

Ave Maria

Opus 67, #2
Unison voices and organ

Gabriel Fauré
(1845-1924)

Andante molto moderato. (♩=76) Dolce.

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p e legato.

- ve — Ma - ri - a gra - ti - a

ple - na Do - mi - nus te - cum be - ne -

Poco a poco cresc.

die - ta tu in mu - li - e - ri - bus et be - ne -

Poco a poco cresc.

die - tus fruc - tus ven - tris tu - i

f

p *Dolce.*

Je - sus, Sauc - ta Ma - ri - a, Ma - ter

p

Cresc.

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

Cresc.

bus Nunc et in ho - ra mor - tis

p *Cresc.*

nos - tra Nunc et in ho - ra mortis nos -

f *p*

tra A - - - - - men.

pp

A - - - - - men.

poco rit.

Composer Biography

Gabriel Fauré's (1845-1924) talent became clear when he was a small boy. At the age of nine, he was sent to a music school in Paris, where he was trained to be a church organist and choirmaster. Among his teachers was Camille Saint-Saëns, who became a lifelong friend. In October 1871, Fauré was appointed choirmaster at the Church of Saint Sulpice in Paris under the composer and organist Charles-Marie Widor, where he composed several canticles and motets. In 1874 Fauré moved from Saint Sulpice to the fashionable Church of the Madeleine, acting as the assistant organist to Saint-Saëns. In 1877 he was named choirmaster at the Madeleine, where he stayed with the "geese" (Fauré's fond nickname for the choir's boy trebles and altos), for nearly 20 years. Finally in 1896 he was appointed both principal organist at the Madeleine Church and professor of composition at the Paris Conservatory. During his tenure at the Church of the Madeleine he composed his most famous work, the *Requiem* (1887-88).

During the forty years of his musical career, Fauré composed more than a dozen Latin motets for liturgical use. These choral miniatures are essentially simple, practical pieces that are well suited for worship, yet their simplicity is deceptive. Fauré's gentle expressiveness avoids the cloying sentimentality of so much of the European sacred music that was composed at the turn of the 19th century. Harmonically subtle, Fauré's vocal writing avoids that which is predictable and obvious, and as such he left a body of sacred choral works that, more than a century later, are as joyous and refreshing for the singer as they are moving for the listener. This *Ave Maria*, published as *Two Offertories* for voice and organ (the other work being a setting of the *Salve Regina*), was composed around the year 1895.

Pronunciation Guide

<i>Ave Maria, gratia plena:</i>	AH-veh mah-REE-ah, GRAH-tsee-ah PLEH-nah:
<i>Dominus tecum,</i>	DAW-mee-noos TEH-koom,
<i>benedicta tu in mulieribus,</i>	beh-neh-DEEK-tah too een moo-lee-EH-ree-boos,
<i>et benedictus fructus ventris tui, Jesus.</i>	EHT beh-neh-DEEK-toos frook-toos VEHN-trees TOO-ee YEH-soos.
<i>Sancta Maria, Mater Dei,</i>	SAHNK-tah mah-REE-ah, mah-tehr DEH-ee,
<i>ora pro nobis peccatoribus,</i>	AW-rah proh NAW-bees pehk-kah-TOH-ree-boos,
<i>nunc et in hora mortis nostrae. Amen.</i>	noonk eht een AW-rah MOHR-tees NAW-stray. AH-mehn.

*Vowels should be tall and pure (no diphthongs) and the "r's" flipped.
The "s's" in Jesus should be sung as "s" and not "z."

Translation

<i>Ave Maria, gratia plena:</i>	Hail Mary, full of grace,
<i>Dominus tecum,</i>	The Lord is with thee.
<i>benedicta tu in mulieribus</i>	blessed art thou among women,
<i>et benedictus fructus ventris tui, Jesus.</i>	And blessed is the fruit of thy womb, Jesus.
<i>Sancta Maria, Mater Dei,</i>	Holy Mary, Mother of God,
<i>ora pro nobis peccatoribus,</i>	pray for us sinners,
<i>nunc et in hora mortis nostrae. Amen.</i>	now and at the hour of our death. Amen.

Recommended rehearsal video

<https://www.youtube.com/watch?v=8YU3ZQYwyuE> (Cambridge Singers - Rutter)