

AVE MARIA GRATIA PLENA

CRISTÓBAL DE MORALES

Fuga subdiapason

Cantus A — ve Ma — ri — a gra —

Altus I A — ve Ma — ri — a, a — ve Ma — ri — a, gra — ti — a

Altus II A — ve Ma — ri — a

Tenor Ad longum A — ve Ma — ri —

Bassus A — ve Ma — ri — a, a — ve Ma — ri —

Detailed description: This system contains the first five staves of the musical score. The Cantus part (top) begins with a whole note 'A' and a half note 've'. The Altus I part starts with an eighth rest followed by a quarter note 'A'. The Altus II part has a whole note 'A'. The Tenor part has an eighth rest followed by a quarter note 'A'. The Bassus part has an eighth rest followed by a quarter note 'A'. The key signature has one flat (B-flat), and the time signature is common time (C).

9

-ti — a ple — na: Do — mi — nus te —

ple — na, gra — ti — a ple — na: Do — mi — nus te —

gra — ti — a ple — na: Do — mi — nus te — cum:

-a gra — ti — a ple — na: Do — mi — nus

a, gra — ti — a ple — na, gra — ti — a ple — na: Do — mi — nus te —

Detailed description: This system contains the next five staves. The Cantus part continues with 'ti — a ple — na: Do — mi — nus te —'. The Altus I part has 'ple — na, gra — ti — a ple — na: Do — mi — nus te —'. The Altus II part has 'gra — ti — a ple — na: Do — mi — nus te — cum:'. The Tenor part has '-a gra — ti — a ple — na: Do — mi — nus'. The Bassus part has 'a, gra — ti — a ple — na, gra — ti — a ple — na: Do — mi — nus te —'. The key signature changes to two flats (B-flat and E-flat) at the beginning of this system.

16

cum: be — ne — di — cta tu in mu — li — e —

- cum: be — ne — di — cta tu, be — ne — di — cta tu in

be — ne — di — cta tu in mu — li —

te — cum: be — ne — di — cta tu in

cum: be — ne — di — cta tu

Detailed description: This system contains the final five staves. The Cantus part continues with 'cum: be — ne — di — cta tu in mu — li — e —'. The Altus I part has '- cum: be — ne — di — cta tu, be — ne — di — cta tu in'. The Altus II part has 'be — ne — di — cta tu in mu — li —'. The Tenor part has 'te — cum: be — ne — di — cta tu in'. The Bassus part has 'cum: be — ne — di — cta tu'. The key signature remains two flats.

23

ri - bus et be - ne - di - ctus fru - ctus

mu - li - e - ri - bus et be - ne - di - ctus fru - ctus et

-e - ri - bus et be - ne - di - ctus fru - ctus

mu - li - e - ri - bus et be - ne - di - ctus

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

30

ven - tris tu - i Ie - sus. San -

be - ne - di - ctus fru - ctus ve - tris tu - i Ie - sus. San - cta Ma - ri - a, San - cta Ma -

ven - tris tu - i Ie - sus. San - cta Ma - ri - a, re - gi - na

fru - ctus ven - tris tu - i Ie - sus.

ven - tris tu - i Ie - sus, Ie - sus. San - cta Ma -

37

-cta Ma - ri - a re - gi - na cæ - li, dul - cis et pi - a

-ri - a re - gi - na cæ - li, re - gi - na cæ - li dul - cis et pi - a, o

cæ - li, re - gi - na cæ - li dul - cis et pi - a o

San - cta Ma - ri - a re - gi - na cæ - li, dul - cis et pi -

-ri - a, re - gi - na cæ - li dul - cis et pi - a

44

o Ma-ter De - i o-ra pro no - bis pec-ca - to-ri -
 Ma-ter De - i, o-ra pro no - bis pec-ca - to-ri -
 Ma-ter De - i o Ma-ter De - i, o-ra pro no - bis pec - ca-to -
 a o Ma - ter De - i o - ra pro
 o Ma-ter De - i o-ra pro no -

51

-bus ut cum e - le - ctis te vi - de - a - mus
 -bus ut cum e - le - ctis te vi - de - a - mus, ut cum e -
 ri - bus, ut cum e - le - ctis te vi - de - a -
 no - bis pec - ca - to - ri - bus ut cum e - le - ctis te vi - de - a -
 bis pec - ca - to - ri - bus ut cum e - le - ctis te vi - de - a -

58

ut cum e - le - ctis te vi - de - a - mus, te vi - de - a - mus.
 -le - ctis te vi - de - a - mus, te vi - de - a - mus.
 mus, ut cum e - le - ctis te vi - de - a - mus, te vi - de - a - mus.
 - mus ut cum e - le - ctis te vi - de - a - mus.
 - mus ut cum e - le - ctis te vi - de - a - mus.