

Herrn Musikdirector JOHN BÔIE  
freundschaftlichst zugeeignet.

# AVE MARIA

für

sechs weibliche Stimmen

(doppelchörig)

mit

kleinem Orchester

( 2 Flöten , 2 Clarinetten , 2 Fagotte , 2 Hörner ,  
4 erste und 4 zweite Bratschen , 4 erste und 2 zweite Celli  
und 2 Contrabässe )

von

## EMIL KRAUSE.

Op. 44.

Partitur Pr. M 4. netto.

Orchesterstimmen (davon Bratsche I, II und Cello I doppelt) Pr. M 3.60.

Jede der 6 Chorstimmen 20 Pf.

Clavierauszug vom Componisten Pr. M 1.50.

Eigenthum des Verlegers für alle Länder.

Eingetragen in das Vereins-Archiv.

LEIPZIG, FR. KISTNER.

( KKÖesterr. goldene Medaille. )

6237.

6238. 6239. 6240.

Verlag von C. F. Peters, Leipzig.

**Emil Krause Op. 44.**

Nicht zu langsam, mit frommer Empfindung.

Horn

Pianoforte.

*p legato*

Fag.

A musical score for Horn and Bassoon. The title is "Nicht zu langsam, mit frommer Empfindung." The Horn part is in the upper staff, and the Bassoon part is in the lower staff. Both are in G major (three sharps) and common time (C). The Horn part starts with a whole note chord, followed by a series of eighth and sixteenth notes, and ends with a whole note chord. The Bassoon part starts with a whole note chord, followed by a series of eighth and sixteenth notes, and ends with a whole note chord. The tempo/mood instruction "Nicht zu langsam, mit frommer Empfindung." is written above the Horn staff. The dynamic marking "p legato" is written below the Bassoon staff. The instrument names "Horn" and "Fag." are written above their respective staves. The word "Pianoforte." is written to the left of the Bassoon staff.

The image shows a page from a musical score for 'Ave Maria' by Franz Schubert. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are arranged in four staves at the top, and the piano accompaniment is at the bottom. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The tempo is marked 'Andante'. The lyrics 'A - ve Ma - ri - a,' are written below the vocal staves. The piano accompaniment includes parts for Flute (Fl.), Clarinet (Clar.), Viola, Violoncello (Vello.), and Bassoon (Fag.). The score is marked with 'p' for piano and 'A' for Andante. The bottom of the page features the publisher's name 'Red. \* Red. \* Red. \*'.

grati-a plena, do-minus, do - minus tecum.

grati-a plena, A-ve.

grati-a plena, do - minus tecum.

ri-a, grati-a ple-na, A - -

ri-a, grati-a ple-na, do-minus, do - minus, do-minus

ri-a, grati-a ple-na, do - minus, do-minus

Fl. I. Viola

Clar. Horn

Vello.

A-ve Ma-ri-a, grati-a plena, do-minus, do - minus tecum.

A-ve Ma-ri-a, grati-a plena, A-ve.

A-ve Ma-ri-a, grati-a plena, do - minus tecum.

- ve. A-ve Ma-ri-a, grati-a ple-na,

te-cum. A-ve Ma-ri-a, grati-a ple-na,

te-cum. A-ve Ma-ri-a, grati-a ple-na,

Fl. I.

Vello.

**R**  
*p*

Be - ne - dic - ta, be - ne - - dic - ta,  
Be - ne - dic - ta, be - ne - dic - ta,  
Be - ne - dic - ta, be - ne - dic - ta,  
Be - ne - dic - ta, be - ne - dic - ta,  
do - minus, do - minus, do - minus te - cum.  
A - - ve.  
do - minus, do - minus te - cum.  
Be - ne - dic - ta, be - ne -  
Be - ne - dic - ta, be - ne -

be - ne - dic - ta tu in mu - li - e - ri - bus, be - ne - dic - ta, be - ne - - dic - ta,  
be - - ne - dic - ta tu in mu - li - e - ri - bus, be - ne - dic - ta, be - ne - dic - ta,  
be - - ne - dic - ta tu in mu - li - e - ri - bus, be - ne - dic - ta, be - ne - dic - ta,  
dic - - - ta tu in mu - li - e - ri - bus, be - ne - dic - ta, be - ne -  
dic - ta tu in mu - li - e - ri - bus, be - ne - dic - ta, be - ne -  
dic - ta tu in mu - li - e - ri - bus, be - ne - dic - ta, be - ne -  
Viola  
mf  
p

*mf*

be - ne - dicta tu in mu - li - e - ri - bus.

