

# Paulino Chaves (1883–1948)

Ave Maria (1925)

B05.3

B05.3

Editoração: Thiago Rocha; Marcos Pantaleoni

orquestra  
(*orchestra*)

Partes:

[Flauta 1 – p.1](#)

[Flauta 2 – p.5](#)

[Oboé 1 – p.9](#)

[Oboé 2 e Corne Inglês – p.13](#)

[Clarinete em Lá 1 – p.17](#)

[Clarinete em Lá 2 – p.21](#)

[Fagote 1 – p.25](#)

[Fagote 2 – p.29](#)

[Trompa em Mi 1 – p.33](#)

[Trompa em Mi 2 – p.37](#)

[Trompete em Mi 1 – p.41](#)

[Trompete em Mi 2 – p.43](#)

[Tímpanos – p.45](#)

[Harpa – p.49](#)

[Mezzo-Soprano – p.53](#)

[Violino 1 – p.57](#)

[Violino 2 – p.61](#)

[Viola – p.65](#)

[Violoncelo – p.69](#)

[Contrabaixo – p.73](#)

75 p.



9 790802 326835



MUSICA BRASILIS



# Ave Maria

B05.3

Paulino Chaves

Andante con moto *pp* **A** Tempo I

8 *espressivo* **B** *rall.*

13 Tempo I

**C** 21 Poco più moto *pp* *8va* *rall.* Tempo I

26 **D** *accell.* *pp*

31 *p* *f* *ff* **E** *Energico* *poco sostenuto*







# Ave Maria

B05.3

Paulino Chaves

Andante con moto **2** *pp* **A** **rall.** **Tempo I**

**8** **3** **B** **rall.**

**13** **Tempo I** **8** **C** **Poco più moto**

**22** *pp* **rall.**

**25** **Tempo I** **D**

**28** **accell.** **3**

33 *poco sostenuto* **E** *Energico* *f* *ff* *Tempo I (calmo)* **8**

46 **F** *Più agitato* **6** **G** *Più mosso* *delicatamente* *mf*

54

56 *pp*

58 *rall.* **H** *Tempo I* **2** *pp*

63 *rall.* *Tempo I* **I** **4** **8** **K**

78 *rall.* *pp*







# Ave Maria

B05.3

Paulino Chaves

**Andante con moto** **rall.**

*pp*

**A** **Tempo I** **B** **rall.**

6 3 4

**Tempo I** *sentito*

13 4 2

**C** **Poco più moto** **rall.** ,

21

**Tempo I** **D**

25 *p* *pp*

**accell.**

28

33 **poco sostenuto** **E** **Energico**

*ff*

38 **Tempo I (calmo)** **F** **Più agitato** **G**

53 **Più mosso non legato**

*pp* *pp*

58 **rall.** **H** **Tempo I**

*pp*

61 **rall. Tempo I** **I** **sentito**

70 **K**

80 **rall.**

*pp*





# Ave Maria

B05.3

Paulino Chaves

**Andante con moto** **rall.**

3 *pp*

**A** 6 *muta in Corne-inglês* **Tempo I** **B** **rall.**

3 4

13 **Tempo I** *sentito* *muta in Oboé II*

4 2

**C** 21 **Poco più moto** **rall.**

3

25 **Tempo I** *muta in Corne-inglês* **D**

*p* *pp*

28 **accell.** *muta in Oboé II*

*mf*

33 **poco sostenuto** **E** **Energico**

38 **Tempo I (calmo)** **F** **Più agitato** **G**

53 **Più mosso** *non legato*

58 **rall.** **H** **Tempo I**

61 *muta in Corne-inglês* **rall.** **Tempo I** **I** *sentito*

70 *muta in Oboé II* **K**

80 **rall.** *muta in Corne-inglês*







# Ave Maria

B05.3

Paulino Chaves

Andante con moto

rall.

Musical notation for the first system, starting at measure 1. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a half note G4, followed by a quarter note A4, and a half note B4. The second measure contains a quarter note G4, a quarter note F#4, and a half note E4. The third measure is a whole rest. The fourth measure is a whole rest. The fifth measure contains a half note G4, and the sixth measure contains a half note A4. The dynamic marking *pp* is placed below the first measure.

