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Music Department

TO
MRS ANDREW WELCH

Ave Maria

Duo

FOR SOPRANO AND TENOR

Composed by

Alois J. Tejeat

NEW-YORK.

WM. A. POND & CO. 25 UNION SQ

Chicago.

THE CHICAGO MUSIC CO. 152 STATE ST.

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AVE MARIA.

Duo

SOPRANO & TENOR.

A.F. LEJEAL.

Andante.



p

The first system of the piano introduction consists of four measures. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Andante' and the dynamic is 'p'.



mf *p*

The second system of the piano introduction consists of four measures. The right hand continues with chords and dyads, and the left hand maintains the eighth-note accompaniment. The dynamic is 'mf' in the first measure and 'p' in the last measure.

Soprano.
dolce.

Tenor.

A - ve, a - ve, a - ve Ma - ri - a! A - ve, a - ve Ma - ri - a!
Ho - ly, ho - ly, ho - ly Fa - ther! Ho - ly Lord God Al - might - y!



The vocal entry consists of two staves for Soprano and Tenor, and a piano accompaniment with two staves. The vocal parts are marked 'dolce'. The lyrics are: 'A - ve, a - ve, a - ve Ma - ri - a! A - ve, a - ve Ma - ri - a! Ho - ly, ho - ly, ho - ly Fa - ther! Ho - ly Lord God Al - might - y!'. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.

A - ve, a - ve, a - ve Ma - ri - a, gra - - tia ple - na,
 Thou to whom all hearts up - lift - ed, join in prais - es,

gra - tia ple - na. *mf*
high - est prais - es! *A -*
0 *mf*

- ve Ma - ri - a, gra - tia ple - na, Do - mi - nus, Do - mi - nus
 Thou, from whom come all our blessings, and to whom all hearts are

p

te - cum. Be - ne - dic - ta, be - ne - dic - ta tu in mu - li -
 op - en. At Thy foot - stool hum - bly kneel - ing, we Thy chil - dren

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "te - cum. Be - ne - dic - ta, be - ne - dic - ta tu in mu - li - op - en. At Thy foot - stool hum - bly kneel - ing, we Thy chil - dren". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A dynamic marking of *p* (piano) is placed above the first measure.

cres. *mf*

- e - ri - bus, et be - ne - dic - ta, et be - ne - dic - ta tu in mu - li -
 pray to Thee. Teach us to know Thee, teach us to love Thee, teach us how to

cres. *mf*

cres. *mf*

The second system continues the musical score. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "- e - ri - bus, et be - ne - dic - ta, et be - ne - dic - ta tu in mu - li - pray to Thee. Teach us to know Thee, teach us to love Thee, teach us how to". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *cres.* (crescendo) and *mf* (mezzo-forte).

f

- e - ri - bus, tu in mu - li - e - ri - bus, et be - ne - dic - tus
 wor - ship Thee, teach us how to fol - low Thee; Make us to know Thee.

f

The third system concludes the musical score. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "- e - ri - bus, tu in mu - li - e - ri - bus, et be - ne - dic - tus wor - ship Thee, teach us how to fol - low Thee; Make us to know Thee." The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *f* (forte) is placed above the first measure.

et be-ne-dic-tus, et be-ne-dic-tus, et be-ne-dic-tus
make us to love Thee, make us to fol-low in all Thy ho-ly

marcato.
-tus fruc-tus ven-tris tu-i Je-su.
ways, make us to fol-low af-ter ho-li-ness.

marcato. *p*

p
San-c-ta Ma-ri-a, Ma-ter De-i, o-ra pro no-bis pec-ca-to-ri-bus.
When our hearts are full of glad-ness, or when our souls are bow'd in sad-ness,

p

7

O - - ra pro no - bis, pro no - - bis,
Hear us, O Lord, be near us!

O - - ra pro no - bis, pro no - bis pro no - - bis,
O Lord be near us, O Lord be near us!

sotto voce. *poco animato.*

nunc et in ho - ra mor - tis nos - træ. Sanc - ta Ma - ri - a,
Or when the shade of death comes o'er us, and when the grave lies

sotto voce. *poco animato.*

pp

cres. poco a poco.

Ma - ter De - i, o - ra pro no - bis, o - - ra, o - ra pro no - bis,
close be - fore us, Then. O Fa - ther, be near us! O God, be near us!

o - ra pro no - bis,
O Fa - ther, hear us!

cres. poco a poco.

Tempo I.

o - ra pro no-bis, Ma - ter De - i
O God, be near us! Hear oh hear us

Tempo I.

o - ra pro no-bis, Sanc-ta Mari - a, Ma - ri - a!
O Father, hear us! Hear us, Fa - ther, hear us!

p

Ma - ter De - i, o - - ra pro no - - bis,
Hear, oh! hear us! Fa - ther, hear us! Sa - viour hear us!

f

Sanc - ta Ma - ri - a, Ma - ri - - a!
Hear us, Fa - ther, Oh, hear us!

f

marcato.

o - ra, o - ra, o - ra pro no - bis, o - - ra pro
O Father, hear us. oh! hear our humble pray'r! Hear, hear Thy

marcato.

pp

no - - - bis pec-ca-to-ri-bus, nunc et in ho-ra mortis nostræ.
 chil-dren, while they cry..... to thee, now and for-ev-er, now and ev-er-

pp

mf *p*

A - - men. In ho - ra mor - tis nos - træ. A - -
 - more,..... O Lord. Oh! hear us now and ev - er - more,..... O

mf *p*

nunc et in ho ra mor tis nos træ A - - -
 Oh! hear us, hear us now and ev - er - more,..... O

f

- men. A - men.....
 Lord. A - men.....

f

men. Lord.