

AVE MARIA

Adapted from JOHANN SEBASTIAN BACH'S *Prelude in C*
by CHARLES GOUNOD (1818-1893)
Edited by PATRICK M. LIEBERGEN

Flowing (♩ = ca. 63)

Musical notation for the first system, measures 1-4. The music is in C major, 4/4 time, and begins with a piano (*p*) dynamic. The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody consists of a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The accompaniment consists of a steady eighth-note pattern: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical notation for the second system, measures 5-8. The melody continues with eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The accompaniment continues with the same eighth-note pattern. A box containing the number '3' is placed above the first measure of this system.

Musical notation for the third system, measures 9-12. The melody continues with eighth notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The accompaniment continues with the same eighth-note pattern. A box containing the number '5' is placed above the first measure of this system. The lyrics 'A - ve - Ma -' are written below the notes.

Musical notation for the fourth system, measures 13-16. The melody continues with eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The accompaniment continues with the same eighth-note pattern. A box containing the number '7' is placed above the first measure of this system. The lyrics 'ri - a -' are written below the notes.

9

mf gra ti - a ple - na,

11

Do - mi - nus te - cum,

13

mf be - ne - di - cta

15

mf tu - in - mu - ti

9

mp gra ti - a ple - na,

11

mp Do mi - nus te - cum,

13

mf be - ne - di - cta
dim. ne - ce - ssa - ria

15

mf tu in mu - li

17

e - ri - bus et - be - ne -

dim.

mf

19

di - ctus fru - ctus

cresc.

mf

21

ven - tris - tu - i Je -

mf

23

sus - San - cta Ma -

dim.

mf

25

ri - al - San - cta Ma -

mf
cresc.

27

ri - a, Ma - ri - a,

f

29

o - ra - pro - no - bis,

mp cresc.

31

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

mf cresc.
f

33 *cresc.*
 nunc _____ et _____ in ho
 ra, in
ff

35 *poco rit.*
 ho _____ ra _____ mor _____ tis _____ no _____ strac _____

37 *a tempo mf dim.*
 A
a tempo
mf/dim.
 A
mp
 men.

39 *dim.*
 A
rit.
 A
p
 men.
pp



Ave Maria

Johann Sebastian Bach (1685–1750)
and Charles Gounod (1818–1893)

PRONUNCIATION GUIDE

A-ve Ma-ri-a, gra-ti-a ple-na,
AH-veh mah-REE-ah, GRAH-tsee-ah PLEH-nah,
Do-mi-nus te-cum,
DAW-mee-noos TEH-koom,
be-ne-di-cta tu in mu-li-e-ri-bus
beh-neh-DEE-krah too een moo-lee-EH-ree-boos
et be-ne-di-ctus fru-ctus
eht beh-neh-DEEK-toos FROO-ktoos
ven-tris tu-i, Je-sus.
VEHN-drees TOO-ee, YEH-sus.
San-cta Ma-ri-a!
SAHNG⁸-krah mah-REE-ah!
San-cta Ma-ri-a, Ma-ri-a,
SAHNG⁸-kta mah-REE-ah, mah-REE-ah,
o-ra pro no-bis, no-bis pec-ca-to-ri-bus,
AW-rah praw NAW-bees, NAW-bees peh-kah-TAW-ree-boos,
nunc et in ho-ra, in ho-ra mor-tis no-strae.
noonk eht een AW-rah, een AW-rah MAWR-tees NAW-steh.
A-men. A-men.
AH-mehn. AH-mehn.

Footnotes to Latin Pronunciation

• In multiple syllable words, the syllables that should be stressed are capitalized.

⁸ Pronounce “ng” as in “song”.

Background

A renowned French composer, Charles Gounod had an illustrious career in music. He began his musical education by studying piano with his talented mother. After attending the Paris Conservatory, he travelled to Rome to receive the Grand Prix de Rome for music composition. With the production of his opera *Faust* in 1859 Gounod achieved great fame. His greatest work, *Faust* was the most successful French opera of the nineteenth century.

Charles Gounod's beloved *Ave Maria* is his most famous song. Originally titled *Meditation sur le premier Prélude de Piano de J.S. Bach*, it was first published for violin and piano in 1853. Gounod added the Latin words in 1859. *Ave Maria* is an arrangement of the *C Major Prelude* from Johann Sebastian Bach's *Well-Tempered Clavier, Book I* (1722), in which Gounod's original melody is cleverly superimposed over Bach's prelude.

A standard in the vocal repertoire, *Ave Maria* employs a text based upon the well-known *Antiphon of the Blessed Virgin* which has been used in prayers and liturgies since the time of the early Christians. The first portion consists of an opening salutation which the Angel Gabriel spoke to Mary on the day of the Annunciation. Found in Luke 1: 28, the words are “Ave Maria, gratia plena, Dominus tecum” (Hail Mary, full of grace, the Lord is with you).

The second part of this antiphon comes from Elizabeth's greeting to Mary during the Visitation. The following words are found in Luke 1: 42: “benedicta tu in mulieribus et benedictus fructus ventris tui, Jesus” (blessed are you among women, and blessed is the fruit of your womb, Jesus). The final portion of this Marian prayer comes from a petition for intercession which appeared in the *Roman Breviary of 1568*: “Sancta Maria, ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen.” (Holy Mary, pray for us sinners, now and at the hour of our death. Amen.)

Ave Maria should be sung very legato while the accompanist plays the flowing harp-like accompaniment. The dynamics, provided by the editor, should be followed carefully so that the various contrasting phrases are clearly perceptible. The metronome marking is also editorial.