Musical notation for the second system, starting at measure 6. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a half note G4, followed by a quarter note A4, and a half note B4. The second measure contains a quarter note G4, a quarter note F#4, and a half note E4. The third measure is a whole rest. The fourth measure is a whole rest. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The seventh measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The dynamic marking *pp* is placed below the first measure. The tempo marking **Tempo I** is placed above the first measure. The section marker **A** is placed above the first measure. The section marker **B** is placed above the fifth measure. The tempo marking **rall.** is placed above the fifth measure. The dynamic marking *sfz* is placed below the eighth measure.

Musical notation for the third system, starting at measure 13. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a quarter note G4, a quarter note F#4, and a half note E4. The second measure is a whole rest. The third measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure contains a half note G4. The fifth measure is a whole rest. The sixth measure is a whole rest. The seventh measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The dynamic marking *pp* is placed below the first measure. The tempo marking **Tempo I** is placed above the first measure. The section marker **C** is placed above the first measure. The section marker **D** is placed above the seventh measure.

Musical notation for the fourth system, starting at measure 21. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a quarter note G4, a quarter note A4, and a half note B4. The second measure contains a quarter note G4, a quarter note F#4, and a half note E4. The third measure is a whole rest. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fifth measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The sixth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The seventh measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The eighth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The dynamic marking *pp* is placed below the first measure. The tempo marking **Tempo I** is placed above the first measure. The section marker **C** is placed above the first measure. The section marker **D** is placed above the seventh measure.

Musical notation for the fifth system, starting at measure 25. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a quarter note G4, a quarter note A4, and a half note B4. The second measure contains a quarter note G4, a quarter note F#4, and a half note E4. The third measure is a whole rest. The fourth measure is a whole rest. The fifth measure is a whole rest. The sixth measure is a whole rest. The seventh measure is a whole rest. The eighth measure is a whole rest. The dynamic marking *pp* is placed below the first measure. The tempo marking **Tempo I** is placed above the first measure. The section marker **D** is placed above the seventh measure.

Musical notation for the sixth system, starting at measure 28. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a quarter note G4, a quarter note A4, and a half note B4. The second measure contains a quarter note G4, a quarter note F#4, and a half note E4. The third measure is a whole rest. The fourth measure is a whole rest. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The seventh measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The dynamic marking *pp* is placed below the first measure. The tempo marking **Tempo I** is placed above the first measure. The section marker **D** is placed above the seventh measure. The tempo marking **accl.** is placed above the fifth measure.

33 **poco sostenuto** **E** **Energico**

38 **Tempo I (calmo)** **F** **Più agitato** **G** **Più mosso**  
*non legato*

54

58 **rall.** **H** **Tempo I**

61 **rall.** **Tempo I** **I**

70

**K** 77 **rall.**





# Ave Maria

B05.3

Paulino Chaves

Andante con moto

rall.

*pp*

**A** 6 **Tempo I** **B** **rall.**

*pp* 4 3 3 3 *sfz* 3

**Tempo I**

13

7

**C** **Poco più moto** **rall.** ,

21

21

**Tempo I** **D**

25

25

**accell.**

28

3









# Ave Maria

B05.3

Paulino Chaves

Andante con moto rall.

*pp*

**A** Tempo I

6

*pp* *pp* *cresc.*

**B** rall. Tempo I

11

*sfz*

**C** Poco più moto

21

rall. , Tempo I

24

**D** accell.

27

*pp*

32 **poco sostenuto** **E** **Energico**

*mf* <sup>3</sup> 3 3 3 3 3 3 3 3 *ff*

35 **Tempo I (calmo)**

8

**F** **Più agitato** **G** **Più mosso**

46

6 *mf* *pp* *mf*

57 *marcato ed espressivo* **rall.** **H** **Tempo I**

*mf* 3 *pp* *mf*

61 **rall.** **Tempo I** **I**

2 3

70

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

**K** **rall.**

77

*mf* *mf* *mf*





# Ave Maria

B05.3

Paulino Chaves

Andante con moto rall.

*pp*

**A** Tempo I

6 2

*pp* *pp* *cresc.*

**B** rall. Tempo I

11 7

*sfz*

**C** Poco più moto

21

*pp*

rall. , Tempo I

24

*pp*

**D** accell.

27 2

*pp*

32 **poco sostenuto** **E** **Energico**

*mf* 3 3 3 3 3 3 3 *ff*

35 **Tempo I (calmo)**

8

46 **F** **Più agitato** **G** **Più mosso**

6 *mf* *mf* *mf*

57 **marcato ed espressivo** **rall.** **H** **Tempo I**

*mf* 3 *pp*

61 **rall.** **Tempo I**

2 3

70

77 **K** **rall.**







# Ave Maria

B05.3

Paulino Chaves

Andante con moto

rall.

