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Vingt mélodies pour chant et piano

4e recueil. Edition pour contralto ou basse

Gounod, Charles

Paris [u.a.], [ca. 1890]

14. La salutation angélique

[urn:nbn:de:bsz:31-344319](https://nbn-resolving.org/urn:nbn:de:bsz:31-344319)

LA SALUTATION ANGÉLIQUE

AVE MARIA.

No. 14.

Andante.

PIANO.

Je vous sa -
A - - - - - re - Ma -
- lu - - - - e Plei - ne de
- ri - - - - a - gra - - - - ti - a
grâ - - - - ce Vier - - - - ge Ma -
ple - - - - ni Do - - - - minus
- ri - - - - e, O - - - - sain - - - - te
te - - - - cum Do - - - - minus

A.C. 3800

Mè - re, Vous ê - tes bé -
 te - cum he - ne

- ni - e par - mi tou - tes les
 - die - tu tu in mu - li -

fem - mes Et bé ni le
 - e - ri - bus et be - ne -

- scu - do. *f* *dim.*
 fruit de vos en - trail - les bé -
 - dic - tus fruc - tus ven - tris tu - i.

A.C. 3800

p *pp*

ni Je - sus
de - su

f

Sain - te Ma -
San - cta Ma -

cresc. *f*

ri - e O Vier - ge
ri - a Ma - ter

Mè - re Grà - ce pour nous!
De - i O - ra pro no - bis

mal - heu - reux — pé - cheurs — Au jour su -
 pec - ca - to - ri - bus — nunc et in

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). It begins with a half note 'mal' followed by quarter notes 'heu - reux', a half note 'pé - cheurs', and a half note 'Au'. The piano accompaniment is in a grand staff with a key signature of two sharps. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include a piano (*p*) marking.

-prê - - me jour ter - ri - - ble —
 ho - - ra mor - tis no - - stre —

The second system continues the vocal line and piano accompaniment. The vocal line has a half note '-prê - - me', a half note 'jour', a half note 'ter - ri - - ble', and a half note '-'. The piano accompaniment continues with the eighth-note accompaniment. Dynamics include *dim.*, *p*, and *cresc.* markings.

De la — co - lè - - re du
 nunc et in ho - - ra

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'De', a half note 'la —', a half note 'co - lè - - re', and a half note 'du'. The piano accompaniment continues with the eighth-note accompaniment. Dynamics include a forte (*f*) marking.

jus - te ju - - ge — A
 mor - tis no - - stre —

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note 'jus - te', a half note 'ju - - ge', and a half note 'A'. The piano accompaniment continues with the eighth-note accompaniment. Dynamics include *dim.*, *p*, and *pp* markings.

l'heu - re de la mort!
A - - - - - ment

Sain - - - te Ma -
San - - - cta Ma -

p

-ri - - - e, O Vier - - ge
-ri - - - a Ma - - - ter

mè - - - re, plei - - - ne de
Di - - - i o - - - ra pro

grâ - - - ce - - - plei - - - ne - - - de
no - - - bis - - - no - - - bis pec - - - ca - - -

cresc. *p* *pp*

grâ - - - ce - - - Pri - - - ez, pri - -
to - - - ri - bus - - - O - - - ra pro

- ez pour nous, - - - Pour nous mal - heu -
no - - - bis - - - no - - - bis pec - - - ca - - -

cresc.

- reux - - - pécheurs - - - A - - - l'ins - - - tant su -
- to - - ri - bus - - - nunc - - - et in

p *cre -*

-scen - do. *f* *dim.*
 pré - me A l'heu - re de
 ho - ra - mor - tis no - - - - - stre

p *pp*
 no - - - tre mort!
 A - - - - - ment!

cresc. *p*
 Ain - - - si soit - il!
 A - - - - - ment!

pp
 Ain - - - si soit - il!
 A - - - - - ment!