

# *Hubert Garavel*

## *Ave Maria* *de Camille Saint-Saëns*

*Arrangements pour solo et duo d'alto et de soprano*

*Opus T21*



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# Ave Maria

en la, pour solo de soprano

Camille Saint-Saëns

Arrangement\* : Hubert Garavel

Op. T21a

Andantino sempre legato

à madame la vicomtesse de Grandval

Soprano

A - ve Ma - ri - a, gra - ti - a ple - na, A - ve Ma - ri - a, Do - mi - nus —

Orgue ou Piano

*p*

Detailed description: This block contains the first system of the musical score, measures 1 through 8. It features a soprano line and a grand staff for organ or piano. The soprano line begins with a whole rest, followed by a melodic line. The organ/piano accompaniment starts with a piano (*p*) dynamic and consists of sustained chords and moving lines in both hands. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

9

te - cum: be - ne - dic - ta tu in mu - li - e - ri bus, et be - ne - dic - tus fruc - tus — ven - tris —

Detailed description: This block contains the second system of the musical score, measures 9 through 17. The soprano line continues the melodic line from the previous system. The organ/piano accompaniment provides harmonic support with various chordal textures and moving lines. The key signature and time signature remain the same.

18

tu - i — Je - - - su. *sempre piano* Sanc - ta Ma - ri - a,

Detailed description: This block contains the third system of the musical score, measures 18 through 26. The soprano line has a long rest in measure 18 before resuming. The organ/piano accompaniment continues with a *sempre piano* dynamic marking. The key signature and time signature remain the same.

27

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

Detailed description: This block contains the fourth system of the musical score, measures 27 through 35. The soprano line continues the melodic line. The organ/piano accompaniment features more active rhythmic patterns in the right hand. The key signature and time signature remain the same.

\* Par rapport à la version publiée en 1865, la partie d'orgue a été révisée ; la partie de soprano reste inchangée.

36 *poco cresc.* *dim.*

to - ri bus, nunc et in ho - ra mor - tis nos - trae, mor - - - tis

45 *pp* *dolce*

nos - - - - - trae. O - ra pro no - bis, o - ra pro no - bis,

54 *dolcissimo*

nunc et in ho - ra et in ho - ra mor - tis nos - - - - trae, o - ra pro

54 *dolcissimo*

64

no - bis, o - ra pro - no - bis.

64 *rit.*

# Ave Maria

en sol, pour solo de soprano

Camille Saint-Saëns

Arrangement\* : Hubert Garavel

Op. T21b

Andantino sempre legato

à madame la vicomtesse de Grandval

Soprano

A - ve Ma - ri - a, gra - ti - a ple - na, A - ve Ma - ri - a, Do - mi - nus —

Orgue ou Piano

*p*

Detailed description: This block contains the first system of the musical score. It features a Soprano line and a grand staff for Organ or Piano. The Soprano line begins with a whole rest, followed by a melodic line in G major, 2/4 time. The lyrics are 'A - ve Ma - ri - a, gra - ti - a ple - na, A - ve Ma - ri - a, Do - mi - nus —'. The piano accompaniment starts with a piano (*p*) dynamic and consists of sustained chords in the right hand and a simple bass line in the left hand.

9

te - cum: be - ne - dic - ta tu in mu - li - e - ri - bus, et be - ne - dic - tus fruc - tus — ven - tris —

Detailed description: This block contains the second system of the musical score, measures 9 to 17. The Soprano line continues the melody with lyrics 'te - cum: be - ne - dic - ta tu in mu - li - e - ri - bus, et be - ne - dic - tus fruc - tus — ven - tris —'. The piano accompaniment features more active harmonic support with moving lines in both hands.

18

tu - i — Je - - - - su. *sempre piano* Sanc - ta Ma - ri - a,

Detailed description: This block contains the third system of the musical score, measures 18 to 26. The Soprano line has a long note on 'Je - - - - su' followed by 'Sanc - ta Ma - ri - a,'. The tempo marking *sempre piano* is indicated. The piano accompaniment continues with a steady accompaniment.

27

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

Detailed description: This block contains the fourth system of the musical score, measures 27 to 35. The Soprano line continues with lyrics 'Ma - ter De - i, o - - - - ra pro no - bis, o - ra pro no - bis pec - ca -'. The piano accompaniment features a more rhythmic and active accompaniment.

\* Par rapport à la version publiée en 1865, la partie d'orgue a été révisée ; la partie de soprano reste inchangée.

36 *poco cresc.* *dim.*

to - ri bus, nunc et in ho - ra mor - tis nos - trae, mor - - - tis

45 *pp* *dolce*

nos - - - - - trae. O - ra pro no - bis, o - ra pro no - bis,

54 *dolcissimo*

nunc et in ho - ra et in ho - ra mor - tis nos - - - trae, o - ra pro

54 *dolcissimo*

64

no - bis, o - ra pro - no - bis.

64 *rit.*

# Ave Maria

en fa, pour solo de soprano ou d'alto

Camille Saint-Saëns

Arrangement\* : Hubert Garavel

Op. T21c

Andantino sempre legato

à madame la vicomtesse de Grandval

Soprano ou Alto

A - ve Ma - ri - a, gra - ti - a ple - na, A - ve Ma - ri - a, Do - mi - nus —

Orgue ou Piano

9

te - cum: be - ne - dic - ta tu in mu - li - e - ri bus, et be - ne - dic - tus fruc - tus ven - tris —

18

tu - i — Je - - - - su. Sanc - ta Ma - ri - a,

*sempre piano*

27

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

\* Par rapport à la version publiée en 1865, la partie d'orgue a été révisée ; la partie de soprano reste inchangée.