**A**

6

Tempo I

**B**

rall.

Tempo I

11

16

**C**

Poco più moto

21

rall.

Tempo I

**D**

25

pp

30 **accel.**  
*marcato*

*p* *cresc.*

33 **poco sostenuto** **E** **Energico**

*ff*

38 **Tempo I (calmo)** **F** **Più agitato** **G** **Più mosso**

*mf* *mf*

55 *marcato ed espressivo* **rall.** **H** **Tempo I**

*mf*

61 **rall.** **Tempo I** **I**

*mf*

70

*pp*

**K** 77 **rall.**

*pp*





# Ave Maria

B05.3

Paulino Chaves

**Andante con moto** **2** **rall.** **A** **Tempo I** **B** **rall.**  
senza sord.

**Tempo I** **C** **Poco più moto** **rall.**  
**8** **pp**

**Tempo I** **D** **accell.** **poco sostenuto**  
**2** **3** **pp**

**E** **Energico** **Tempo I (calmo)**  
**34** **ff** **8**

**F** **Più agitato** **G** **Più mosso** **rall.**  
**46** **6** **4**

**H** **Tempo I** **rall.**  
**60** **2** **pp** **pp**

**Tempo I** **I** **marcato**  
**64** **4** **6** **mf**

**K** **senza sord.** **rall.**  
**77** **2** **2**

# Ave Maria

B05.3

Paulino Chaves

**Andante con moto** **2** **rall.** **A** **Tempo I** **B** **rall.**  
senza sord.

**Tempo I** **C** **Poco più moto** **rall.**  
13 **8** *pp*

**Tempo I** **D** **accell.** **poco sostenuto**  
25 **2** **3** *pp*

**E** **Energico** **Tempo I (calmo)**  
34 *ff* **8**

**F** **Più agitato** **G** **Più mosso** **rall.**  
46 **6** **4**

**H** **Tempo I** **rall.**  
60 *pp* **2** *pp*

**Tempo I** **I** **marcato**  
64 **4** **6** *mf*

**K** **2** **rall.** **2**  
77 **2** **2** *mf*







# Ave Maria

B05.3

Paulino Chaves

**Andante con moto**  
con sord. **rall.** **A** **Tempo I**  
*pp* **5**

**B** **rall.** **Tempo I** **C** **Poco più moto** **rall., Tempo I**  
12 **8** **2**

**D** **accell.** **poco sostenuto**  
27 **3**  
*pp*

**E** **Energico** **Tempo I (calmo)**  
34 **8**  
*ff*

**F** **Più agitato** **G** **Più mosso** **rall.**  
46 **6** **4**  
*pp* < > < > *pp*

**H** **Tempo I** **rall.** **Tempo I** **I** **marcato**  
60 **2** **4** **mf**

71 **con sord.** **K** **senza sord.**  
*pp* < > >

80 **rall.** **con sord.** **a piacere**  
*pp*



# Ave Maria

B05.3

Paulino Chaves

**Andante con moto** **2** **rall.** **A** **Tempo I** **B** **rall.**  
senza sord.

**Tempo I** **C** **Poco più moto** **rall.**  
13 **8** *pp*

**Tempo I** **D** **accell.** **poco sostenuto**  
25 **2** **3** *pp*

**E** **Energico** **Tempo I (calmo)**  
34 *ff* **8**

**F** **Più agitato** **G** **Più mosso** **rall.**  
46 **6** **4**

**H** **Tempo I** **rall.**  
60 *pp* **2** *pp*

**Tempo I** **I** **marcato**  
64 **4** **6** *mf*

**K** **2** **rall.** **2**  
77 **2** **2** *mf*



# Ave Maria

B05.3

Paulino Chaves

Andante con moto rall. A

*pp* *pp*

Tempo I B rall. Tempo I

7 4 3 7

*mf*

C Poco più moto rall. , Tempo I D

21 3 2

*pp*

30 accell. poco sostenuto E Energico

*ff*

35 Tempo I (calmo)

*sfz*

8

**F** 46 **G** **Più agitato** **6** **Più mosso** **6** **rall.**  
*pp*

**H** 60 **Tempo I** **2** **rall.** **Tempo I** **3**

**I** 68 *mf*

72 *pp*

**K** 76

80 **rall.** *pp*







# Ave Maria

B05.3

Paulino Chaves

**Andante con moto**  
harm.

**rall.** **A** **Tempo I**

**B** **rall.** **Tempo I** **C** **Poco più moto** **rall.** ,

12

**Tempo I** **D**

25

**accel.** **poco sostenuto** **E** **Energico**

30

Tempo I (calmo)

38 *pp*

41

44 **F** Più agitato

47

50 **G**

**Più mosso**

53

harm.

