

Ave Maria

SOLO FOR

SOPRANO,

WITH

Violin and Violoncello Obligato.

Music by

Paolo La Villa.



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First system of a musical score. It consists of five staves. The top two staves are for a vocal line (soprano and alto). The bottom three staves are for a piano accompaniment (treble and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part features a complex, rhythmic accompaniment with many chords and moving lines.

Second system of the musical score, continuing the vocal and piano parts from the first system. The piano accompaniment remains dense and rhythmic.

Third system of the musical score. The vocal line includes the instruction *cres.* (crescendo) and *affretto.* (allegretto). The piano part continues with its complex accompaniment.

Fourth system of the musical score. The piano part includes the instruction *cres.* and *affretto.*. The system concludes with a double bar line.

marcato.

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively, with a *marcato.* marking. The bottom two staves are piano accompaniment in treble and bass clefs, featuring a rhythmic pattern of chords and eighth notes. A dynamic marking of *f* is present at the beginning of the piano part.

The second system continues the musical score with four staves. The vocal lines and piano accompaniment are shown. A dynamic marking of *p* is present in the piano part.

A - - - ve Ma - ri - - a, full of com - pas - sion,
A - - - ve Ma - ri - - a, piè na di gra - zie

The third system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two staves are piano accompaniment. The piano part continues with the same rhythmic pattern as the previous systems.

The fourth system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two staves are piano accompaniment. The piano part continues with the same rhythmic pattern.

God, the Lord, is with thee, A - ve Ma - ri - - a,
Il Signor è te - co, *A - ve Ma - ri - - a,*

The fifth system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two staves are piano accompaniment. The piano part continues with the same rhythmic pattern.

Thou art of all most bless - ed A - mong all wo - men, Ma - ri - a, Ma -
 Tu se - i be - ne - det - ta fra le don - ne Ma - ri - a, Ma -

ri - a, Bless - ed more - o - ver thy ho - - ly
 ri - a, E be - ne - det - to il frut - to del

off - - spring, ... Je - - sus, our Lord,
 ven - - tre tu o Je - - sù,
calando.

pp *p*

pp *p*

pp

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

pp *p*

poco mosso.

poco mosso.

Ho - - ly Ma - ri - - a,
San - - ta Ma - ri - - a.

Moth - - er of Je - - sus, pray we im - -
Ma - - dre di Di - - o, pre - - ga per

plore thee For us sin - - ners,
 no - - i pec - - ca - to - - ri A -

guil - - - ty sin - - ners, Pray when death ap - -
 des - - soe nel - lo - - ra del - la nos - tra

proach - - es, Pray for us in that hour,
 mor - - te pre - ga A - des - - soe nel - lo - - ra

p *cres.*

p *cres.*

Pray thou, pray thou, Oh! pray for.....
 pre - ga, pre - ga per no - - - - -

rall.

marcato.

us Ma - ri - a, Ma - ri - a, pray for us. Ah!
 i Ma - ri - a, Ma - ri - a, pre - ga. Ah!

p dolce.

.....
 Ho - ly Ma - ri - - a,
 San - ta Ma - ri - - a

p

a *3* *3*

Tempo I.

mf

Tempo I.

Moth - - er, Moth - - er of Je - - sus,
 Ma - - dre, Ma - - dre di Di - - o,

mf

marcato.

rfz

Pray,..... pray..... thou..... for us,.....
 pre - - ga,..... pre - - ga per no - i pec - ca -

rfz

rfz marcato.

ff *pp* *rall. poco a poco.*

Pray..... for us,..... A - ve Ma - ri - a, .
 to - - ri,..... A - ve Ma - ri - a,

ff *pp* *rall. poco a poco.*

Moth - - - er of Je - - -
 Ma - - - dre di Di - - -

sempre rall. più.
 sus, A - - - ve Ma - ri - - a,
 o. A - - - ve Ma - ri - - a,

pray Ma - ri - - - a
 pre - - - gu Ma - ri - - - a