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SUNG BY

ANTONIA DOLORES

(ANTONIETTA BETTINI)

AVE MARIA
SACRED SONG

WITH

PIANO ACCOMPANIMENT AND VIOLIN OBBL. (AD. LIB.)
REDUCTION FROM THE ORIGINAL FOR VOICE, ORGAN, PIANO AND VIOLIN

COMPOSED

BY

VINCENZO DE GIORGIO

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and Lismore.

AVE MARIA ..

Andante Religioso (♩ 76)

Music by Vincenzo de Giorgio

VIOLIN

Piano

A *Vio sua p*

B Voice

ending le su *p legato espressivo*

C *Vio*

p

piu f

cresc a poco sino al

D 4 *piu mosso (♩ 96)*

E 3 *sost*

F *rall* time

cresc

G

H 1° tempo (♩ 76) *piano*

Vio

col canto

R. C. 1

AVE MARIA

Andante Religioso (♩.76.)

Music by Vincenzo de Giorgio

PIANO

pp

pp

cresc

mf

marcata la melodia

dim

rall

ppp

rh

Ped * Ped * Ped * Ped *

Ped * Ped * Ped * Ped *

Ped * Ped * Ped * Ped *

Ped * Ped * Ped * Ped *

VOICE

A - ve Ma - ri a gra - ti - a ple - na

piu f
Do - mi - nus te - cum be - ne - dic - ta tu -

crescendo a poco a poco
in - mu li e ri - bus et be - ne - dic - tus fruc - tus -

dim *p*
Ven - tris tu - i Je - su

C
con espressione

Sanc - ta Ma - ri - a

p

Ped * *Ped* * *Ped* * *Ped* *

piu marcata

Ma - ter De - i

Ped * *Ped* * *Ped* * *Ped* *

cresc *Ped* *piu cresc*

Sanc - ta Ma - ri - a Sanc - ta Ma

cresc *cresc... sempre*

Ped * *Ped* * *Ped* * *Ped* *

dim

- ri - a Ma - ter - De - i

rall

dim

Ped * *Ped* * *Ped* * *Ped* *

D

mf

Led * *Led* * *Led* * *Led* *

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

marcata la melodia

Led * *Led* * *Led* * *Led* *

piu mosso

cresc.

O - ra pro no - bis, Pec - ca -

E *piu mosso* (♩.96)

cresc.

Led

to - ri - bus, O - ra pro no - bis.

Led * *Led* *

p *rall* *a tempo*

Pec - ca - to - ri - bus, Nunc et in

F

p *Led* *

cresc *sempre*

ho - ra, nunc et in ho - ra in

cres *Led* *

ff *rall molto* *sempre ff*

no - ru mor - tis mor - tis no

Led *col canto* *Led* *

almost spoken pp

strae *ppp* *tempo* 1(♩76) O - ra pro no - bis O - ra pro no - bis

con sordina ppp *Led* *

Led *

Led *

Led *

Led *

Led *

Led *

O - ra pro no - bis

eres

Sanc - ta Ma - ri - a O - ra pro

no - bis O - ra pro no - bis, O - ra pro

no bis, A men

Ped * *Ped* * *Ped* * *Ped* *

H *same* *same*

ff *same*

Ped every bar

col canto

8va

8va lower

Detailed description of the musical score: The score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line includes lyrics: 'O - ra pro no - bis', 'eres', 'Sanc - ta Ma - ri - a O - ra pro', 'no - bis O - ra pro no - bis, O - ra pro', and 'no bis, A men'. The piano accompaniment features a steady eighth-note bass line and chords. Performance instructions include 'Ped' (pedal) with asterisks, 'H' (fortissimo), 'ff' (fortissimo), 'same' (same fingering), 'Ped every bar', 'col canto' (with cantabile), '8va' (octave up), and '8va lower' (octave down). The score is divided into systems, with the first system containing the first two lines of music and the subsequent systems containing the remaining lines.

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"Singing and Singers"

By VINCENZO DE GIORGIO.

A MOST RELIABLE GUIDE FOR SINGING PUPILS AND SINGING MASTERS
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The following are some of the Testimonials:

Letter from **MATTIA BATTISTINI**:-

Membrilla, Spain, August 31, 1891.