57

*non legato*

*pp*

59

rall. **⊕** Tempo I rall.

2

64

Tempo I **Ⓛ** **Ⓚ**

3 7

*pp*

78

rall.

2 2



# Ave Maria

B05.3

Paulino Chaves

Andante con moto **3** rall. **2** **A** Tempo I

A - - - ve

**B** rall. Tempo I

8 **4**

A - ve Ma - ri - - - a

15

gra - ti - a ple - - - na Do - mi - nus te - cum be - ne -

**C** Poco più moto

19

di - cta tu in mu - li - e - ri - bus Et be - ne - di - ctus fru - ctus ven - tris tu - i

rall. Tempo I

23 *mf* *p*

Et be - ne - di - ctus fru - ctus ven - tris tu - i Je - sus Je - sus

**D** *ossia* **accell.**

27

Et be - ne - di - ctus fru - ctus ven - tris tui Je - sus

31 **poco sostenuto**

San - cta Ma - ri - a Ma - ter De - i

**E** **Energico**

34 **ff**

San - cta Ma - ri - a Ma - ter De - i

**Tempo I (calmo)**

38 **mf** *con anima*

San - cta Ma - ri - a Ma - - - ter De - i

42

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

**F** **Più agitato**

46

San - cta Ma - ri - a Ma - - - ter De - i

**G** **Più mosso**

50

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



54

Nunc et in ho - ra mor - tis nos - træ Nunc et in ho - ra mor - tis

57

nos - træ O - ra San - cta Ma - ri - - -

*con anima* *ossia* **rall.**

**H** **Tempo I** **rall.**

60

a

**Tempo I**

64

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

**I**

68

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

72

A - ve Ma - ri - a, A - ve Ma - ri - a, A - - -

**K** **rall.** **mf**

77

ve A - men.



# Ave Maria

B05.3

Paulino Chaves

**Andante con moto**

con sord. *igualmente* **rall.** div.

**A** **Tempo I**

**B** **rall. Tempo I**

**C** **Poco più moto**

**rall.**

**Tempo I** **D** **senza sord.**

30 **accell.** *pp* **poco sostenuto** *f*

34 **E** **Energico** *ff* **div.** **div.** *sfz*

**Tempo I (calmo)**  
38 **div.** *pp*

46 **F** **Più agitato**

50 **G** **Più mosso** *pp*

uniss. con sord. pizz. *8va*

56 **arco** *pp*

59 **H** **Tempo I** *fp*

rall.

rall. Tempo I

62

65

68

70

74

77

80



# Ave Maria

B05.3

Paulino Chaves

**Andante con moto**

con sord. *igualmente*

**rall.**

div.

