

Ave Maria

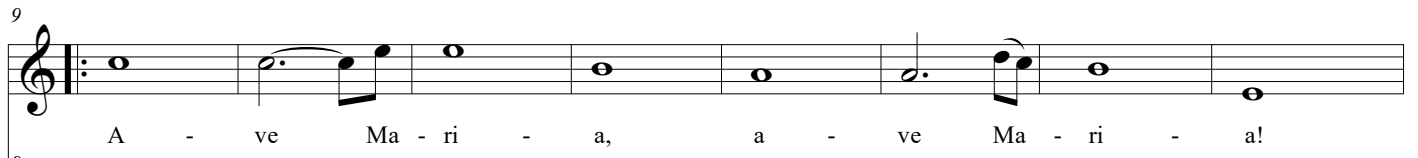
Дж. Каччіні

SCORE

The score is written in 4/4 time and consists of the following parts:

- Alto**: Melodic line in the upper vocal range.
- Tenore Basso**: Melodic line in the lower vocal range.
- Violino I**: First violin part, featuring a prominent melodic line.
- Violino II**: Second violin part, providing harmonic support.
- Viola**: Viola part, providing harmonic support.
- Cello**: Cello part, providing harmonic support.
- Piano**: Piano accompaniment, featuring a complex texture with many chords.
- Synth.**: Synthesizer part, providing a sustained harmonic background.

9

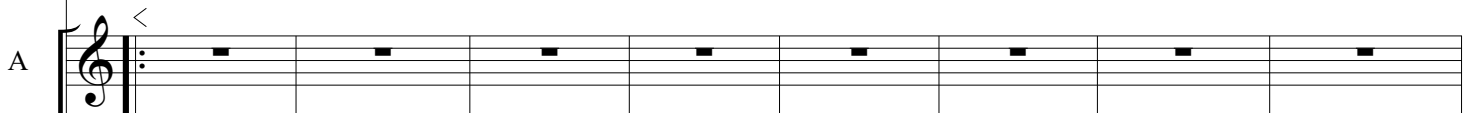


A - ve Ma - ri - a, a - ve Ma - ri - a!

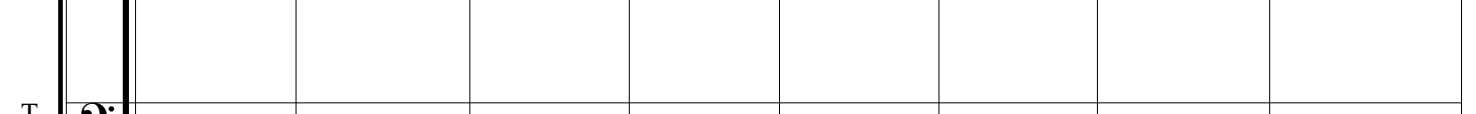
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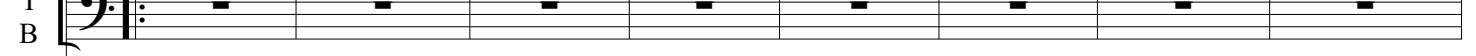
A



T

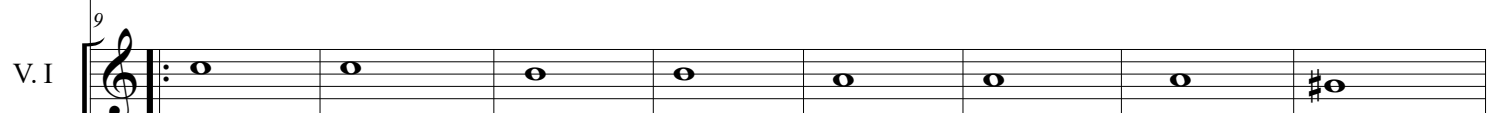


B



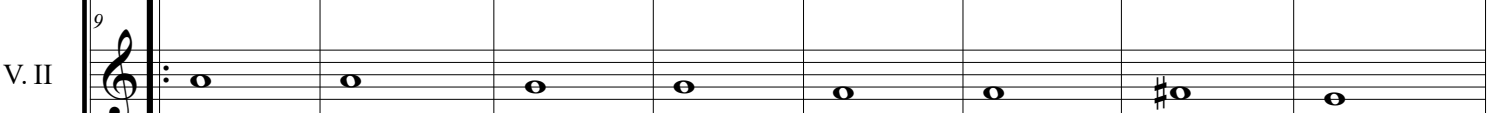
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V. I



