

Ave Maria

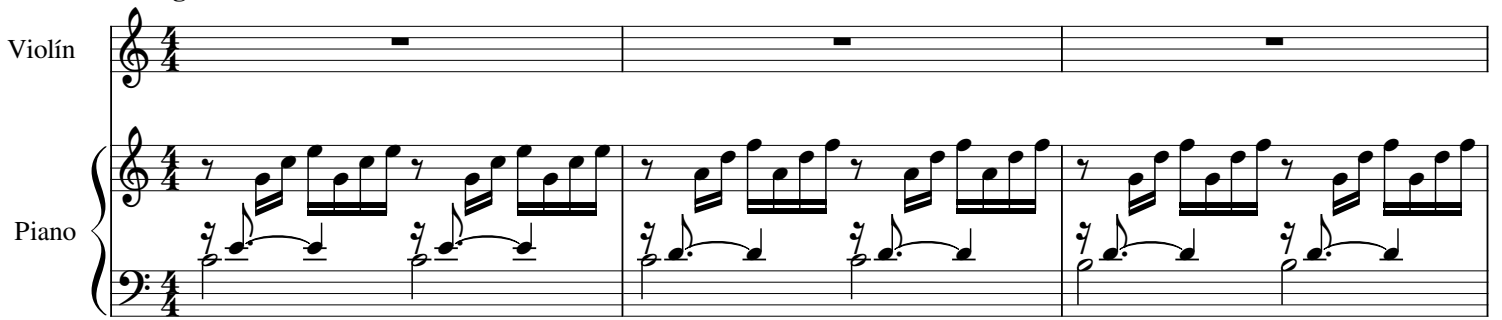
For violin and piano

J.S. Bach and Charles Gounod
Arrangement by Jaime A. Sánchez

Adagio

Violín

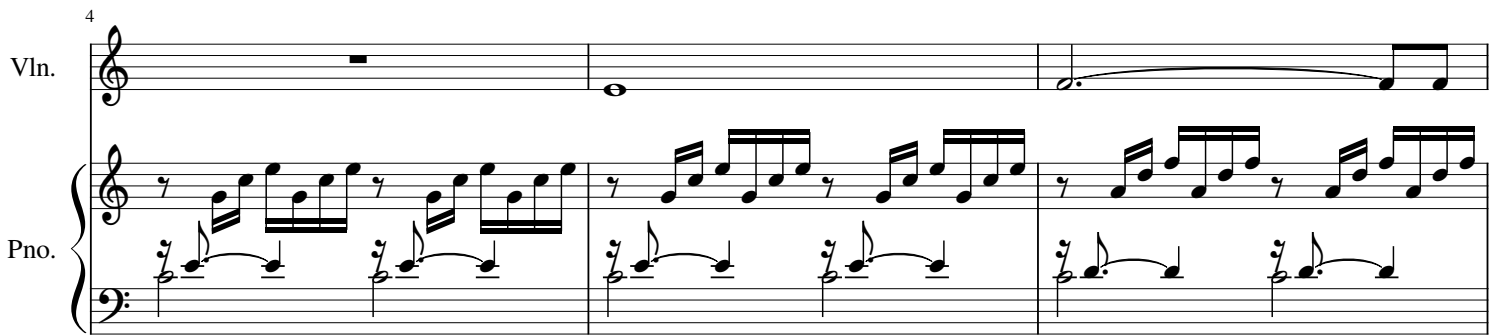
Piano



4

Vln.

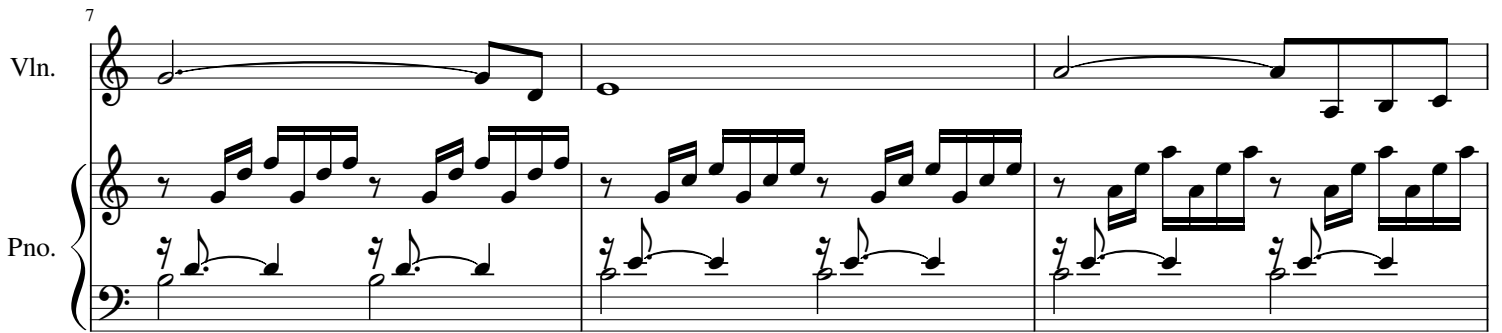
Pno.



7

Vln.

Pno.



10

Vln.

Pno.



13

Vln.

Pno.

16

Vln.

Pno.

19

Vln.

Pno.

22

Vln.

Pno.

25

Vln.

Pno.

f

28

Vln.

Pno.

f

31

Vln.

Pno.

mf *f* *mp*

34

Vln.

Pno.

f *mp*

Vln.

Pno.

The musical score consists of two staves: Violin (Vln.) and Piano (Pno.).

- Violin (Vln.):** The top staff features a single melodic line. It begins with a whole note G4 in the first measure, followed by a whole note G4 in the second measure. In the third measure, a dynamic marking of *mp* (mezzo-piano) is placed above the staff. The line continues with a half note G4 and a half note F#4 in the fourth measure, and concludes with a whole note G4 in the fifth measure. A long slur spans from the first measure to the end of the piece.
- Piano (Pno.):** The bottom staff is divided into two parts: a right-hand treble clef and a left-hand bass clef.
 - Right Hand:** The treble clef part starts with a quarter rest in the first measure, followed by eighth-note patterns in the second and third measures. It then features a more complex eighth-note pattern in the fourth measure, and ends with a whole note chord in the fifth measure.
 - Left Hand:** The bass clef part plays a steady accompaniment of quarter notes: G2, F#2, G2, F#2 in the first two measures; G2, F#2, G2, F#2 in the third measure; and G2, F#2, G2, F#2 in the fourth measure. The fifth measure contains a whole note chord.