

José Maria Seabra

# Ave Maria

Para coro, cordas, clarinetas, trompas, trompetes e oficleides  
For choir, strings, clarinets, horns, trumpets and oficleids

Pesquisa e Edição  
Márcio Miranda Pontes

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## O compositor

### A obra

#### Aspectos editoriais

Foram utilizados manuscritos musicais copiados no final do século XIX e início do século XX. São documentos que contêm diversas imperfeições, naturais em cópias manuscritas; por essa razão, fizeram-se as retificações que foram aplicadas à partitura revista. Para isso, foram adotados os seguintes critérios editoriais:

- 1- Aplicaram-se normas e convenções atuais de escrita musical para notação geral, claves, instrumentos transpositores, denominação e disposição de instrumentos e vozes na partitura, bem como para indicações de articulação, dinâmica e agógica.
- 2- Foram realizadas no texto musical as indicações de repetição e dobramentos.
- 3- Ligaduras de expressão e de valor acrescentadas foram pontilhadas.
- 4- Indicações de andamento, expressão, dinâmica e agógica são fiéis aos originais e foram colocadas entre colchetes quando ausentes na fonte ou acrescentadas.
- 5- Acidentes redundantes e preventivos foram omitidos.
- 6- A ortografia do texto latino segue as normas atuais.

## The composer

## The work

### The text

*Ave Maria cheia de graça o Senhor é convosco bendita sois vós entre as mulheres e bendito é o fruto do vosso ventre Jesus. Santa Maria mãe de Deus rogai por nos pecadores agora e na hora da nossa morte. Amen.*  
Hail Mary, full of grace, the Lord is with thee. Blessed art thou amongst women and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now, and in the hour of our death. Amen.

### Editorial aspects

Musical manuscripts belonging to the estate of the Main Church of Our Lady of Pilar's Choir, in Ouro Preto were used. They were probably copied in the beginning of the 20th century. These are documents containing several imperfections, which are natural in manuscriptal copies. For this reason, the adjustments that were applied to the reviewed score were made. For such, the following editorial criteria were adopted:

- 1- Current norms and conventions of musical writing for general notation, clefs, transpositional instruments, denomination and disposition of instruments and voices within the score, as well as for the indications of articulation, dynamics and agogics were applied.
- 2- The indications of repetition and doubles were made in the musical text.
- 3- Added expression and value slurs were dotted.
- 4- Indications of pace, expression, dynamics and agogics are faithful to the originals and were placed between braces, when they are absent in the source or were added.
- 5- Redundant and preventive accidents were omitted.
- 6- The spelling of the Latin text follows the current norms.

# Ave Maria

5

José Maria Seabra

1

Cl.

Cl.

Hn.

Tpt.

Tba.

S.

A - ve Ma - ri - a chei - a de

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

5

Cl.

Cl.

Hn.

Tpt.

Tba.

S. gra - ça o Se - nhor é con - ti -

A. gra - ça o Se - nhor é con - ti -

T. 8 gra - ça o Se - nhor é con - ti -

B. gra - ça o Se - nhor é con - ti -

Vln. I

Vln. II

Vla.

Vc.

Cb.

9

Cl.

Cl.

Hn.

Tpt.

Tba.

S.  
go. Ben - di - ta és en - tre as mu - lhe - res

A.  
go. Ben - di - ta és en - tre as mu - lhe - res

T.  
8 go. Ben-di - ta és en - tre as mu - lhe - res

B.  
go. Ben-di - ta és en - tre as mu - lhe - res

Vln. I

Vln. II

Vla.

Vcl.

Cb.

14

Cl.

Cl.

Hn.

Tpt.

Tba.

S. ben - di - to o fru - to do teu ven - -

A. ben - di - to o fru - to do teu ven - -

T. ben - di - to o fru - to do teu ven - tre

B. ben - di - to o fru - to do teu ven - -

Vln. I

Vln. II

Vla.

Vc.

Cb.

18

A musical score page showing parts for various instruments and voices. The score is in common time, key signature of one sharp (F#), and consists of four systems of music. The instruments and voices include: Clarinet (Cl.) in treble clef, two Clarinets (Cl.) in bass clef, Horn (Hn.) in treble clef, Trumpet (Tpt.) in bass clef, Trombone (Tba.) in bass clef, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The vocal parts sing the lyrics "tre Je - sus" followed by a melodic line, and "San - ta Ma -". The strings provide harmonic support with sustained notes and rhythmic patterns.

22

A musical score for orchestra and choir. The score consists of ten staves. From top to bottom: Clarinet 1 (C1) in G major, Clarinet 2 (C2) in G major, Bassoon (Hn.) in G major, Trombone (Tpt.) in G major, Bass Trombone (Tba.) in C major, Soprano (S.) in G major, Alto (A.) in G major, Tenor (T.) in G major, Bass (B.) in C major, Violin I (Vln. I) in G major, Violin II (Vln. II) in G major, Viola (Vla.) in G major, Cello (Vc.) in G major, and Double Bass (Cb.) in G major. The vocal parts sing the lyrics "ri - a Mæ de De - us ro - gai por". The instrumentation includes woodwind instruments (clarinets, bassoon, trombone), brass instruments (trombone, bass), strings (violin, viola, cello, double bass), and voices (soprano, alto, tenor, bass). Measure 22 starts with eighth-note patterns on the woodwinds and brass, followed by sustained notes on the bassoon and bass. The vocal entries begin on the third beat of the measure.

26

A musical score page showing parts for various instruments and voices. The instrumentation includes two Clarinets (Cl.), two Horns (Hn.), a Trumpet (Tpt.), a Bass Trombone (Tba.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The vocal parts sing the lyrics "nos pe - ca - do - res a - go - ra e na". The score is in common time, with a key signature of one sharp. Measure 26 consists of four measures of music followed by a vocal section.

Cl.

Cl.

Hn.

Tpt.

Tba.

S.  
nos

A.  
nos

T.  
nos

B.  
nos

Vln. I

Vln. II

Vla.

Vc.

Cb.

30

Cl.

Cl.

Hn.

Tpt.

Tba.

S.

ho - ra      da nos - sa      mor - te      a - go - ra      e na      ho - ra

A.

ho - ra      da nos - sa      mor - te      a - go - ra      e na      ho - ra

T.

8 ho - ra      da nos - sa      mor - te      a - go - ra      e na      ho - ra

B.

ho - ra      da nos - sa      mor - te      a - go - ra      e na      ho - ra

Vln. I

Vln. II

Vla.

Vc.

Cb.

35

A musical score page showing parts for Clarinet (Cl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Bass Trombone (Tba.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (Cb.). The score is in common time, key signature of one sharp. The vocal parts sing "da nos - sa mor - - - te." The strings provide harmonic support with sustained notes.

Cl.

Cl.

Hn.

Tpt.

Tba.

S. da nos - sa mor - - - te.

A. da nos - sa mor - - - te.

T. da nos - sa mor - - - te.

B. da nos - sa mor - - - te.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

repetir 3 veces

37

Cl.

Cl.

Hn.

Tpt.

Tba.

S.

A - men Je - sus

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.