



# Nicolas Demetri

France, ST MAUR DES FOSSES

## Ave Maria

### About the artist

Ingénieur agroalimentaire de formation et profession, je me suis formé en autodidacte et pratique la composition musicale en amateur.

Je suis membre compositeur de l'association musicarmonia(<http://www.musicarmonia.fr/>)

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-nicolas-demetri.htm>

### About the piece



<b>Title:</b>	Ave Maria
<b>Composer:</b>	Demetri, Nicolas
<b>Arranger:</b>	Demetri, Nicolas
<b>Copyright:</b>	© Nicodem's music
<b>Publisher:</b>	Demetri, Nicolas
<b>Instrumentation:</b>	Choral SSA and harp
<b>Style:</b>	Modern classical
<b>Comment:</b>	Instrumentation : Choirs SSA : EW symphonic choirs Harp, violin I, II, viola, cello, double bass : EW symphonic orchestra

### Nicolas Demetri on [free-scores.com](https://www.free-scores.com)



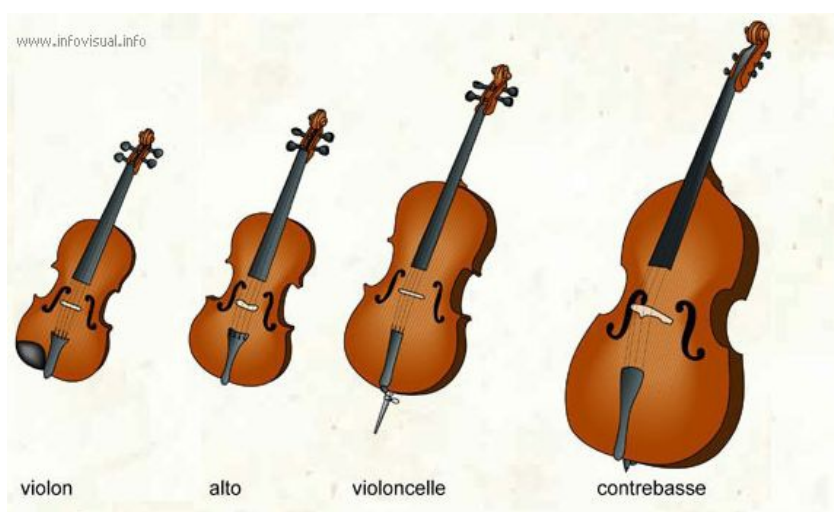
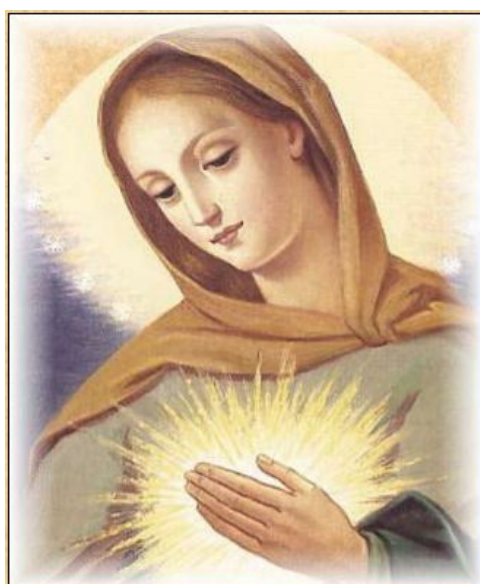
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Nicolas DEMETRI

# Ave Maria



# Ave Maria

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Adagio ♩ = 65

The musical score is arranged in a system with the following parts from top to bottom:

- Sopranos I: Treble clef, whole rests.
- Sopranos II: Treble clef, whole rests.
- Altos: Treble clef, whole rests.
- Violons I: Treble clef, *arco* marking, *mp* dynamic, melodic line with a slur.
- Violons II: Treble clef, whole rests, *p* dynamic at the end.
- Altos: Bass clef, *mp* dynamic, melodic line with a slur, *mf* dynamic at the end.
- Violoncelles: Bass clef, *mp* dynamic, melodic line with a slur.
- Contrebasse: Bass clef, *mp* dynamic, whole notes.
- Harpe: Grand staff, whole rests, *p* dynamic at the end.

