

# AVE MARIA

for S.A.B. voices and keyboard  
with optional flute\*

Text setting and Arrangement by  
**PATRICK M. LIEBERGEN**

Music by  
**GIULIO CACCINI (1545-1618)**

Smoothly, expressively (♩ = ca. 80)

FLUTE

Smoothly, expressively (♩ = ca. 80)

PIANO

9 SOPRANO, ALTO *unis.*

*mp*

A - ve - Ma - ri - a,

BARITONE

(flute tacet)

\* Also available for S.A.T.B., Level Four (20142).  
Part for flute is on pages 11-12.

13

A - ve Ma - ri - a.

*mp*

17

A - ve, A -

*mp*

FLUTE

*mp*

21

ve Ma - ri - a.

25

*mf*

A - ve Ma - ri - a, A -

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a whole note chord, followed by a half note, and then a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

*mf*

The second system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

*mf*

*mf*

29

- ve Ma - ri - a.

The third system shows the vocal line ending with a period. The piano accompaniment continues with a similar rhythmic pattern, though with some changes in the right hand's texture.

The fourth system continues the piano accompaniment. The right hand features more complex chordal structures and melodic lines, while the left hand remains relatively simple.

33 *f*\*

A

*f*\*

*f*

37 (9)

40

men. — A — men.

\* This phrase may be sung with scattered breathing and without observing the group breath marks in measures 35 and 37.

41

45

*poco rit.* 48 *a tempo*  
*mp unis.*

A -

*dim. poco a poco* *poco rit.* *mp*  
*a tempo*

*dim. poco a poco* *poco rit.* *a tempo*  
*mp*

49

ve Ma - ri - a. A -

*mp*

53

56

ve Ma - ri - a. A -

*mp*

*mp*

57

ve, A - ve

Two vocal staves (treble and bass clef) with lyrics. The treble staff has a vocal line with a slur over measures 57-60. The bass staff has a vocal line with a slur over measures 57-60. The lyrics are "ve, A - ve".

Two piano staves (treble and bass clef) for the piano accompaniment. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with chords.

61

Ma - ri - a. A -

64 *mf*

Two vocal staves (treble and bass clef) with lyrics. The treble staff has a vocal line with a slur over measures 61-64. The bass staff has a vocal line with a slur over measures 61-64. The lyrics are "Ma - ri - a. A -". A box containing the number "64" and the dynamic marking "*mf*" is positioned above the treble staff at the end of measure 64.

Two piano staves (treble and bass clef) for the piano accompaniment. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with chords. A dynamic marking "*mf*" is placed above the treble staff at the end of measure 64.

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65

ve Ma - ri - a, A -

69

ve Ma - ri a. A -

72

*f\**

*f*

*f*

\* This phrase may be sung with scattered breathing and without observing the group breath marks in measures 74 and 76.



73

77

*rit.* *mf* *mp dim.* *pp*

men A - men.

*mf* *mp dim.* *pp*

*rit.* *mf* *mp dim.* *pp*

*rit.* *mf* *mp dim.* *pp*

# AVE MARIA

FLUTE

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GIULIO CACCINI (1545-1618)  
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Smoothly, expressively (♩ = ca. 80)

*mp*

5

10

7

17

*mp*

21

25

*mf*

26

32

33

*f*

37

40

42

*dim. poco a poco*

47

48

7

*poco rit.*

*mp a tempo*

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56 *mp*

61 *mf*

64

66

71 *f*

72

76 *rit.* *mf* *mp dim.* *pp*

Giulio Caccini was an important song composer as well as a singer, voice teacher and instrumentalist in Italy in the early part of the Baroque era. An active participant in the meetings of the Camerata, Caccini wrote works for the solo voice which showed a great sensitivity for the declamation of the text. In 1602, he described the new monodic style of that time in the preface of his famous *Le nuove musiche*, a set of madrigals and airs for solo voice with basso continuo.

Caccini's beautiful *Ave Maria* has become one of his most beloved solo works in recent years. This choral arrangement features a keyboard and optional flute part provided by the arranger. It is appropriate for both school and church performance.