**A**

6

**Tempo I**

**B** **rall.** **Tempo I**

11

15

18

**C** **Poco più moto**

21

24

**rall.** **Tempo I** **D**

30 **accl.** **poco sostenuto**

**E** 34 **Energico**

**Tempo I (calmo)**  
38 div. **pp**

**F** 46 **Più agitato**

50 **G** **Più mosso**  
uniss. con sord pizz. **pp**

57 **arco** **rall.**

**H** 60 **Tempo I**



63 **rall.** **Tempo I**

66

68

71

74

77 **pp**

80 **rall.** **div.** **pp**



# Ave Maria

B05.3

Paulino Chaves

## Andante con moto

con sord. *igualmente* **ral div.**

*pp*

**A** 6 **Tempo I**

**B** 11 **rall.** **Tempo I**

15

18

**C** 21 **Poco più moto**

24 **rall.** **Tempo I** **D** **senza sord.**

*pp*

**accell.**

30 *div.* *div.* *div.* *3* *3* *3* *3*

**poco sostenuto** **E** **Energico**

33 *3* *3* *3* *ff* *sfz*

**Tempo I (calmo)**

36 *3E div.* *pp*

**F** **Più agitato**

46

**G** **Più mosso** *con sord. pizz.*

50 *pp*

**H** **arco marcato ed espressivo** **rall.**

55 *mf* *3*

**H** **Tempo I**

60 *fp* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

63 **rall.** **Tempo I**

66

68

71

74

77 **pp** *igualmente*

80 **rall.** *div.*



# Ave Maria

B05.3

Paulino Chaves

**Andante con moto** **rall.**  
div. con sord. div.

*pp*

**A**  
6 **Tempo I**

*pp*

11 **B** **rall.** **Tempo I**

*f*

14

*f*

18

*f*

**C** **Poco più moto**

21

*f*

24 **rall.** **Tempo I**

*f*

**D**  
27 *pp* *senzato* *senza sord.* **accel.**

32 *senza sord.* **poco sostenuto** *div.*

**E**  
34 **Energico** *ff* *sfz*

**Tempo I (calmo)**  
38 *pp* *div.*

42

**F**  
46 **Più agitato**

**G**  
50 **Più mosso** *con sord.*



54 *pizz.* arco *rall.*  
*pp* *mf*

60 **H** *Tempo I* *cantando*  
*fp*

63 *rall.* *Tempo I*  
*fp*

66 **I**

70

74 **K** *div. con sord.*  
*pp*

78 *rall.* *div.*  
*pp*



# Ave Maria

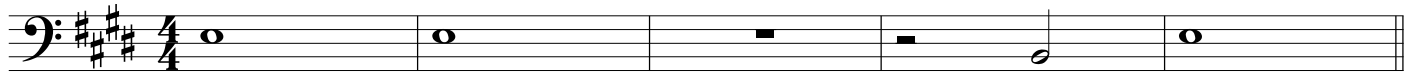
B05.3

Paulino Chaves

**Andante con moto**

con sord.

**rall.**



*pp*

**A**

6

**Tempo I**



*pp*

**B**

12

**rall.**

**Tempo I**



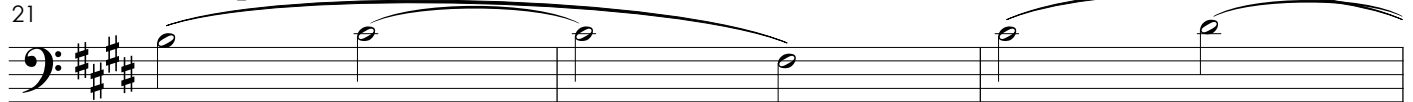
18



**C**

21

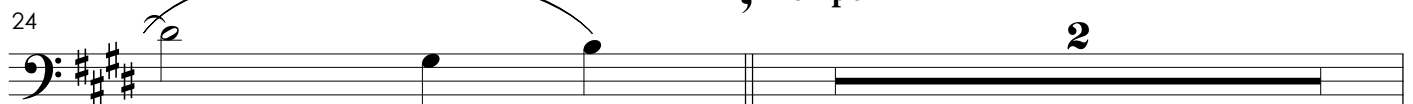
**Poco più moto**



24

**rall.**

**, Tempo I**



**D**

27

**accell.**



33 **poco sostenuto** **E** **Energico** *senza sord.* *marcato*  
*ff*

37 **Tempo I (calmo)**  
*sfz* *pp*

41

**F** **Più agitato**  
 46

50 **G** **Più mosso**

54 **H** **Tempo I** *rall.*

63 *rall.* **Tempo I**

68

Musical staff for measures 68-74. The key signature has three sharps (F#, C#, G#). Measure 68 starts with a whole rest. Measures 69-74 contain a melodic line with a slur over measures 69-71 and another slur over measures 72-74. Dynamics include a crescendo in measure 69, a decrescendo in measure 70, and a crescendo in measure 71. A circled 'K' is placed above measure 72.

75

Musical staff for measures 75-78. Measure 75 starts with a whole rest. Measures 76-78 contain a melodic line with a slur over measures 76-77. Dynamics include a decrescendo in measure 76, a crescendo in measure 77, and a decrescendo in measure 78. The dynamic marking *pp* is placed below measure 78. A circled 'K' is placed above measure 76.

79

Musical staff for measures 79-82. Measure 79 starts with a whole rest. Measures 80-82 contain a melodic line with a slur over measures 80-81 and another slur over measures 81-82. Dynamics include a decrescendo in measure 80 and a crescendo in measure 81. The dynamic marking *pp* is placed below measure 80. The marking *rall.* is placed above measure 80.