

F major edition

Ave Maria

Pierre-Louis Dietsch

(1808-1865)

after Jacques Arcadelt

(c1505-1568)

edited by Patrick Russill

original note-values and dynamics retained
transposed down one tone

Soprano (C1)
Contralto (C3)
Tenor (C4)
Bass (F4)

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te -
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te -
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te -
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te -

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cum, a - ve Ma - ri - a: be - ne - di - cta tu, be - ne - di - cta tu in
cum, a - ve Ma - ri - a: be - ne - di - cta tu, be - ne - di - cta tu in
cum, a - ve Ma - ri - a: be - ne - di - cta tu, be - ne - di - cta tu in
cum, a - ve Ma - ri - a: be - ne - di - cta tu, be - ne - di - cta tu in

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mu - li - e - ri - bus, et be - ne - di - ctus fru - ctus ven - tris tu - i,
mu - li - e - ri - bus, et be - ne - di - ctus fru - ctus ven - tris tu - i,
mu - li - e - ri - bus, et be - ne - di - ctus fru - ctus ven - tris tu - i,
mu - li - e - ri - bus, et be - ne - di - ctus fru - ctus ven - tris tu - i,

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Je - sus. San - cta Ma - ri - a, o - ra, o - ra pro - no - bis. San -
 Je - sus. San - cta Ma - ri - a, o - ra, o - ra pro no - bis. San -
 Je - sus. San - cta Ma - ri - a, o - ra, o - ra pro no - bis. San -
 Je - sus. San - cta Ma - ri - a, o - ra, o - ra pro no - bis. San -

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cta Ma - ri - a, o - ra, o - ra pro - no - bis. San - cta
 cta Ma - ri - a, o - ra, o - ra pro no - bis. San - cta
 cta Ma - ri - a, o - ra, o - ra pro no - bis. San - cta
 cta Ma - ri - a, o - ra, o - ra pro no - bis. San - cta

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Ma - ri - a, o - ra, o - ra pro - no - bis. A - men.
 Ma - ri - a, o - ra, o - ra pro no - bis. A - men.
 Ma - ri - a, o - ra, o - ra pro no - bis. A - men.
 Ma - ri - a, o - ra, o - ra pro no - bis. A - men.

Arcadelt's three-part madrigal for upper voices, *Nous voyons que les hommes*, first appeared in *Tiers livre de chansons, nouvellement mises en musique à quatre*, Paris, 1554. Pierre-Louis Dietsch adapted the cantus part as an *Ave Maria*, revising its rhythm and composing his own ATB parts, publishing this arrangement in 1842. It was swiftly republished in volume 2 of Joseph Napoléon Ney's *Recueil des morceaux de musique ancienne* (Paris, 1843-5), which is the source for this edition.

For further context see: Russill, Patrick (2026): 'Renaissance 'classics' for SATB: rediscovered or invented in the 19th-century polyphonic revival?' www.church-music.org.uk/lectures-papers.asp. For a contrafactum of Arcadelt's original see www.church-music.org.uk/music-downloads.asp