

# AVE, MARIA

Л. ЛЮЦЦИ  
op. 80  
(1828–1896)

Andante  $\text{♩} = 66$

rall.

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a harmonic foundation with sustained chords and moving bass lines. Dynamics include *p*, *cresc.*, and *p*.

*p*

a tempo

A - ve Ma -

The piano accompaniment for the first vocal line features a dense texture of triplets in the right hand and a more rhythmic bass line. Dynamics include *pp*.

- ri - a, gra - ti - a ple - na,

The piano accompaniment for the second vocal line continues with dense triplet patterns in the right hand and a steady bass line. Dynamics include *pp*.

Do - minus te - cum, be - ne - di - cta tu in mu - li -

The piano accompaniment for the third vocal line features a more active bass line and dense right-hand textures. Dynamics include *sf*.

*allarg.*

- e - ri - bus et be - ne - di - cta tu in mu - li - e - ri - bus,

et be - ne - di - ctus fru - ctus ven - tris tu - i

*supplichevole*

Je - sus. Ma -

- ri - a! Ma - ri - a!

*ff* *con trasporto*

A - ve Ma - ri - a, gra - ti - a

ple - na, a - ve!

*Poco più mosso*  $\text{♩} = 80$  *pregando*

*rall.* San - cta Ma -

ri - a, ol! Ma - ter De - i,

o - ra pro - no - bis pec - ca - to - ri - bus, pec - ca.

*cresc.* *cresc.*

- to - ri - bus, nunc et in ho - ra, et in ho - ra

*cresc.*

mor - tis, ho - ra mor - tis no - strae! Ma -

*dim.*

**Tempo I** *tranquillo*

3 3

- ri - a, Ma - ri - a, o - ra pro -

*p*

*pp*

- no - bis nunc et in ho - ra mor - tis

*con dolore*

no - strae, Ma - ri - a! Ma -

*ff* *sf*

- ri - a! O - ra pro - no - bis, Ma - ri -

*sf* *col canto*

*divotamente*  
*pp*

- a! A - men!

*pp*