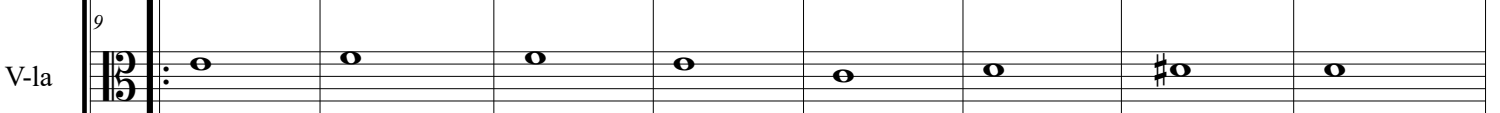
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V. II



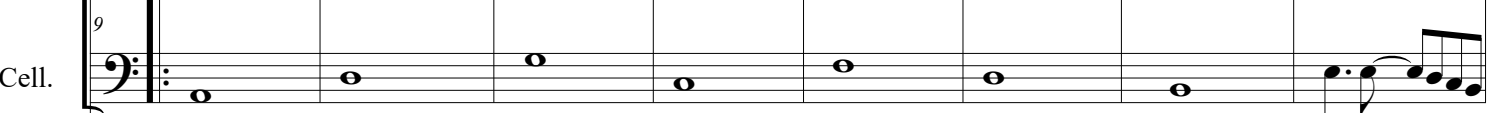
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V-la



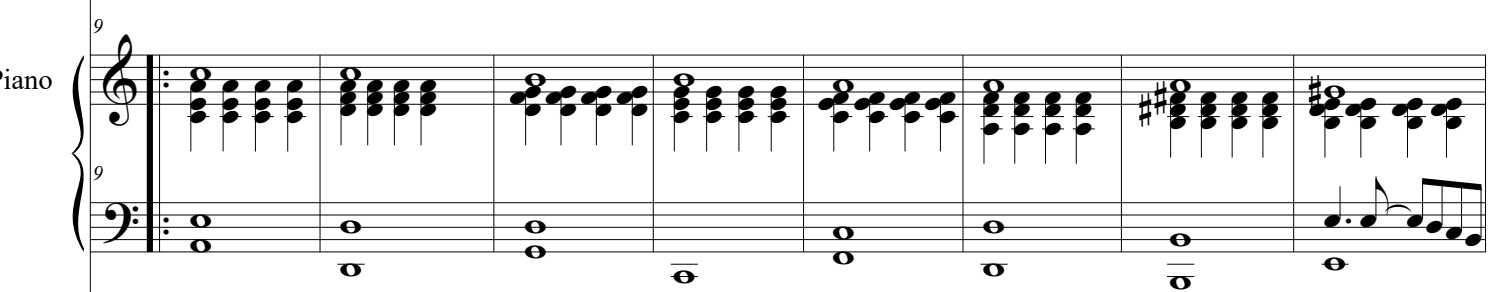
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Cell.



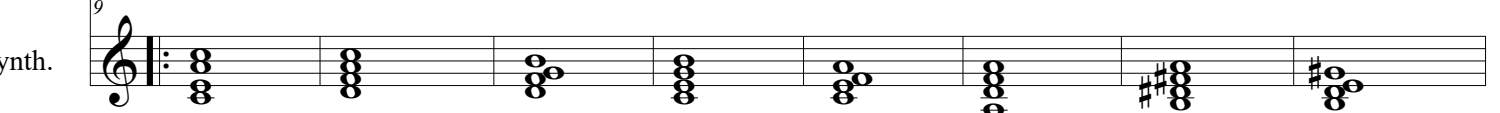
9

Piano



9

ynth.



17

A A A - ve Ma - ri - a.

The vocal line for Soprano (S) begins at measure 17. It features a melodic line with a long slur over the first four measures. The notes are: A4 (quarter), A4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), and C4 (quarter). The lyrics "A A A - ve Ma - ri - a." are written below the notes.

17

The vocal line for Alto (A) consists of a series of rests for the duration of the passage.

A

T

B

The piano accompaniment for Alto (A) consists of two staves: Treble (T) and Bass (B). The Treble staff contains a series of whole notes: A4, A4, A4, G4, F4, E4, D4, and C4. The Bass staff contains a series of chords: A4, A4, A4, G4, F4, E4, D4, and C4. A dynamic marking of *mf* is present at the end of the passage.

V. I

17

The Violin I (V. I) part consists of a series of whole notes: A4, A4, A4, G4, F4, E4, D4, and C4.

V. II

17

The Violin II (V. II) part consists of a series of whole notes: A4, A4, A4, G4, F4, E4, D4, and C4.

V-la

17

The Viola (V-la) part consists of a series of whole notes: A4, A4, A4, G4, F4, E4, D4, and C4.

