

Ave Maria

1

James MacCray

As chant, somewhat free ♩ = 52

Soprano Alto Tenor Bass

A - ve Ma - ri - a gra - ti - a ple - na Do - mi - nus te - cum
 A - ve Ma - ri - a gra - ti - a ple - na Do - mi - nus te - cum
 Do - mi - nus te - cum
 Do - mi - nus te - cum

Somewhat Slower

Soprano Alto Tenor Bass

be - ne - di - cta tu _____ in mu - li - e - ri - bus _____ be - ne - di - cta tu
 be - ne - di - cta tu _____ in mu - li - e - ri - bus _____ be - ne - di - cta tu
 be - ne - di - cta tu _____ in mu - li - e - ri - bus _____ be - ne - di - cta tu
 be - ne - di - cta tu _____ in mu - li - e - ri - bus _____ be - ne - di - cta tu

rit.

Soprano Alto Tenor Bass

— in mu - li - e - ri - bus _____ in mu - li - e - ri - bus _____ in mu - li - e - ri - bus
 — in mu - li - e - ri - bus _____ in mu - li - e - ri - bus _____ in mu - li - e - ri - bus
 — in mu - li - e - ri - bus _____ in mu - li - e - ri - bus _____ in mu - li - e - ri - bus
 — in mu - li - e - ri - bus _____ in mu - li - e - ri - bus _____ in mu - li - e - ri - bus

Musical score for Ave Maria, page 3, measure 19. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature changes from G major (no sharps or flats) to F major (one sharp) at the beginning of the measure. The time signature is 12/8 throughout. The vocal line is "mor - tis nos - trae A men". The dynamic is **pp** (pianissimo). The vocal line is divided into three parts, each ending with a fermata. The bass staff has a continuous bass line. The vocal line starts with a dotted half note, followed by a dotted quarter note, a dotted half note, and a dotted quarter note. The vocal line ends with a dotted half note, followed by a dotted quarter note, a dotted half note, and a dotted quarter note.

Ave Maria gratia plena
Dominus tecum
Benedicta tu in mulieribus
Et benedictus fructus
Ventrис tui Jesus

Sancta Maria Mater Dei
Ora pro nobis peccatoribus
Nunc et in hora mortis nostrae
Amen