

Editor's Note

“Ave Maria” (op. 52, no. 6) was written in 1825 by Franz Schubert, one of the most prolific composers of the Classical and Romantic periods. Since the Classical period is generally considered to be 1750-1820 and the Romantic period to be 1820-1900, Schubert was a composer in both periods during his short life of just 31 years. Schubert originally wrote the music of “Ave Maria” for a German translation of Sir Walter Scott’s 1810 poem, “The Lady of the Lake.” The first two words of that translation were “Ave Maria,” and the music was later adapted to a full setting of the traditional Latin prayer text. Schubert’s “Ave Maria” has since become one of the most beloved and recognizable melodies in the world. Numerous popular and classical singers have recorded it, including Andrea Bocelli, Renée Fleming, Luciano Pavarotti, Nat King Cole, and many more.

The piece was originally written in 4/4 meter with sixteenth-note triplets in both the piano and solo soprano voice. I chose to use eighth-note triplets in this arrangement, for ease of reading and performing. As in my previous choral arrangements of solo vocal repertoire, I have endeavored to maintain the flavor and integrity of Schubert’s original piece, while making adaptations for the choral setting. I hope that you enjoy singing this beautiful piece by one of music’s greatest composers, Franz Schubert.

Russell Robinson

Translation and Pronunciation Guide

Ave Maria, gratia plena. Ave Dominus, Dominus tecum.

(Hail Mary, full of grace. Hail the Lord, the Lord is with thee.)

[a-ve ma-ri-a gra-tsi-a ple-na a-ve do-mi-nus dō-mi-nus te-kum]

Benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus.

(Blessed art thou among women, and blessed is the fruit of thy womb, Jesus.)

[be-ne-dik-ta tu in mu-li-e-ri-bus et be-ne-dik-tus fruk-tus vehn-tris tu-i je-sus]

Ave Maria, Mater Dei, ora pro nobis peccatoribus,

(Hail Mary, Mother of God, pray for us sinners,)

[a-ve ma-ri-a ma-ter de-i o-ra prō nō-bis pe-ka-tō-ri-bus]

nunc et in hora mortis nostrae. Ave Maria.

(now and at the hour of our death. Hail Mary.)

[nunk et in o-ra mōr-tis nō-strē a-ve ma-ri-a]

Please see *Alfred's IPA Made Easy* (42789) for further explanation of the International Phonetic Alphabet.

AVE MARIA

(Op. 52, No. 6)

for 3-part mixed voices and piano
with optional PianoTrax CD*

Music by **FRANZ SCHUBERT** (1797-1828)

Arranged by **RUSSELL ROBINSON**

Largo (♩ = ca. 60)

PIANO

5 PART I
mp opt. SOLO

A - ve - Ma - ri -

PART II

PART III

* Also available for S.S.A. (46549).
PianoTrax 10 Accompaniment CD available (46743).

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a, gra - ti - a___ ple - na, Ma -

The first system of music consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics 'a, gra - ti - a___ ple - na, Ma -'. The middle staff is a blank treble clef staff. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

The piano accompaniment for the first system features a rhythmic pattern of eighth notes in the right hand, often grouped in threes, and a simple bass line in the left hand.

ri - a___ gra - ti - a___ ple - na, Ma - ri - a gra - ti - a___ ple -

The second system of music consists of three staves. The top staff is a vocal line in G major with lyrics 'ri - a___ gra - ti - a___ ple - na, Ma - ri - a gra - ti - a___ ple -'. The middle staff is a blank treble clef staff. The bottom staff is a piano accompaniment in bass clef, continuing the eighth-note accompaniment from the first system.

The piano accompaniment for the second system continues the rhythmic pattern of eighth notes in the right hand, often grouped in threes, and a simple bass line in the left hand.

13

na. A - ve, A - ve Do - mi -

15

nus, Do-mi-nus te-cum. *mf* 17 Be-ne-dic-ta tu in mu-li-

mf Be-ne-dic-ta tu in mu-li-

mf Be-ne-dic-ta tu in mu-li-



18

e - ri - bus, et be - ne - dic - tus, et

e - ri - bus, et be - ne - dic - tus, et

e - ri - bus, et be - ne - dic - tus.

21

be - ne - dic - tus fruc - tus ven - tris, ven - tris

be - ne - dic - tus fruc - tus ven - tris, ven - tris

be - ne - dic - tus fruc - tus ven - tris, ven - tris

23 *poco rit.* *a tempo* 25 *mp*

tu - i, Je - sus. A - ve Ma -

poco rit. *a tempo* *mp*

tu - i, Je - sus. A - ve Ma -

poco rit. *a tempo* *mp*

tu - i, Je - sus. A - ve Ma -

poco rit. *a tempo* *mp*

26

ri

ri a.

ri - a.

poco rit. *a tempo* *mp*

opt. SOLO *mf*

A - ve Ma -

ri - a, Ma - ter De -

35 *mf*

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

mf

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

(end solo) *mf*

i, o - ra pro no - bis pec - ca - to - ri - bus, -

38

ra, o - ra pro no - bis, o - ra, o - ra pro no -

ra, o - ra pro no - bis, o - ra, o - ra pro no -

ra, o - ra pro no - bis, o - ra, o - ra pro no -

41 43

bis pec-ca - to - ri - bus, nunc et in ho - ra

bis pec-ca - to - ri - bus, nunc et in ho - ra

bis pec-ca - to - ri - bus, nunc et in ho - ra

44

mor - tis, in ho - ra mor - tis no - strae, in

mor - tis, in ho - ra mor - tis no - strae, in

mor - tis, in ho - ra mor - tis no - strae, in

47

ho - ra mor - tis, mor - tis no - strae, in

ho - ra mor - tis, mor - tis no - strae, in

ho - ra mor - tis, mor - tis no - strae, in

49

poco rit. *a tempo* **51** *mp*

ho - ra mor - tis no - strae. A - ve Ma -

ho - ra mor - tis no - strae. A - ve Ma -

ho - ra mor - tis no - strae. A - ve Ma -

poco rit. *a tempo* *mp*

poco rit. *a tempo* *mp*

poco rit. *a tempo* *mp*

52

Musical score for measures 52-54. It features three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts have lyrics "ri - a." with a long note on "ri" and a shorter note on "a." The piano accompaniment consists of a rhythmic pattern of eighth-note triplets in the right hand and a steady bass line in the left hand.

55

Musical score for measures 55-56. This section continues the piano accompaniment with eighth-note triplets in the right hand and a steady bass line in the left hand.

57

Musical score for measures 57-59. The piano accompaniment continues with eighth-note triplets. At the end of measure 58, there is a *rit.* (ritardando) marking and a hairpin deceleration. The piece concludes in measure 59 with a *p* (piano) dynamic marking and a final chord.