5

A-ve Ma-ri-a

*mf*

A-ve Ma-ri-a

*mf*

*p*

*mf*

*p*

*p*

*mf*

*mp*

*pizz.*

*mf*

*p*

*mp*

*mf*

*p*

9

Gra\_\_ ti- a  
*mf*

Gra- ti- a ple\_\_ na A- ve Ma- ri\_\_\_\_\_ a Gra\_\_ ti- a

Gra- ti- a ple\_\_ na A- ve Ma- ri\_\_\_\_\_ a Gra\_\_ ti- a

*8va*

*mp*

*mp*

*p*

12

ple- na Do mi- nus te cum

ple- na Do mi- nus te cum

ple- na

Martelé

*p*

*mf*

*mf*

arco

*mp*

*mp*

Two vocal staves in 5/4 time, both in a B-flat major key signature. The lyrics are: "Do mi- nus te cum Be- ne- dic- ta tu in Mu- li-". The first staff is for a higher voice and the second for a lower voice. Both staves show a melodic line with lyrics underneath.

Four piano accompaniment staves in 5/4 time, B-flat major. The top staff is the right hand, featuring a rhythmic pattern of eighth notes with accents. The second staff is the left hand, starting with a few notes and then a continuous eighth-note accompaniment. The third staff is the right hand, starting with a few notes and then a continuous eighth-note accompaniment. The fourth staff is the left hand, starting with a few notes and then a continuous eighth-note accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Two piano accompaniment staves in 5/4 time, B-flat major. The top staff is the right hand, featuring a rhythmic pattern of eighth notes with accents. The bottom staff is the left hand, featuring a rhythmic pattern of eighth notes with accents. Dynamics include *p* (piano) and *mf* (mezzo-forte).

e-ri bus tu i Je-sus  
 e-ri bus Et Be-ne-dic-tus Fru-tus ven-tris tu i Je-sus  
 Et Be-ne-dic-tus Fru-tus ven-tris

*p* *p*  
*p*  
*p*  
*p*  
*pizz.*  
*p*



Sanc-ta Ma-ri-a ma-ter De-i

Sanc-ta Ma-ri-a ma-ter De-i

*mf*

*p*  
Martelé

*p*

The musical score is for the hymn 'Sanc-ta Ma-ri-a ma-ter De-i'. It features two vocal staves at the top, both with lyrics. The first vocal staff has a treble clef and a 7/8 time signature. The second vocal staff has a treble clef and a 7/8 time signature. Below the vocal staves is a piano accompaniment section with five staves. The first two staves are treble clef, and the last three are bass clef. The piano part includes dynamic markings such as *mf*, *p*, and *p* Martelé. The score is in a key with two flats (B-flat and E-flat) and a 7/8 time signature.

This musical score is arranged for piano and guitar. It features a grand staff at the bottom for the piano, consisting of a right-hand treble clef and a left-hand bass clef. Above this are several staves for guitar, including a standard six-string guitar (treble clef) and a bass guitar (bass clef). The score is divided into three measures. The first measure shows a complex rhythmic pattern in the guitar parts, while the piano part has a simple bass line. The second measure continues the guitar patterns, with a *mf* dynamic marking appearing in the piano's right hand. The third measure concludes the piece with a final chord in the piano and a melodic flourish in the guitar. The key signature has two flats, and the time signature is 4/4.

This musical score page contains two systems. The first system, starting at measure 27, is a grand staff for piano and violin. The piano part consists of a right-hand staff with a melodic line and a left-hand staff with a bass line. The violin part consists of a single staff with a melodic line. The second system, starting at measure 30, is a three-staff system for guitar. The top staff is the treble clef, the middle staff is the alto clef, and the bottom staff is the bass clef. The guitar part features a complex rhythmic pattern in the treble clef and a bass line in the bass clef.

30

Sanc- ta

Sanc- ta

*p*

*mf*

arco

*mf*

Ma-ri a ma-ter De-i Sanc-ta Ma-ri a ma-  
Ma-ri a ma-ter De-i Sanc-ta Ma-ri a ma-

*mf*

*mf*

35

ter De- i o- ra pro- no bis

ter De- i o- ra pro- no bis

*p*

*p*

Martelé

*mp*

pizz.

*mp*

Nunc, Et in- ho\_\_\_\_ ra mor-

pec- ca- to- ri- bus

pec- ca- to- ri- bus

The musical score is written in B-flat major and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line has two parts, both with lyrics. The piano accompaniment includes a right-hand part with a flowing eighth-note pattern and a left-hand part with a steady bass line. A grand staff is shown at the bottom of the page.

39

tis nos- trae

*f*

A- men

*f*

A- men

*f*

*f*

*f*