

# AVE MARIA

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

Music attributed to GIULIO CACCINI (1545-1618)  
Edited and Arranged by PATRICK M. LIEBERGEN

Smoothly, expressively (♩ = ca. 80)

FLUTE  
(optional)

PIANO

Musical score for Flute and Piano, measures 1-8. The flute part is in treble clef with a key signature of three flats and a 4/4 time signature. The piano accompaniment is in grand staff with the same key signature and time signature. The music is marked 'mp' (mezzo-piano).

9 SOPRANO I & II

*mp*

A - ve - Ma - ri - a.

ALTO

(flute tacet)

Musical score for Soprano I & II, Alto, and Piano, measures 9-12. The vocal parts are in treble clef with a key signature of three flats. The piano accompaniment is in grand staff with the same key signature. The music is marked 'mp' (mezzo-piano).

\*Also available for S.A.T.B. (20142), S.A.B. (20143), T.T.B.B. (22963), and 2-part (20144).  
PianoTrax 7 Accompaniment CD available (43182).  
Flute part is on pages 11-12.

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13

mp

A - ve Ma - ri - a.

17

mp

A - ve. A -

A - ve. A -

FLUTE

mp

21

ve Ma - ri - a.

ve Ma - ri - a.

25

*mf*  
A - ve Ma - ri - a. A -

*mf*  
A - ve Ma - ri - a. A -

*mf*

*mf*

29

- ve Ma - ri - a.

- ve Ma - ri - a.

33

\*f (9) A -

\*f (9) A -

f

f

37

40

(9) men. A - men.

(9) men. A - men.

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

Two staves of musical notation, both containing rests for measures 41 and 42.

Two staves of musical notation. The upper staff contains a vocal line with a melodic phrase across measures 43 and 44. The lower staff contains piano accompaniment with chords and moving lines.

Two staves of musical notation. The upper staff contains a vocal line with rests in measures 45 and 46, followed by a note in measure 47. The lower staff contains piano accompaniment. A large red watermark is overlaid across this section.

*poco rit.*

**48** *a tempo*  
*mp*

A -

Two staves of musical notation. The upper staff contains a vocal line with a melodic phrase across measures 48 and 50. The lower staff contains piano accompaniment. Performance markings are present below the staves.

*dim. poco a poco*

*poco rit.*

*mp*  
*a tempo*

Two staves of musical notation. The upper staff contains a vocal line with a melodic phrase across measures 51 and 52. The lower staff contains piano accompaniment. Performance markings are present below the staves.

*dim. poco a poco*

*poco rit.*

*a tempo*  
*mp*

49

ve Ma - ri - a.

*mp*

A

53

ve Ma - ri - a.

56

*mp*

A

*mp*

57

ve. A - ve

ve. A - ve

61

64 *mf*

Ma - ri - a. A -

Ma - ri - a. A -

65

ve Ma - ri - a. A -

ve Ma - ri - a. A -

69

ve Ma - ri - a. A -

ve Ma - ri - a. A -

72

*\*f*

*\*f*

*f*

*f*

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



73

Two vocal staves with fermatas over the final notes of measures 73 and 76. The piano accompaniment consists of chords and moving lines in both hands.

Piano accompaniment for measures 73-76, showing the right and left hand parts with various chordal textures and melodic fragments.

77

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

men A - men.

*mf*, *mp dim.* *pp*

men. A - men.

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

Measures 77-80 featuring vocal lines with lyrics and piano accompaniment. Dynamics include *rit.*, *mf*, *mp dim.*, and *pp*. The piano part includes a *rit.* marking and dynamic changes.

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

Piano accompaniment for measures 77-80, including a *rit.* marking and dynamic changes from *mf* to *mp dim.* to *pp*.

# AVE MARIA

FLUTE

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Smoothly, expressively (♩ = ca. 80)

5

10

17

21

25

26

31

33

35

39

40

45

48

7

*mp*

*mf*

*f*

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

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56 *mp*

60

64 *mf*

68 *f*

73

77 *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.