Cell.

17

The Cello (Cell.) part consists of a series of whole notes: A4, A4, A4, G4, F4, E4, D4, and C4.

Piano

17

The piano accompaniment consists of two staves: Treble and Bass. The Treble staff contains a series of chords: A4, A4, A4, G4, F4, E4, D4, and C4. The Bass staff contains a series of chords: A4, A4, A4, G4, F4, E4, D4, and C4. A dynamic marking of *mf* is present at the end of the passage.

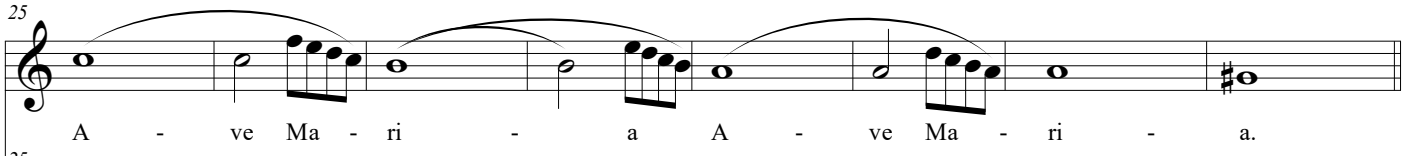
ynth.

17

The Synthesizer (ynth.) part consists of a series of chords: A4, A4, A4, G4, F4, E4, D4, and C4.

Ave Maria

25



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

25



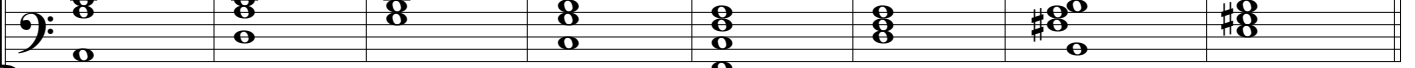
A

25



T
B

25



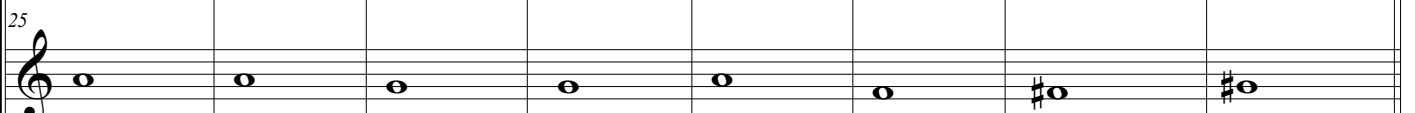
V. I

25



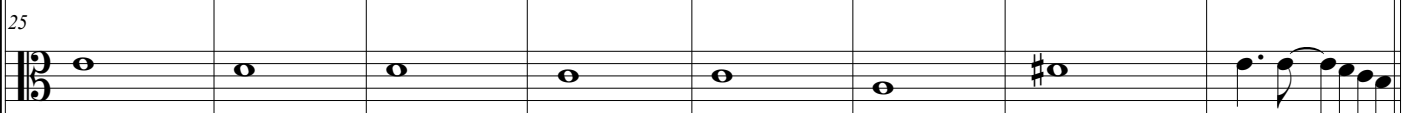
V. II

25



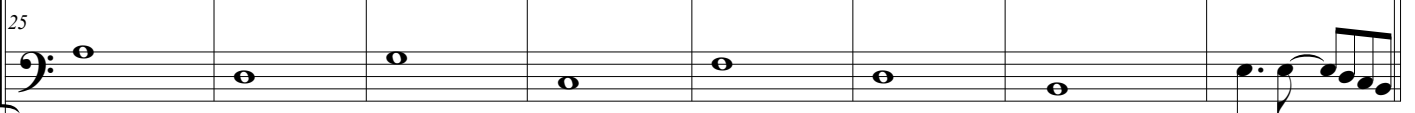
V-la

25



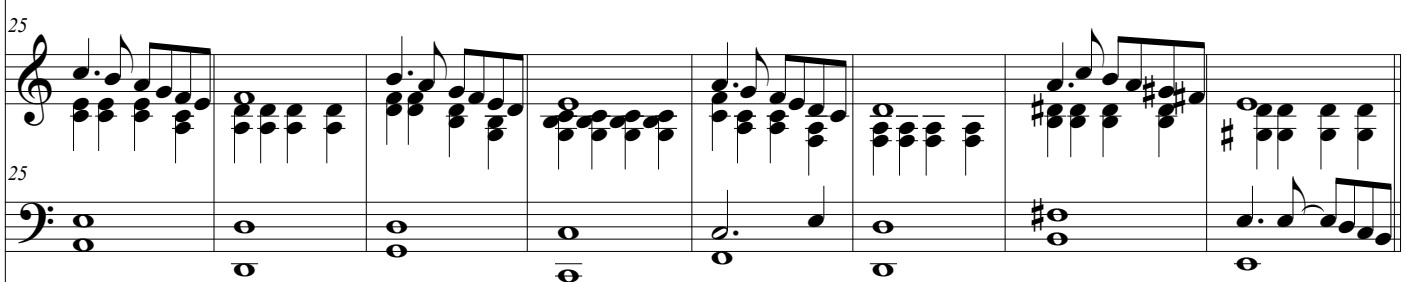
Cell.

