

Ave Maria

Nous voyons que les hommes

arr. Pierre-Louis Dietsch
(1808 - 1865)

Jacob Arcadelt
(1505 (?) - 1568 (?))

T1 *mf* (melody)

T2 *mp*

Bar. *mp*

Bass *mp*

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

The first system of the musical score consists of four staves. The top staff is for Tenor 1 (T1) in a soprano clef, marked *mf* (melody). The second staff is for Tenor 2 (T2) in a soprano clef, marked *mp*. The third staff is for Baritone (Bar.) in a bass clef, marked *mp*. The fourth staff is for Bass in a bass clef, marked *mp*. All staves are in 4/4 time and B-flat major. The lyrics are: "A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus".

6 *mp* *mf* (melody)

te - cum, a - ve Ma - ri - a. Be - ne - di - cta tu,

mf (melody) *mf*

te - cum, a - ve Ma - ri - a. Be - ne - di - cta tu,

mp *mf*

te - cum, a - ve Ma - ri - a. Be - ne - di - cta tu,

mp *mf*

te - cum, a - ve Ma - ri - a. Be - ne - di - cta tu,

The second system of the musical score consists of four staves. The top staff is for Tenor 1 (T1) in a soprano clef, marked *mp* and *mf* (melody). The second staff is for Tenor 2 (T2) in a soprano clef, marked *mf* (melody) and *mf*. The third staff is for Baritone (Bar.) in a bass clef, marked *mp* and *mf*. The fourth staff is for Bass in a bass clef, marked *mp* and *mf*. All staves are in 4/4 time and B-flat major. The lyrics are: "te - cum, a - ve Ma - ri - a. Be - ne - di - cta tu,". The system begins with a measure number '6'.

11

8 be - ne - di - cta tu in mu - li - e - ri - bus et be - ne - di - ctus fru - ctus

8 be - ne - di - cta tu in mu - li - e - ri - bus et be - ne - di - ctus fru - ctus

8 be - ne - di - cta tu in mu - li - e - ri - bus et be - ne - di - ctus fru - ctus

8 be - ne - di - cta tu in mu - li - e - ri - bus et be - ne - di - ctus fru - ctus

16

8 ven - tris tu - i Je - sus. San - cta Ma - ri - a,

8 ven - tris tu - i Je - sus. San - cta Ma - ri - a,

8 ven - tris tu - i Je - sus. San - cta Ma - ri - a,

8 ven - tris tu - i Je - sus. San - cta Ma - ri - a,

21

8 o - ra, o - ra pro no - bis, san - cta Ma - ri - a,

8 o - ra, o - ra pro no - bis, san - cta Ma - ri - a,

8 o - ra, o - ra pro no - bis, san - cta Ma - ri - a,

8 o - ra, o - ra pro no - bis, san - cta Ma - ri - a,

26 *mp* *mf* (melody)

o - ra, o - ra pro no - bis, san - cta Ma - ri - a, o - ra, o -

mf (melody), *mp* *mf* (melody),

o - ra, o - ra pro no - bis, san - cta Ma - ri - a, o - ra, o -

mp *mp*

o - ra, o - ra pro no - bis, san - cta Ma - ri - a, o - ra, o -

mp *mp*

o - ra, o - ra pro no - bis, san - cta Ma - ri - a, o - ra, o -

31 *rit.* *mp*

ra pro no - bis. A - men.

rit. *mp*

ra pro no - bis. A - men.

rit. *mp*

ra pro no - bis. A - men.

rit. *mp*

ra pro no - bis. A - men.

The 3-part madrigal *Nous voyons que les hommes* first appeared in 1554, in *Tiers livre de chansons, nouvellement mises en musique à quatre* by Le Roy & Ballard in Paris. Pierre Louis Philippe Dietsch revised its metre, added barlines and wrote the bass line, publishing this *Ave Maria* in 1842.