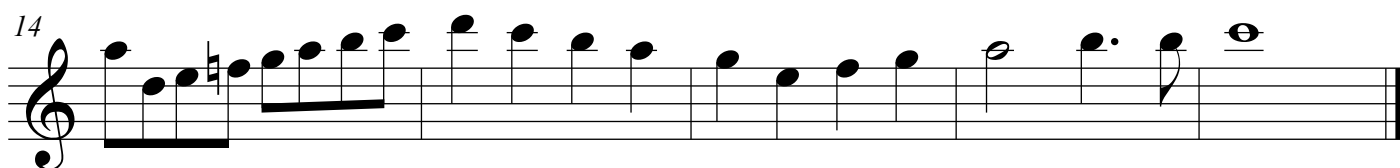
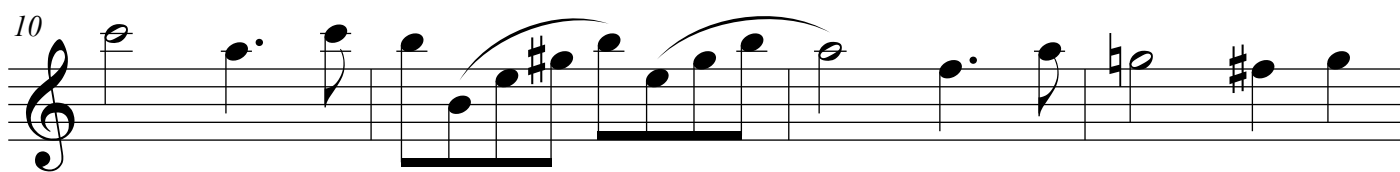
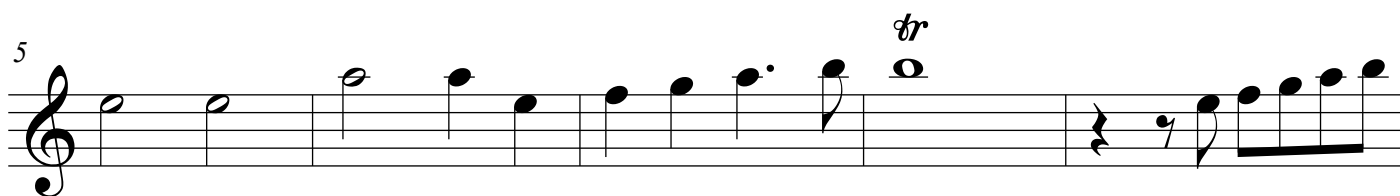
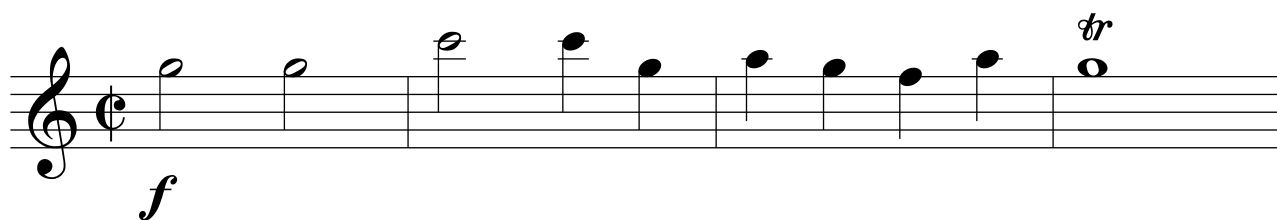
15 an - tes mor - rer an - tes mor - rer que pe - car.

The musical score is written for Bass in C major, 4/4 time. It consists of four staves. The first staff begins with a forte (*f*) dynamic. The melody is simple and hymn-like, with lyrics in Portuguese. The score includes measure numbers 5, 10, and 15. The final measure of the fourth staff ends with a double bar line.