*mf*

be - ne - dicta tu in mu - li - e - ri - bus.

*mf*

be - ne - dicta tu in mu - li - e - ri - bus.

*mf*

dic - ta tu in mu - li - e - ri - bus.

*mf*

dic - ta tu in mu - li - e - ri - bus.

*mf*

dic - ta tu in mu - li - e - ri - bus.

*mf*

Fl.

*p* Fag.

Clar.

**Etwas bewegter.**

*mf*

Et be - ne - dic - tus fruc - tus

*mf*

Et be - ne - dic - tus Je - su

*mf*

Et be - ne -

*mf*

Et be - ne -

*mf*

Et be - ne - dic - tus

*mf*

Viola

*mf*

Viola

*mf* *f* *C*

Et be - ne - dic - tus Je - - - su,

ven - - tris tu - i Je - - su,

fructus ven-tris tu - i Je - - su,

die - - tus Je - su Je - - su,

die - - tus fructus ven-tris tu - i Je - - su,

fruc-tus ven-tris tu - i Je - - su,

*f* *Bl. Instr.*

*f* *f* *f* *f*

Je - - su,

Je - - su,

Je - - su,

Je - - su,

*f* *f* *f* *f*

Je - - su,

Je - - su,

Je - - su,

Je - - su,

*mf* *mf* *mf* *mf*

et be - ne -

et be - ne - dic - - tus

et be - ne - dic - tus fruc - - tus

*f* Je - - - su, Je - - - su,  
*f* Je - - - su, et be - ne - dic - tus  
*f* Je - - - su, Je - - - su,  
*f* dic - - tus Je - - su, Je - - su, Je - - - su,  
*f* Je - - su, Je - - - su, Je - - - su,  
*f* ven - - tris tu - i Je - su, Je - - su, Je - - su,  
*f*

*p* be - ne - dic - tus Je - - su. *ritard.* **D** Erstes Zeitmaass.  
*p* Je - su, Je - - su. Sancta Ma - ri - a  
*p* be - ne - dic - tus Je - - su. Sancta Ma - ri - a  
*p* be - ne - dic - tus Je - - su, Je - - su. Sancta Ma -  
*p* Je - - su, Je - - su, Je - su, Je - - su. Sancta Ma -  
*p* Je - - su, Je - - su, Je - su, Je - - su. Sancta Ma -  
*p* *ritard.* **D** Erstes Zeitmaass.

*mf* Ma - ter De - i, *mf* o - - ra pro no - bis.

*mf* Ma - ter De - i, *mf* o - ra pro

Ma - ter De - i, Sanc - ta Ma - ri -

ri - a, *mf* Ma - - ter De - i,

ri - a, *mf* Ma - ter De - - - i,

ri - a, *mf* Ma - ter De - - - i,

*Horn* *mf*

*ff* Sanc - ta Ma - ri - a, *pp* Ma - ter De - i, *mf* nach und nach

no - bis, *ff* Sanc - ta Ma - ri - a, *pp* Ma - ter De - i,

a, *ff* Sanc - ta Ma - ri - a, Ma - ter De - i,

De - i o - - - ra, *mf* Ma - ter De - i,

*ff* o - ra pro no - bis, *mf* Ma - ter De - i,

o - ra pro no - - - bis, *mf* Ma - ter De - i,

*f* *pp* *mf* nach und nach



bewegter.

- - ra pro no - - bis pec - ca - - to - - ri - bus nunc

Sanc - - ta Ma - ri - a,

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

Sanc - - ta Ma -

o - ra pro no - bis.

bewegter.

Sanc - - ta Ma - ri - a,

et in ho - - ra mor - - tis nos - - - trae.

o - - ra pro no - bis.

o - - ra pro no - bis.

ri - a, Ma - - ter De - - i,

o - - ra pro no - bis.

o - - ra pro no - bis.

