

Dedicated to the Glory of God in Jesus Christ
for Dr. Steven Walker and the East Central University Women's Chorale, Ada, Oklahoma

Ave Maria

for SSA choir and piano

Adapted from the Latin prayer

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Andante A *mp*

Soprano I
A - ve Ma - ri - a

Soprano II
A - ve Ma - ri - a

Alto
A - ve Ma - ri - a

mp

9

S I
gra - ti - a ple - - - na, Do - mi - nus te - cum, Ma - ri - -

S II
gra - ti - a ple - - - na, Do - mi - nus te - cum, Ma - ri - -

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

9

Ave Maria — 2

B

16

S I a, Do - mi - nus te - cum, Ma - ri - - - a. *mf* A -

S II a, Do - mi - nus te - cum, Ma - ri - - - a. *mf* A -

A a, Do - mi - nus te - Ma - a. *mf* A -

16 *mf*

NOT

23

S I ve Ma - ri - - - a, gra - ti - a ple - na,

S II ve Ma - ri - - - a, gra - ti - a ple - na,

A ve - ri - - a, gra - ple -

23

Ave Maria — 3

30

S I Do-mi - nus te-cum, Ma - ri - a, Do-mi - nus te-cum, Ma - ri - - - a.

S II Do-mi - nus te-cum, Ma - ri - a, Do-mi - nus te-cum, Ma - ri - - - a.

A Do-mi - nus te-cum, Ma - ri - a, Do-mi - nus te-cum, Ma - ri - - - a.

30

DO

NOT

38

S I

S II

A Be - ctu in - e - ri - bus, et

38

COPY

Ave Maria — 4

44 *mf* mu-li - e - ri -

S I

mf Be-ne-di - cta mu-li - e - ri -

S II

A be-ne-di - cta fru - ctus ven-tris - i, su Be-ne-di - cta tu in mu-li - e - ri -

44

51 bus, et be-ne-di - ctus fru - tus ven-tris tu - i, Je - sus.

S I

S II bus, et be-ne-di - ctus fru - ctus ven-tris tu - i, Je - sus.

A bus, et be-ne-di - ctus fru - ctus ven-tris tu - i, Je - sus.

51

DO NOT COPY

Ave Maria — 5

D

mf *f*

S I San - cta Ma - ri - a, Ma - ter De - i, San - cta Ma - ri - a.

S II *f* San - cta Ma - ri - a, Ma - ter

A ter De - i, San - cta Ma - ri - a, Ma - ter

58

E *Piu mosso* *mf*

S I Or - a pro

S II De - - - i. Or - a pro

A De - - - i. Or - a pro

65

72

S I no - bis pec-ca-to - ri - bus, nunc et in ho - ra mor - tis no - strae.

S II no - bis pec-ca-to - ri - bus, nunc et in ho - ra mor - tis no - strae.

A no - bis pec-ca-to - ri - bus, nunc et in ho - ra mor - tis no - strae.

79

S I Or - a pro no - bis pec-ca-to - ri - bus, nunc et in ho - ra mort-is no -

S II pec-ca-to - ri - bus, nunc et in ho - ra mort-is no -

A no - bis pec-ca-to - ri - bus, nunc et in ho - ra mort-is no -

Ave Maria — 7

F **Meno mosso**

86 *mf*
S I strae. San - cta Ma - ri - a, Ma - ter De - i,
S II strae.
A strae. *mf* Ma - ter De - i,
86 *poco rit.*

93 **DO NOT COPY**
S I *f* San - cta Ma - - - Ma - ter - - - i.
S II *f* San - cta Ma - ri - a, Ma - ter De - - - i.
A *f* San - cta ri - a, Ma - ter De - - - i.
93 *acc.*

Ave Maria — 8

100

G

mp

S I

S II

A

A - - - ve Ma - ri - - - a

A A - ve Ma - ri - a!

a tempo

106

S I

S II

A

gra - ti - a pl - - - na, Ma - ri - - a,

Gra - tia ple - na, Ma - ri - - a.

mf

mf

mp

mi - nus te - cum, Ma -

106

112

S I Do - mi - nus te - cum,

S II *mf* Do-mi-nus te - - - cum.

A ri - - - a, Do - mi - nus te - cum, Sa - ri - - - a.

112

DO

NOT

118 *mf*

S I A - ve Ma - ri - a, - - - a ple - - - na. San - cta Ma - ri - a,

S II

A A - - - Ma - - - a ti - a ple -

118

125

S I Ma - ter De - i Ma - ri - - - a

S II Do - mi - nus te - cum, Ma - ri - - - a, A -

A nã, - ve, Do - mi - nus

125

This system of the musical score includes vocal parts for Soprano I (S I), Soprano II (S II), and Alto (A), along with a piano accompaniment. The vocal lines are in a soprano clef with a key signature of two flats. The lyrics are: S I: Ma - ter De - i Ma - ri - - - a; S II: Do - mi - nus te - cum, Ma - ri - - - a, A -; A: nã, - ve, Do - mi - nus. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A large, bold watermark 'DO' is superimposed over the vocal staves.

132

S I Ma - ri - a.

S II ve Ma - ri - a! A - ve Ma - ri - a.

A te-cum, - ri - a - ve Ma - ri - a.

132

This system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: S I: Ma - ri - a.; S II: ve Ma - ri - a! A - ve Ma - ri - a.; A: te-cum, - ri - a - ve Ma - ri - a. The piano part continues with the same accompaniment. A large, bold watermark 'NOT COPY' is superimposed over the vocal staves.

140 *ff*

S I A - - - - men. A - ve Ma - ri -

S II A - - - - men. A - ve Ma - ri -

A A - - - - men. A - ve Ma - ri -

140 *f*

148 *f* *mf*

S I a. A Ma - ri a, A - men, a -

S II a. A-ve Ma - ri - a, A - men. A - - - - men.

A a. A-ve ri - a, A men. A - - - - en, a - men, a -

148 *f* *mf*

156 *p*

S I men.

S II *mf* A - - - men.

A *mf* men. - - - e Ma - r - a, a - ve Ma - ri - a,

156 *mf*

This system of the musical score includes vocal parts for Soprano I (S I), Soprano II (S II), and Alto (A), along with a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal lines are in a homophonic setting. The first measure of the system is marked with a measure number of 156. Dynamics include piano (*p*) and mezzo-forte (*mf*).

DO NOT COPY

S I

S II *pp*

A *ppp* a - ve - ri - a, ve Ma - A Ma - a.

163 *rit.*

This system continues the musical score with vocal parts for Soprano I (S I), Soprano II (S II), and Alto (A), and piano accompaniment. The piano part continues with the eighth-note accompaniment and chords. The vocal lines continue with the lyrics. The second measure of this system is marked with a measure number of 163. Dynamics include pianissimo (*pp*) and pianississimo (*ppp*). A *rit.* (ritardando) marking is present in the piano part.