

Of. Ave Maria

OF. VIII

A - ve Ma-rí- a,
Gegrüßest seist du, Maria,

grá- ti- a ple- na, Dó-
voll der Gnade, der HERR

mi- nus te- cum: * be- ne- dí- cta tu in
ist mit dir; du bist gebenedeit unter

mu- li- é- ri- bus, et bene- dí- ctus fru- ctus
den Frauen, und gebenedeit ist die Frucht

ven- tris tu- i. ¶. 1. Quó-
deines Leibes. (Lk 1,28) Wie



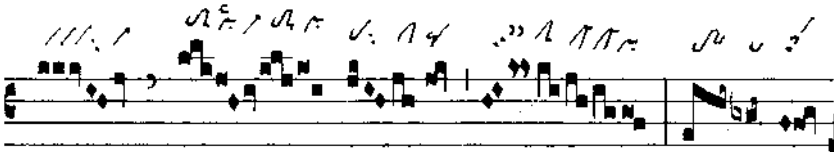
mo-do in me
wird in mir



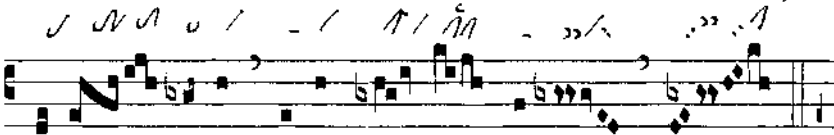
fi-et hoc, quae vi- rum non cognó- sco? Spí-
geschehen dies, da ich keinen Mann erkenne? Der



ri-tus Dó- mi-ni supervé-ni-et in
Geist des HERRN wird kommen über



te et virtus
dich, und die Kraft



Altís-simi obumbrá-bit ti-bi. *
des Allerhöchsten wird überschatten dich. (Lk 1,34-35)



¶. 2. Id-e-óque, quod na-scé-tur ex te San-ctum,
Darum, was geboren wird aus dir, das Heilige,

vo- cá- bi- tur Fí- li- us De-
wird genannt werden Sohn Gottes. (Lk 1,35)

The first system of musical notation consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, square-note style. Above the staff, there are several slanted lines indicating phrasing or breath marks. The lyrics are written below the staff, with hyphens indicating syllables that span across notes.

i. * *Benedicta.*

The second system of musical notation consists of a single staff with a treble clef and a key signature of one flat. The melody continues from the first system. Above the staff, there are several slanted lines indicating phrasing or breath marks. The lyrics are written below the staff, with hyphens indicating syllables that span across notes.