36 *poco cresc.* *dim.*

to - ri - bus, nunc et in ho - ra mor - tis nos - trae, mor - - - tis

45 *pp* *dolce*

nos - - - - - trae. O - ra pro no - bis, o - ra pro no - bis,

54 *dolcissimo*

nunc et in ho - ra et in ho - ra mor - tis nos - - - - trae, o - ra pro

54 *dolcissimo*

64

no - bis, o - ra pro - no - bis.

64 *rit.*

# Ave Maria

en sol, pour duo d'alto et de soprano

Camille Saint-Saëns

Arrangement\* : Hubert Garavel

Op. T21d

Andantino sempre legato

Soprano  
A - ve Ma - ri - a, gra - ti - a ple - na, A - ve Ma - ri - a, Do - mi - nus —

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

Orgue  
ou  
Piano  
*p*

9  
te - cum: be - ne - dic - ta tu in mu - li - e - ri bus, et be - ne - dic - tus fruc - tus —

ple - na, Do - mi - nus te - cum: be - ne - dic - ta tu — in mu - li - e - ri bus, et be -

9  
ven - tris — tu - i — Je - - - su.

ne - dic - tus fruc - tus ven - tris tu - i, Je - - - su, Je - - - su.

17

\* Par rapport à la version publiée en 1865, la partie d'alto a été ajoutée et la partie d'orgue révisée ; la partie de soprano reste inchangée.



2  
25

*sempre piano*

Sanc - ta Ma - ri - a, Ma - ter De - i, o - - - ra pro no - bis,  
Sanc - ta Ma - ri - a, Sanc ta Ma - ri - a, \_\_ Sanc - ta Ma - ri - a,

33

*poco cresc.*

o - ra pro no - bis pec - ca - to - ri bus, nunc et in ho - ra mor - tis nos - trae,  
Ma - ter De - i, o - ra pro no - bis, o - ra pro no - bis pec - ca - to - ri - bus,

41

*dim.*

*pp*

mor - - - tis nos - - - trae,  
nunc et in ho - ra mortis nos - trae, et in ho - ra mortis nos - trae. Sanc - ta \_\_ Ma - ri - a, Ma - ter \_\_

49 *dolce*  
 o - ra pro no - bis, o - ra pro no - bis, nunc et in ho - ra et in  
*dolce*  
 De - i, o - ra, o - ra, o - ra pro no - bis, nunc et in

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting at measure 49. It features a melodic line with a *dolce* marking. The middle staff is another vocal line, also in G major, with a *dolce* marking. The bottom staff is a piano accompaniment in G major, starting with a *p* (piano) dynamic. The piano part includes chords and moving lines in both hands.

57 *dolcissimo*  
 ho - ra mor - tis nos - - - - - trae, o - ra pro no -  
*dolcissimo*  
 ho - ra mor - tis nos - - - - - trae, o - ra pro no - bis,

57 *dolcissimo*

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, starting at measure 57. It features a melodic line with a *dolcissimo* marking. The middle staff is another vocal line, also in G major, with a *dolcissimo* marking. The bottom staff is a piano accompaniment in G major, with a *dolcissimo* marking. The piano part includes chords and moving lines in both hands.

65  
 bis, o - ra pro no - bis.  
 o - ra pro no - bis. A - - - - - men.

65 *rit.*

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, starting at measure 65. It features a melodic line. The middle staff is another vocal line, also in G major. The bottom staff is a piano accompaniment in G major, with a *rit.* (ritardando) marking. The piano part includes chords and moving lines in both hands.

# Ave Maria

en fa, pour duo d'alto et de soprano

Camille Saint-Saëns

Arrangement\* : Hubert Garavel

Op. T21e

Andantino sempre legato

Soprano

A - ve Ma - ri - a, gra - ti - a ple - na, A - ve Ma - ri - a, Do - mi - nus

Alto

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

Orgue ou Piano

*p*

9

te - cum: be - ne - dic - ta tu in mu - li - e - ri - bus, et be - ne - dic - tus fruc - tus

ple - na, Do - mi - nus te - cum: be - ne - dic - ta tu in mu - li - e - ri - bus, et be -

9

17

ven - tris tu - i Je - su.

ne - dic - tus fruc - tus ven - tris tu - i, Je - su, Je - su.

17

\* Par rapport à la version publiée en 1865, la partie d'alto a été ajoutée et la partie d'orgue révisée ; la partie de soprano reste inchangée.

*sempre piano*

Sanc - ta Ma - ri - a, Ma - ter De - i, o - - - ra pro no - bis,

Sanc - ta Ma - ri - a, Sanc ta Ma - ri - a, — Sanc - ta Ma - ri - a,

*poco cresc.*

o - ra pro no - bis pec - ca - to - ri bus, nunc et in ho - ra mor - tis nos - trae,

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

*dim.**pp*

mor - - - tis nos - - - trae,

nunc et in ho - ra mor tis nos - trae, et in ho - ra mor tis nos - trae. Sanc - ta — Ma - ri - a, Ma - ter —

49 *dolce*  
 o - ra pro no - bis, o - ra pro no - bis, nunc et in ho - ra et in

*dolce*  
 De - i, o - ra, o - ra, o - ra pro no - bis, nunc et in

49 *p*

57 *dolcissimo*  
 ho - ra mor - tis nos - - - - - trae, o - ra pro no -

*dolcissimo*  
 ho - ra mor - tis nos trae, o - ra pro no - bis,

57 *dolcissimo*

65  
 bis, o - ra pro no - bis.

65  
 o - ra pro no - bis. A - - - - - men.

65 *rit.*