Dear Sir,-

I have read your clever work, "Singers and Singing," in all its details, and I cannot but congratulate you and agree with you in each and every idea that you have expressed in it. I am quite convinced that, if your work be studied even by masters and artists, and your theories put into general practice, our art, which is in a marked state of degradation, would greatly benefit by it. I thank you most sincerely for having so kindly thought of sending me your work. You have thus given me the pleasure of appreciating your merit as a man of learning—a real master and a connoisseur of the highest order in all that concerns singing and singers, both of the ancient and modern schools. This is my humble and modest opinion, for which you have done me the honour to ask. Exceedingly flattered by the honour you confer upon me, I sincerely acknowledge my admiration for you, and sign myself,

Yours sincerely,

MATTIA BATTISTINI.

Mattia Battistini is a renowned baritone whose voice is really wonderful. He is one of the most talented singers of the day. The timbre of his voice is marvellous. Although he is now over 60 years of age, he is still scoring the greatest successes in all the principal theatres of the world.

Letter from **ANGELO MASINI**:-

Galliano, September 3, 1891.

Dear Sir,-

I beg you to excuse me for replying only to-day to the letter which accompanied your beautiful book, "Singing and Singers," which I have read with the greatest pleasure and real interest. I sincerely thank you for your valuable work, and I hope that all young artists and masters may discover and understand the treasures contained in your precise and important observations and in your most useful instructions, and consider and keep your book as the master and pupil's *code* manual in the art of singing. I would that my voice could be heard by all those whose interest it is to know your book, so that I could recommend it to them. I am quite convinced that I would thus do them a real favour. With kind regards,

I have the honour to be,

Yours devotedly,

ANGELO MASINI.

Angelo Masini has been the most fascinating and celebrated tenor in the world till a few years ago, when he retired from the stage. He combined the power and sweetness of Caruso's voice (who has now taken his place) with a wonderful originality and power of acting.

Extract from letter from **VICTOR MAUREL**:-

Palermo, December 15, 1891.

Dear Signor de Giorgio,-

As to your book on singing, I have read and re-read it with the greatest interest. I must sincerely declare to you that it is a work conscientiously considered and written. I therefore beg you to accept my most hearty congratulations.

Your sincere friend,

VICTOR MAUREL.

This great French baritone has acquired much popularity in London and elsewhere. Maurel's art is simply without bounds. He was Giuseppe Verdi's favourite artist, and it was expressly for him that Verdi wrote the opera, "Falstaff," and the character of Iago in "Othello."

Letter from **XAVIER PUCCI**, Singing Master at the Musical Institute of Venice:-

Venice, November 13, 1891.

Dear Professor,-

I have received your book, "Singing and Singers," which you have had the goodness to forward me. I have read and re-read it, and admired it, not only on account of the indisputable truths which it contains, but also because it is written with a clearness quite uncommon and with sound and precise judgment, the outcome of unequalled and long study—useful, profound study—accompanied by great experience and practice. I send you my most sincere compliments, which, as far as worth is concerned, are nothing, but accept them because they are sincere and prompted by conviction. Hoping that I shall have the honour of making your personal acquaintance, I sign myself,

Yours devotedly,

XAVIER PUCCI.

Letter from the well-known Conductor and Music Teacher, **SIGNOR HAZON.**

C/o Paling and Co.,
George Street, Sydney,
11th December, 1900.

Dear Signor de Giorgio,-

I have received your book, "Singing and Singers," you kindly sent to me. I must say that I knew already of it. I read in the well-known Italian artistic paper, "Mondo Artistico," a criticism full of praise about your book, and I wrote to Italy for one, and found it really worthy of all praises. Your book, "Singing and Singers," is full of most sensible and valuable hints and advice. I am using it in my teaching.

Thanking you for your kind thought, believe me,

Yours sincerely,

ROBERTO HAZON.

Copies of "SINGING AND SINGERS" are on sale at all music-sellers, or direct from the Publishers, Messrs. W. H. Paling & Co. Ltd., 338 George Street, Sydney, and at Brisbane, Newcastle, Toowoomba and Lismore.