

Concertino

Edvard Grieg

Ave maris stella

Bearbeitung für Männerchor und Orchester
oder Orgel (Klavier)
oder a cappella:

Roman Zybal

Klavier- / Orgel-Partitur

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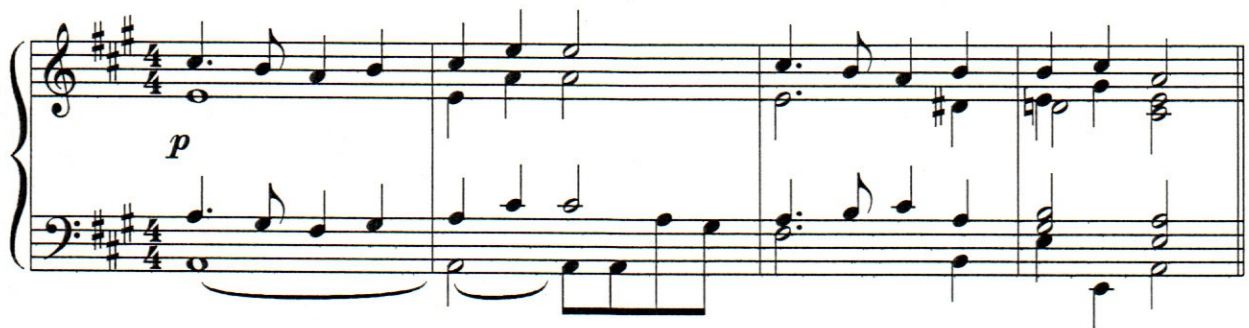
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Edvard Grieg Ave maris stella

Bearbeitung für Männerchor und Instrumente (Orgel):

Roman Zybal

 = 64




p A- ve, ma- ris stel - la, De- i ma- ter al - ma,



cresc.

10

mf at- que sem- per vir- go, fe- lix *f* coe - li por- ta,

mf at- que sem- per vir- go, fe- lix *f* coe - li por- ta,

cresc.

10

mf

This system contains the first two systems of music. The top system is for the vocal line, starting with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. It features a treble clef and a key signature of two sharps (F# and C#). The lyrics are "at- que sem- per vir- go, fe- lix coe - li por- ta,". The second system is for the piano accompaniment, also in treble clef, with a mezzo-forte (*mf*) dynamic. It includes a measure rest of 10 measures. The piano part consists of chords and moving lines in both hands.

15 *dolce*

pp coe - li por- ta. Sol- ve vin- cla re - is,

pp coe - li por- ta. Sol- ve vin- cla re - is,

15 *dolce*

pp

This system contains the second two systems of music. The top system is for the vocal line, starting with a piano-piano (*pp*) dynamic and a dolce (*dolce*) marking. It features a treble clef and a key signature of two sharps. The lyrics are "coe - li por- ta. Sol- ve vin- cla re - is,". The second system is for the piano accompaniment, also in treble clef, with a piano-piano (*pp*) dynamic. It includes a measure rest of 15 measures. The piano part consists of chords and moving lines in both hands.

cresc. molto

8 pro-fer lu-men cae - cis, ma- la nos- tra
pro-fer lu-men cae - cis, ma- la nos- tra
cresc. molto

20 *f* bo - - na cunc- ta pos - - ce, cunc - ta
8 pel- le, bo- na cunc - - ta pos - ce, cunc - ta
20 *f* pel- le, bo- na cunc - - ta pos - ce, *p*
20 *f* pel- le, bo- na cunc - - ta pos - ce, *p*

f col - la - te - mur, *pp* col - la - te - mur.

f col - la - te - mur, *pp* col - la - te - mur.

f *pp*

35

dolce
pp

Sit laus De - o Pa - tri, sum - mo Chri - sto de - cus,

pp
dolce

Sit laus De - o Pa - tri, sum - mo Chri - sto de - cus,

40 *cresc. molto* tri - bus ho - nor u -

Spi- ri- tu- i sanc- to, *f* tri- bus ho - - nor u -

40 Spi- ri- tu- i sanc- to, *f* tri- bus ho - - nor u -

40 *cresc. molto*

Detailed description: This system contains the first three staves of music. The top staff is a vocal line in treble clef with a soprano 's' below it. The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The tempo/mood is marked 'cresc. molto'. Dynamics include 'f' (forte) and 'cresc. molto' (crescendo molto). The lyrics are 'tri - bus ho - nor u -' and 'Spi- ri- tu- i sanc- to, tri- bus ho - - nor u -'.

nus, ho - nor u - nus. *poco rit.* *pp* A - men!

nus, ho - nor u - nus. *pp* A - men!

nus, u - nus. *poco rit.* *pp* A - men!

45 *p* *pp*

Detailed description: This system contains the second three staves of music. The top staff is a vocal line in treble clef with a soprano 's' below it. The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The tempo/mood is marked 'poco rit.' and 'piu lento'. Dynamics include 'p' (piano), 'pp' (pianissimo), and 'cresc. molto'. The lyrics are 'nus, ho - nor u - nus. A - men!', 'nus, ho - nor u - nus. A - men!', and 'nus, u - nus. A - men!'. A measure number '45' is indicated at the start of the second and third staves.