Flute

Ave Maria do Pilar

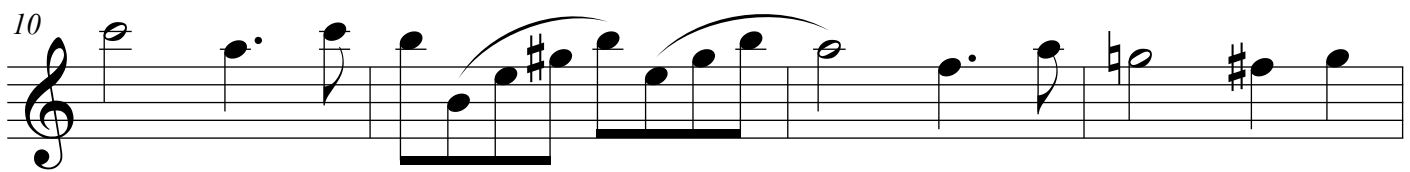
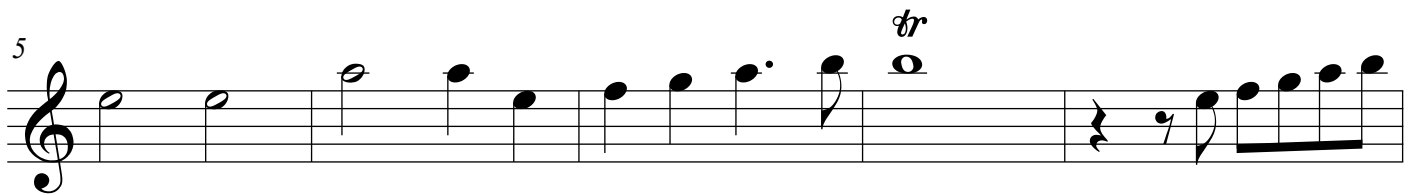
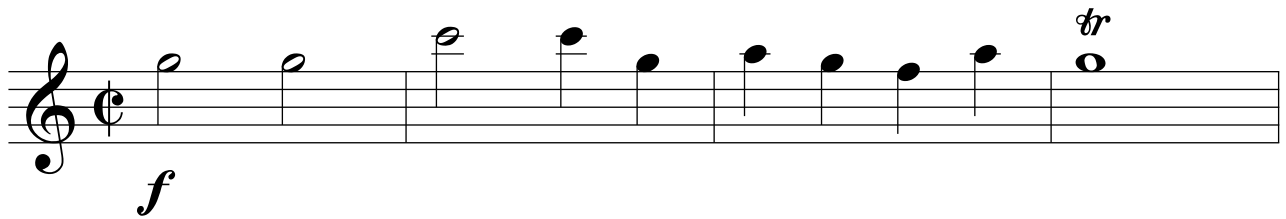
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Oboe

Ave Maria do Pilar

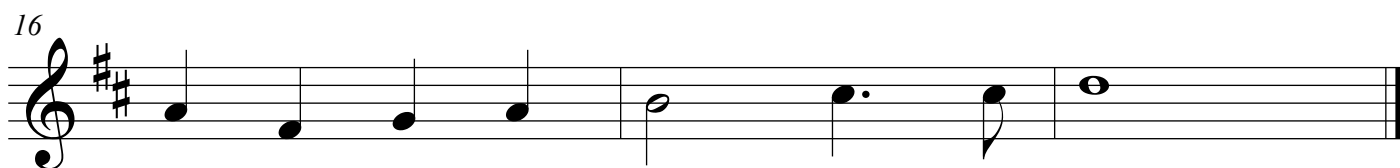
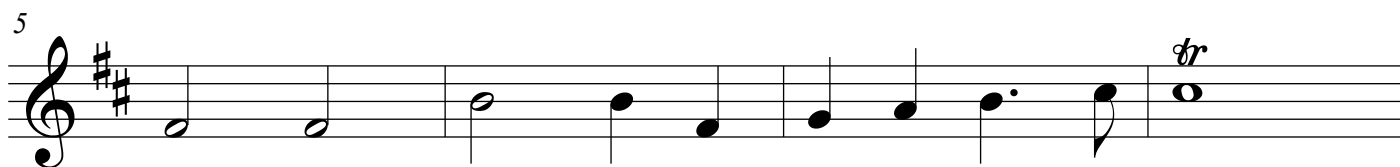
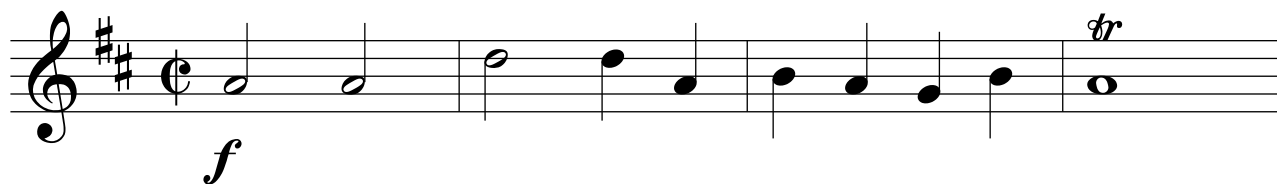
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Clarinet in B $\flat$ 1

