



14

Do - mi - nus, Do - mi - nus te - cum, a - ve Ma - ri -

*Solo* ple - na, *Tutti* a - ve, a -

ple - na, a - ve, a -

21

ve, be - ne - di - cta tu in mu - li -

*Solo* a, a - ve Ma - ri - a, ve, a - ve Ma - ri - a,

Piano introduction for measures 26-31. The music is in 3/4 time with a key signature of one flat. It features a melody in the right hand and a bass line in the left hand. Dynamics range from *f* (forte) to *p* (piano). A triplet of eighth notes is marked in measure 29.

e - ri - bus,

*Tutti*

*Solo*

et be - ne -

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

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

Piano accompaniment for measures 26-31. The right hand continues the melodic line with some grace notes, while the left hand provides a steady bass line. Dynamics include *f* and *p*. A triplet of eighth notes is marked in measure 29.

Piano accompaniment for measures 26-31. The right hand features chords and some melodic fragments, while the left hand maintains the bass line. Dynamics include *f* and *p*.

Piano introduction for measures 32-37. The music is in 3/4 time with a key signature of one flat. It features a melody in the right hand and a bass line in the left hand. Dynamics range from *f* (forte) to *p* (piano). A triplet of eighth notes is marked in measure 35.

di - ctus fru - ctus ven - tris, ven - tris tu - i, *Tutti* a - ve,

*f*

*f*

*f*

*f*

Vocal line for measures 32-37. The melody is in the right hand, with lyrics written below. Dynamics include *f* and *p*. A triplet of eighth notes is marked in measure 35.

Piano accompaniment for measures 32-37. The right hand continues the melodic line with some grace notes, while the left hand provides a steady bass line. Dynamics include *f* and *p*. A triplet of eighth notes is marked in measure 35.

Piano accompaniment for measures 32-37. The right hand features chords and some melodic fragments, while the left hand maintains the bass line. Dynamics include *f* and *p*.