

PREFACE

There is a misconception concerning the text of Schubert's *AVE MARIA*. Though he was a Catholic, he did not set the Latin liturgy, but a selection from Walter Scott's poem, *THE LADY OF THE LAKE*. The proper title should be "*ELLEN'S SONG*."

In his book, *Schubert's Songs** Richard Capell pointed out that Schubert's publisher, Artaria, originally printed Scott's English text above the German translation by P. A. Storck. This was done to attract English singers. However, Scott's text does not fit the music correctly and has been generally abandoned by concert singers.

Nevertheless, it is incorrect to assume that the text should only be sung in German. It is a masterpiece of Anglo-Scottish literature. Basil Swift has carefully adapted Scott's poem so that the necessary changes are only noticeable to those who only know the German translation. This new text is more smooth than the German, and for English-speaking performers it is as equally valid.

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AVE MARIA

(Ellen's Song)

For Three-Part Chorus of Treble Voices
with Piano Accompaniment

Text adapted by Basil Swift
From Walter Scott's "The Lady Of The Lake"

Franz Schubert; Op. 52, No. 6
Arranged by Ernest Gold

Sehr langsam (Molto Adagio)

Soprano 1
2

Alto

Piano

Sehr langsam (Molto Adagio)

pp

Red.

3 Sop. unis.

A - ve Ma - ri - an - en - ein - er Jung - frau
A - ve Ma - ri - an - en - ein - er Jung - frau

sim.

5

mild, mild, Oh, hark - en - to a maid - en plead - ing From on - this moun - tain stark - and
er - hö - re - ein - er Jung - frau Fle - hen, aus die - sem Fel - sen starr - und

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wild, wild 'Tis— you whose heart is ev - er heed - ing. We
 soll— mein Ge - bet— zu dir— hin we - hen. hen. Wir

9 S1

safe - ly sleep un - til the mor - row, Though far from all we hold so dear. Oh,
 schla - fen si - cher bis zum Mor - gen, ob Men - schen noch so grau - sam sind. O,

S2

safe - ly sleep un - til the mor - row, Though far from all we hold so dear. Oh,
 schla - fen si - cher bis zum Mor - gen, ob Men - schen noch so grau - sam sind. O,

11

Maid - en, hear a maid - en's sor - row, Oh, Moth - er, see a daugh - ter's tear!
 Jung - frau sieh der Jung - frau Sor - gen, o Mut - ter, hör ein bitt - end Kind.

Maid - en, hear a maid - en's sor - row, Oh, Moth - er, see a daugh - ter's tear!
 Jung - frau sieh der Jung - frau Sor - gen, o Mut - ter, hör ein bitt - end Kind.

f p *pp*

13

A - ve Ma-ri - al!
 A - ve Ma-ri - al!

Alto

A - ve Ma-ri -
 A - ve Ma-ri -

17 Sop. unis

Ah
 Ah

al Un - de - filed! This couch of rock on which we're
 al un - be - fleckt! Wenn wir auf die-sen Fels hin-

sleep - ing Shall seem as if with down tis piled, When you a ten - der watch are
 sin - ken zum Schlaf, und uns - dein Schutz - be - deckt, wird - weich der har - te Fels - uns

S1
 Your smile is like the ros - es breath - ing Sweet
 Du lä - chelst, Ro - sen - düf - te we - hen in

S2
 Your smile is like the ros - es breath - ing, breath - ing
 Du lä - chelst, Ro - sen - düf - te we - hen in

keep dünn - ing - ken. Your smile is like the ros - es breath - ing, breath - ing
 Du lä - chelst, Ro - sen - düf - te we - hen in

fra - grance on this moun - tain bleak; Oh, Moth - er, hark a daugh - ter's plead - ing, Oh,
 die - ser dump - fen Fel - sen kluft. O Mut - ter, hö - re Kin - des Fle - hen, o

fra - grance on this moun - tain bleak; Oh, Moth - er, hark a daugh - ter's plead - ing, Oh,
 die - ser dump - fen Fel - sen kluft. O Mut - ter, hö - re Kin - des Fle - hen, o

fra - grance on this moun - tain bleak; Oh, Moth - er, hark a daugh - ter's plead - ing, Oh,
 die - ser dump - fen Fel - sen kluft. O Mut - ter, hö - re Kin - des Fle - hen, o

f p

25

Maid - en, for - a maid - en speak! A - ve Ma - ri -
 Jung - frau, ei - ne Jung - frau ruft! A - ve Ma - ri -

Maid - en, for a maid - en speak! A - ve Ma - ri -
 Jung - frau, ei - ne Jung - frau ruft! A - ve Ma - ri -

Maid - en, for a maid - en speak! A - ve Ma - ri -
 Jung - frau, ei - ne Jung - frau ruft! A - ve Ma - ri -

pp

27

al
al

al
al

al
al

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29

A - ve Ma-ri - a! Pur - est -
 A - ve Ma-ri - a! Rei - ne -

31 Sop. unis.

Maid! The fiends of earth and air un-shriv - en, That in this lonely haunt have
 Magd! Der Er - de und der Luft Dä - mo - nen von dei - nes Au - ges Huld-ver-

Maid! Ah Ah
 Magd! Ah Ah

33

stray'd, Shall hence be fore your light be driv - en!
 jagt, sie kön - nen hier nicht bei uns woh - nen.

--- Shall hence be fore your light be driv - en! We
 -- sie kön - nen hier nicht bei uns woh - nen. Wir

35 S1

Ah, _____ Then
Ah, _____ der

S2

Ah, _____ Then
Ah, _____ der

bow with care so heavy lad - en, Our hearts your ho - ly com - fort seek, Then
wolln uns still dem Schicksal beu - gen, uns da uns dein heil - ger Trost an weht; der

37

hear, oh, Maid, a hum - ble maid - en, As child, now to the Fa - ther speak!
Jung - frau wol - le hold dich nei - gen, dem Kind, das für den Va - ter fleht!

hear, oh, Maid, a hum - ble maid - en, As child, now to the Fa - ther speak!
Jung - frau wol - le hold dich nei - gen, dem Kind, das für den Va - ter fleht!

hear, oh, Maid, a hum - ble maid - en, As child, now to the Fa - ther speak!
Jung - frau wol - le hold dich nei - gen, dem Kind, das für den Va - ter fleht!

fp *pp*

39

A - ve Ma-ri - a!
A - ve Ma-ri - a!

A - ve Ma-ri - a!
A - ve Ma-ri - a!

A - ve Ma-ri - a!
A - ve Ma-ri - a!

The musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The key signature has two flats, and the time signature is 4/4.

dim

The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of 'dim' (diminuendo) is present. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

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