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Clarinet in B $\flat$ 2

Ave Maria do Pilar

Anônimo

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5

10

15

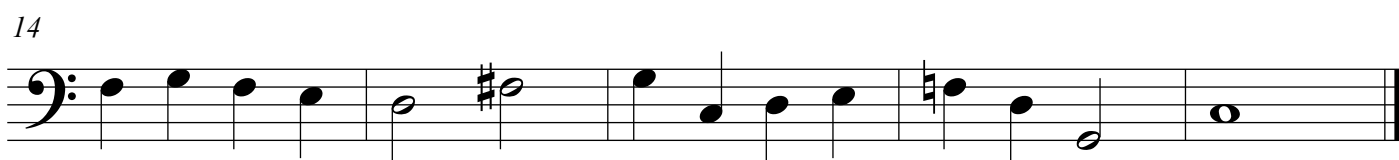
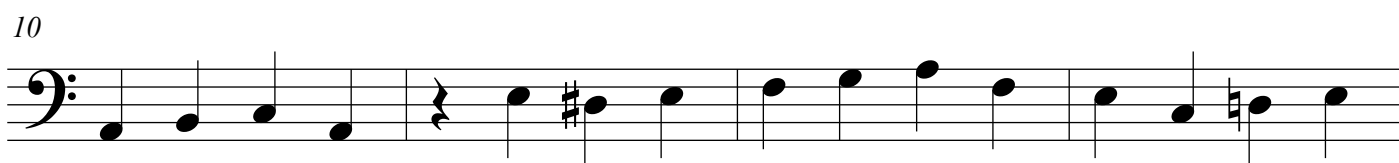
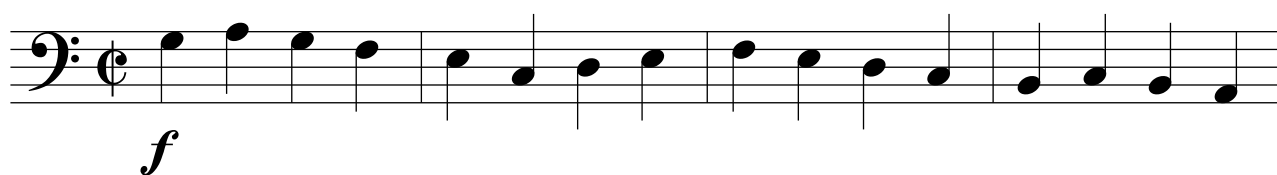
f

