

Anthony Chudeau

Ave Maria

In tribute to

Zsuzsanna Németh

and the

Vandor Korus

AVE MARIA

Anthony Chudeau
Budapest, Avril 2015

♩=50

Sopranos

Altos

Ténors

Basses

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

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

6

S.

A.

T.

B.

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

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

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

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

12 *f* $\text{♩} = \text{♩}$

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

A. A-ve Ma-ri-a gra-ti-a Do-mi Do-mi

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

B. A-ve Ma-ri-a Ple - na

17

S. Do-mi Do-mi Do-mi-nus te-cum Be - ne - dic - ta tu in mu-li-e-ri-bus

A. Do-mi-nus te-cum Be - ne - dic - ta tu

T. Do - mi - nus te-cum Be - ne - dic - ta be - ne -

B. Do - mi - nus te-cum Be - ne - dic - ta tu in

23

S. Et be - ne - dic - tus fruc - tus

A. in mu-li-e - ri-bus Et be - ne - dic -

T. dic - ta tu in mu-li-e-ri-bus Et be - ne - dic - tus - fruc - tus -

B. mu - li - e - ri - bus Et be - ne - dic -

29

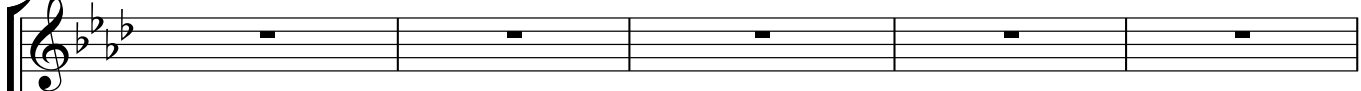
S. ven - tris tu - i Je - sus. *p*


A. tus fruc - tus ven - tris tu - i Je - sus. *p*


T. ven - tris tu - i Je - sus. *p*


B. tus fruc - tus ven - tris tu - i Je - sus. *p*

35 $\text{♩} = \text{♩}$

S. 

A. 
Sanc-ta Sanc-ta

T. 
Sanc-ta Sanc-ta Sanc-ta Ma-ri-a Sanc-ta Sanc-ta

B. 
Sanc-ta Sanc-ta Sanc-ta Ma-ri-a Sanc-ta Sanc-ta

40

S. 
Sanc-ta Sanc-ta Sanc-ta Ma-ri-a Sanc-ta Sanc-ta

A. 
Sanc-ta Ma-ri-a Sanc-ta Sanc-ta Sanc-ta Ma-ri-a Sanc-ta Sanc-ta

T. 
Sanc-ta Ma-ri-a Sanc-ta Sanc-ta Sanc-ta Ma-ri-a Sanc-ta Sanc-ta

B. 
Sanc-ta Ma-ri-a Sanc-ta Sanc-ta Sanc-ta Ma-ri-a Sanc-ta Sanc-ta

46 *f* $\text{♩} = \text{♩}$

S. Sanc-ta Ma-ri-a _____ Sanc - ta _____ O-ra O

A. Sanc-ta Ma-ri-a _____ Ma- ter _____ O-ra O-ra O

T. ₈ Sanc-ta Ma-ri-a _____ Ma-ri-a _____ O

B. Sanc-ta Ma-ri-a _____ De - i _____

51 *p*

S. ra O-ra _____ O-ra O - ra O-ra O-ra O O - ra pro no-bis pec-ca

A. ra _____ O-ra O-ra O - ra O-ra O-ra O O - ra pro no-bis pec-ca

T. ₈ ra O-ra O-ra _____ O - ra O-ra O-ra O O - ra pro no-bis pec-ca

B. _____ O-ra O-ra O - ra _____ O-ra O-ra O O - ra pro no-bis pec-ca

57 *p*

S. *p*
 to-ri-bus Nunc, et in ho - ra mor-

A. *p*
 to-ri-bus Nunc, et in ho - ra mor - tis nos - trae Nunc, et in

T. *p*
 to-ri-bus Nunc, et in ho - ra mor - tis nos - trae Nunc, et in

B. *p*
 to-ri-bus Nunc, et in ho - ra mor - tis nos - trae Nunc, et in

62 *f*

S. *f*
 - tis nos - trae Nunc, et in

A. *f*
 ho - ra mor - tis nos - trae Nunc, et in

T. *f*
 ho - ra mor - tis nos - trae Nunc, et in

B. *f*
 ho - ra mor - tis nos - trae Nunc, et in

$\text{♩} = \text{♩}$

rit.

65

S. *mp* mor - tis

A. *mp* mor - tis

T. *mp* mor - tis

B. *mp* mor - tis

ho - ra mor - tis nos - trae. mor - tis

ho - ra mor - tis nos - trae. mor - tis

ho - ra mor - tis nos - trae. mor - tis

ho - ra mor - tis nos - trae. mor - tis

Detailed description: This is a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. It begins at measure 65. A 'rit.' (ritardando) marking is placed above the first staff, with a horizontal line extending across all four staves. A tempo comparison symbol $\text{♩} = \text{♩}$ is located at the top right. Each voice part features a triplet of eighth notes in the first measure of the phrase, followed by a dotted quarter note and an eighth note. The lyrics are 'ho - ra mor - tis nos - trae.' followed by a double bar line and 'mor - tis'. A mezzo-piano (*mp*) dynamic marking with a hairpin crescendo is placed above the second measure of each voice part. The Soprano part starts on a G4, the Alto on a G3, the Tenor on a G3, and the Bass on a G2.