

Ave Maria

F. Schubert (1797 - 1828)

Lento assai (♩ = 35)

B \flat

B \flat 7

Flauta de bisel

Piano

8

2 8

E \flat /B \flat E \flat $^\circ$ /B \flat B \flat B \flat Gm 6 B \flat 7/F F7

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

4 8

Gm Cm/E \flat F 6 B \flat B \flat $^+$ Gm/B \flat

a! Ma - ter De - i, O - ra pronobis pec-ca-a
a! Gra - ti - a ple - na, Ma - ri a gra - ti -

6 *Gm⁶/A* *A⁷* *A[°]/F[#]*

to - ri - bus, O - ra, o - ra pro no - ple -
 ple - na, Ma - ri a gra - ti - a

7 *Gm* *Gm⁶* *F/A* *G⁷/D*

bis, O - ra, ve, O - ra ve! pro no -
 na, A - - - A - Do - mi -

8 *F/C* *C⁷* *F* *F⁷* *B^b*

bis pecca - to - ri - bus, nunc et in ho - inra limor - ri - tis, in
 nus. Do - mi - nus tecum, Bene dic - ta - tu mu - e - bus. et

10 8 **F7** **Gm** **F** **D** **Cm**

hor - ra mor - tis no - strae, in ho - ra mor - tis, mor - tis no - strae, in tris
 be - ne dic - tus, et be - ni - dic - tus fructus ven - tris ven -

12 8 **Cm/Eb** **Bb°/G** **F** **F7** **Bb** **Gm** **Bb7/F** **F7**

ho - ra mor - tis no - strae. A - ve Ma - ri -
 tu - i, Je - sus. A - ve Ma - ri -

14 8 **Bb** **Bb7** **Eb°/Bb** **Eb°/Bb** **Bb**

a!
a!

16 8 **Bb**

dim. *p*

Ave Maria

William GOMEZ (1939-2000)

Agadio ♩ = 60

F

♩ F

Flauta de bisel

Piano

8

A - ve a - ve Ma -

4 8

Am F Gm C7

ri - a lle - na... llena eres de gra - cia be - dita'e-restu... entre todas las mu -

8 8

F F/E Dm Bb C7

je - res ben - dito'es el fructo... de tu vientre Je - sus

11 8 **C4/7** **F** **Dm** **Bb**

- sus San-ta San-ta Ma-ri-a San-ta Ma-ri-a Madre

15 8 **F** **F/E** **Dm** **Bb** **Dm** **Bb** **To Coda**

Dios rue-ga pornos o-tros pe-ca do-res s-hora'y en la

18 8 **Gm7** **C7** **F** **D.S. al Coda**

ho-ra de nuestra muer-te, A-men

20 8 **Gm7** **C7** **F** **Bb** **C7**

ho-ra de nuestra muerte, A-men A-men A-

23 8

rall. **F** **F**

men

Ave Maria

Michael Lorenc (1955-)

8 **Andante** (♩ = 60) **F** **B♭**

Flauta de bisel

Orgão

Av - ve Ma - ri - a,

7 8 **Gm** **C** **F** **Dm** **B♭** **C7** **F** **C** **Dm**

gra - tia ple - na, Do - minus te - cum, be - ne - di - cta tu in — muli -

14 8 **G C7 F Dm Bb Gm C F**

e - ri - bus, et - bene - dic - tus fructus ventris tu - i Jesus Chris - te

22 8 **F Bb Gm C F C Dm**

A - ve Ma - ri - a, Ma - ter Dei O - ra pro -

30 8 **G C F Dm Bb Gm C Bb Bbm C7**

no - bis pec - ca - to - ri - bus nuncet in - hora mortis nostrae, A - mem

38 8 **F**

Ave Maria

Giulio CACCINI (1545-1618)

Moderato (♩ = 72)

Flauta de bisel

Piano

mf

Am Dm7 G Cmaj7 F

6 8

Bm7 B7 To Coda E7 Am Dm7 G7 Cmaj7

A - ve Ma - ri - a,

p

13 8

Fmaj7 Bm7 B7 E7 Am Dm7 G7 Cmaj7

A - ve Ma - ri - a! A - ve, A -

p

21 8

Fmaj7 Bm7 Esus4 E7 Am Dm G Cmaj7

ve Ma - ri - a! A - ve Ma - ri - a, A -

29 8 **Fmaj⁷** **Bm⁷** **B⁷** **E** **Am** **Dm** **G**

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

36 8 **C** **F** **Dm⁷** **B** **E** **Am** **Am** **E⁷** D.S. al Coda

ve, A - ve, A - ve - ve A - men

43 8 **Am**

Ave Maria

Charles Gounod (1818 – 1893)

Andante semplice (♩ = 80)

Méditation sur le 1.er prélude de J.S.Bach

Flauta de bisel

Piano

The first system of the musical score consists of three staves. The top staff is for the Flauta de bisel (piccolo), the middle for the Piano, and the bottom for the Bass. The key signature is one flat (B-flat major). The tempo is Andante semplice with a quarter note equal to 80 beats per minute. The music begins with a rest for the piccolo. The piano accompaniment starts with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth notes and sixteenth notes. The bass line consists of simple quarter notes. The system concludes with a repeat sign and a fermata over the final measure.

Red.

*

Red.

*

3

The second system continues the musical score. It features three staves. The piccolo part has a triplet of eighth notes. The piano accompaniment continues with its characteristic rhythmic pattern. The bass line remains simple. The system concludes with a repeat sign and a fermata over the final measure.

Red.

*

Red.

*

6

The third system of the musical score features three staves. The top staff contains the vocal line with lyrics: "ve Ma - ri - - - a,". The piano accompaniment continues with its rhythmic pattern. The bass line remains simple. The system concludes with a repeat sign and a fermata over the final measure.

ve

Ma

ri

a,

9 8

gra - ti - a ple - na, Do - mi - nus

cresc. - - - - - *pp* *cresc.* - - - - -

12 8

te - cum; be - ne - dic - ta

pp *cresc.* - - - - - *dim.* - - - - -

15 8

tu in mu - li - e - ribus,

pp *cresc.* - - - - - *p*

18 8

et be - ne - dic - tus fruc - tus

cresc. - - - - - *p* *cresc.* - - - - -

21 8

ven - tris tu - i Je - sus...

(cresc.) dim.

24 8

San - cta Ma - ri - a! San - cta Ma -

cresc.

27 8

ri - a! Ma - ri - a, O - ra - pro

(cresc.) p

30 8

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

cresc.

33 8

Nunc et in ho - ra, ho - ra

(cresc.) - - - - - **f**

36 8

mor - tis no - strae A - - - men!

f

39 8

A - - - - - men!

ral - - - - -

f