

# Ave Maria

fol. 3<sup>v</sup> - 4<sup>r</sup>

Mabrianus de Orto (c.1460-1529)

Cantus (part 1 of 4)

*Odhecaton* (Venice, 1501/2)

A - ve

A - ve Ma - ri - a

gra - ti - a ple - na

do - mi - nus te - cum

do - mi - nus te - cum

do - mi - nus te - cum.

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Mabrianus de Orto (c.1460-1529)

Cantus (part 1 of 4)

*Odhecaton* (Venice, 1501/2)

A - ve

10 A - ve Ma - ri - a

20 gra - ti - a ple - na

25

30 # 1 35

40 3 45

do - mi - nus te - cum

50

do - mi - nus te -

55 60

cum

65 = = .

70

do - mi - nus te - cum.

# Ave Maria

fol. 3<sup>v</sup> - 4<sup>r</sup>

Mabrianus de Orto (c.1460-1529)

Altus (part 2 of 4)

*Odhecaton* (Venice, 1501/2)

5 1

10 2  $\flat$  15

A - ve Ma - ri - a

20  $\flat$

25

gra - ti - a ple - na

30 35 2

40 45 1

do - mi - nus te - cum

50

55

60 65  $\text{||}=\text{||}$

70

# Ave Maria

fol. 3<sup>v</sup> - 4<sup>r</sup>

Mabrianus de Orto (c.1460-1529)

Tenor (part 3 of 4)

*Odhecaton* (Venice, 1501/2)

A musical score for the Tenor part of the Ave Maria. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 4/2. The lyrics are: A - ve Ma - ri - a gra - ti - a ple - na do - mi - nus te - cum do - mi - nus te - cum. The score consists of ten staves of music. Measure numbers 4, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, and 70 are indicated above the notes. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. The final measure ends with a double bar line.

# Ave Maria

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Mabrianus de Orto (c.1460-1529)

Tenor (part 3 of 4)

*Odhecaton* (Venice, 1501/2)

A musical score for the Tenor part of an Ave Maria. The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The time signature is 4/2. The lyrics are: "A - ve Ma - ri - a gra - ti - a ple - na do - mi - nus te - cum do - mi - nus te - cum". The score includes measure numbers (4, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70) and various musical notations such as rests, notes, and accidentals. The piece concludes with a double bar line and a 3/2 time signature.

# Ave Maria

fol. 3<sup>v</sup> - 4<sup>r</sup>

Mabrianus de Orto (c.1460-1529)

Bassus (part 4 of 4)

*Odhecaton* (Venice, 1501/2)

A - ve Ma - ri - a

10

15

20 1 25 1

30

35 1 40 1

45 1 50

55

60 1

65 1 70

gra - ti - a ple - na

do - mi -

nus te - cum do - mi - nus te - cum