25



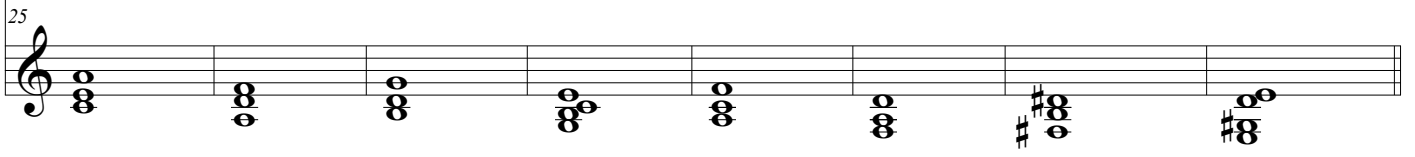
Piano

25



ynth.

25



This page of the musical score for 'Ave Maria' contains measures 33 through 40. The score is arranged in a standard orchestral format with the following parts:

- Soprano (A):** Features a melodic line with a long slur over measures 33-35, followed by a half note in measure 36 and a whole note in measure 37.
- Tenor (T) and Bass (B):** Provide harmonic support with chords, primarily consisting of octaves and dyads.
- Violin I (V. I):** Mirrors the vocal line in measure 33, then plays a sustained note in measure 34, and continues with a melodic line in measures 35-36.
- Violin II (V. II):** Plays a sustained note in measure 34 and a melodic line in measures 35-36.
- Viola (V-la):** Plays a sustained note in measure 34 and a melodic line in measures 35-36.
- Cello (Cell.):** Plays a sustained note in measure 34 and a melodic line in measures 35-36.
- Piano:** Features a complex texture with dense chords in the right hand and sustained notes in the left hand.
- Synth:** Provides a harmonic foundation with sustained chords.

Measure numbers 33 are indicated at the beginning of each staff. The score concludes with a double bar line at the end of measure 40.

This page of the musical score for 'Ave Maria' covers measures 41 through 48. The score is arranged for a full orchestra and vocal soloists. The instruments and parts shown are:

- Vocalists (A, T, B):** The vocal parts are mostly silent in this section, with rests in measures 41-46. In measure 47, they enter with a whole note chord. The Soprano (A) part has a first ending bracket over measures 47-48.
- String Ensemble (V.I, V.II, V-la, Cell.):** The strings play a rhythmic pattern of eighth notes in measures 41-46. In measure 47, they play a sustained chord. The Violin I (V.I) part has a first ending bracket over measures 47-48.
- Piano:** The piano part features a complex texture with sixteenth-note runs in the right hand and chords in the left hand, continuing through measure 48.
- Synthesizer (Synth.):** The synthesizer part plays a sustained chord in measure 47, with a first ending bracket over measures 47-48.

Measures 41-46 are marked with a '41' at the beginning of each staff. Measures 47-48 are marked with a '1.' at the beginning of each staff, indicating a first ending. The score concludes with a double bar line and repeat dots at the end of measure 48.

49 2.

49 2.

A

T
B

49 2.

V. I

49 2.

V. II

49 2.

V-la

49 2.

Cell.

Piano

49 2.

49 2.

ynth.

Detailed description: This page of a musical score for 'Ave Maria' (page 7) features a vocal line and a piano accompaniment. The vocal part includes staves for Alto (A), Tenor (T), and Bass (B). The instrumental part includes staves for Violin I (V. I), Violin II (V. II), Viola (V-la), Cello (Cell.), Piano (Piano), and Synth. The score is marked with a first ending bracket from measure 49 to the end of the page, with a '2.' indicating a second ending. The vocal line begins with a whole note chord (F4, A4, C5) in measure 49, followed by a half note (F4) in measure 50, and a whole note (F4) in measure 51. The piano accompaniment features a complex texture with multiple chords and melodic lines in both hands. The synth part provides a harmonic foundation with chords in the right hand and a bass line in the left hand.