Bassoon

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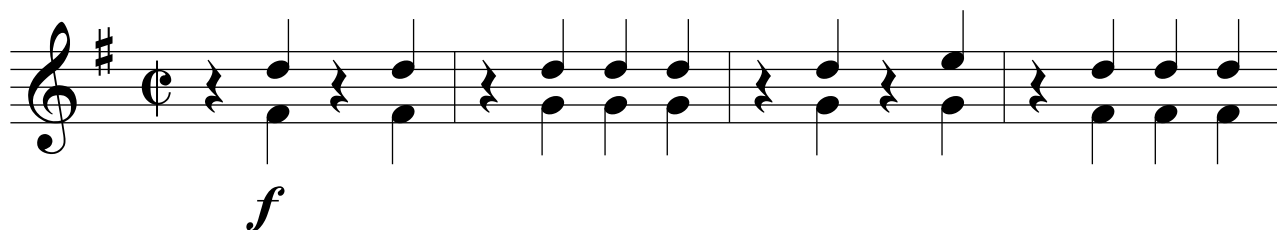


Horn in F

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Anônimo

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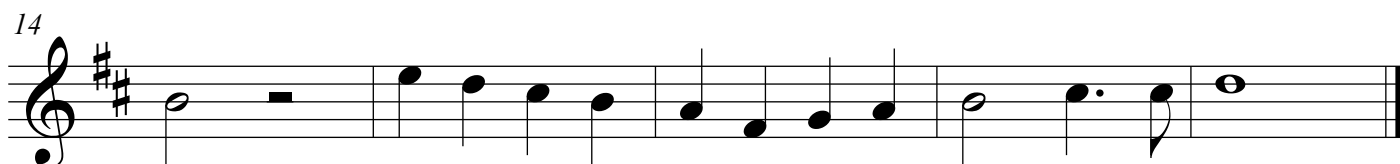
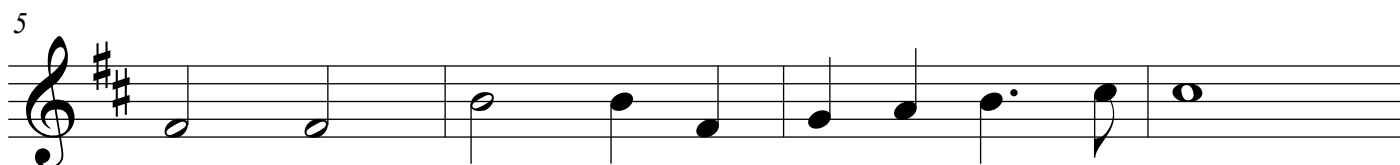
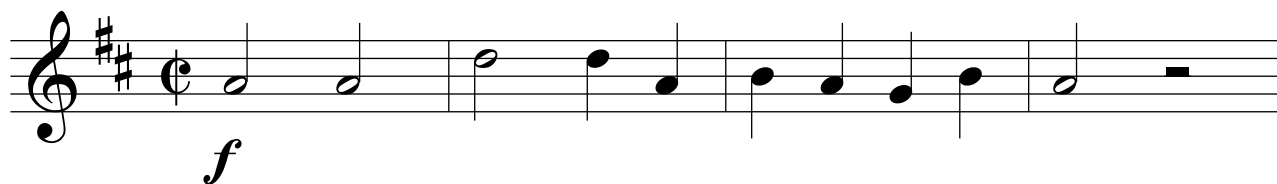