Sanc - ta Ma - ri - - a, o - - ra pro no - - bis.

o - - ra pro no - bis.

[illegible]

De - i, Ma - ter De - i.

Ma - ri - a.

Sanc - ta Ma - ri - a, Ma - ri - a.

no - bis. Ma - ri - a.

Ma - ri - a.

**zurückhalten. Erstes Zeitmaass.**

zurückhalten. A - - ve Ma - ri - - a, gra - ti - a ple - na,  
Erstes Zeitmaass.

Erstes Zeitmaass.

be - ne - dic-ta tu in mu - li - e - ri - bus, be - ne -

be - ne - dic-ta tu in mu - li - e - ri - bus, be - ne -

be - ne - dic-ta tu in mu - li - e - ri - bus, be - ne -

be - ne - dic-ta tu in mu - li - e - ri - bus, be - ne -

be - ne - dic-ta tu in mu - li - e - ri - bus, be - ne -

be-ne dic ta tu in mu - li - e - ri - bus, be - ne -

The image displays a page from a musical score for 'Gloria in excelsis Deo' by Johann Sebastian Bach. The score is written for a choir and instruments, featuring a complex arrangement of vocal and instrumental parts. The key signature is D major (two sharps), and the time signature is common time (C). The score is divided into systems, each containing multiple staves. The vocal parts are written in treble clef, while the instrumental parts are written in both treble and bass clefs. The lyrics are in Latin, and the music is characterized by its intricate counterpoint and harmonic structure. The page shows a section of the Gloria, with the text 'dic - ta tu in mu - li - - ri - bus,' repeated across the staves. The notation includes various musical symbols such as notes, rests, and accidentals, indicating the pitch and rhythm of the music.

*p* be - - ne - dic - ta tu in mu - li - e - ri - bus. *F*

*p* be - ne - dic - ta tu in mu - li - e - ri - bus. *p*

*p* be - - ne - - dic - ta tu in mu - li - e - ri - bus.

*p* be - - ne - - dic - ta tu in mu - li - e - ri - bus. *p*

*p* be - - ne - - dic - ta tu in mu - li - e - ri - bus.

*p* be - - ne - - dic - ta tu in mu - li - e - ri - bus.

*F* Horn *p legato*

*mf* Sanc - ta Ma - ri - a, o - - ra pro no-bis, pro

*mf* Sanc - ta Ma - ri - - a, o - - ra pro no-bis, pro

*mf* Sanc - ta Ma - ri - - a, o - - ra pro no-bis, pro

*mf* Sanc - ta Ma - ri - - a, o - - ra pro no-bis,

*mf* Sanc - ta Ma - ri - a, o - - ra pro no-bis,

*mf* Sanc - ta Ma - ri - - a, o - - ra pro no-bis,

*Fag.*

no - bis. *G* *mf* A - men, a - men, *p* a - - men,

no - bis. *mf* A - - men, a - men, *p* a - - men,

no - bis. *mf* A - men, a - men, *p* a - - men,

pro no - bis. A - - - men, a - - men,

pro no - bis. A - - - men, a - - men,

pro no - bis. A - - - men, a - - men,

*Fl.* *G* *Viola* *Bl. Instr.* *p*

a - men, *mf* a - - - men, *mf* a - - men, a - men,

a - men, a - - men, a - - men, a - - men, a - - - men,

a - men, a - - men, a - men, a - - men, a - - -

a - men, a - - men, a - - men, *mf* a - - men,

a - men, a - - men, *mf* a - - men,

a - men, a - - men, a - - men, a - - men,

*mf*

6240

a - - men, a - - men, a - - men, a - - men, a - men,  
 a - - men, a - - men, a - - men, a - - - men, a - men,  
 men, a - - men, a - - men, a - - - men, a - men,  
 a - - - men, a - - men, a - men,  
 a - - - men, a - - men, a - men.

Clar.  
 Viola  
 Horn  
 Vello.  
 Str. Instr.  
 Fl.  
 Clar.  
 p  
 Ed. \*