Trumpet in B $\flat$ 1

Ave Maria do Pilar

Anônimo

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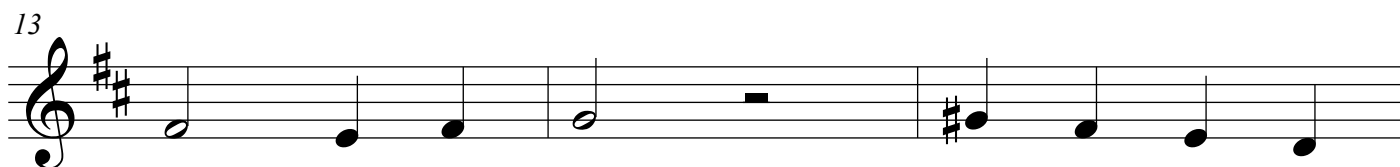
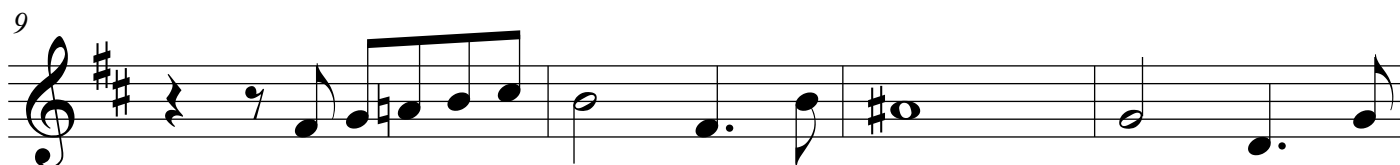
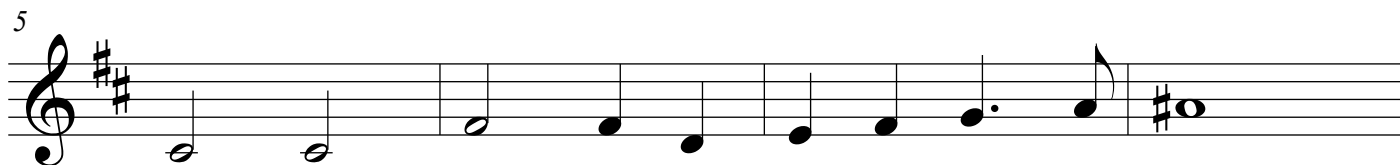
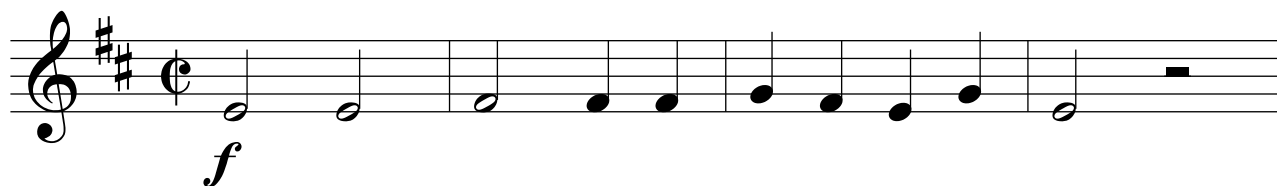


Trumpet in B $\flat$ 2

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Violin I

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The musical score is written for Violin I in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece begins with a forte (f) dynamic. The first staff contains measures 1 through 4, featuring a series of eighth notes with slurs. The second staff, starting at measure 5, continues the eighth-note pattern. The third staff, starting at measure 9, introduces a more complex rhythmic pattern with sixteenth notes and slurs. The fourth staff, starting at measure 13, features a series of eighth notes with slurs. The fifth staff, starting at measure 16, concludes the piece with a final cadence, including a whole note and a half note.

Violin II

Ave Maria do Pilar

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The musical score for Violin II of "Ave Maria do Pilar" is written in treble clef with a common time signature (C). The piece begins with a forte (f) dynamic marking. The melody is characterized by a series of eighth notes, often grouped in pairs or fours with slurs. The key signature is one sharp (F#), indicated by a sharp sign on the F line of the staff. The score is divided into five systems, with measure numbers 5, 9, 13, and 16 marking the beginning of each system. The final system concludes with a double bar line and a repeat sign.

Viola

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5

10

The first staff of music is in 12/8 time, indicated by the '12' over the '8' in the C-clef. The key signature has one sharp (F#). The notation consists of the following notes and rests: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter rest, a quarter note B4, an eighth note C#5, an eighth note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

14

Cello

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The musical score is written for Cello in bass clef with a common time signature (C). It consists of four staves of music. The first staff begins with a forte dynamic marking (*f*). The second staff starts at measure 5, the third at measure 10, and the fourth at measure 14. The piece concludes with a double bar line at the end of the fourth staff.

5

10

14

Contrabass

Ave Maria do Pilar

Anônimo

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