

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 dɔ-mi-nus dɔ-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 ɔ-ra prɔ nɔ-bis pe-ka-tɔ-ri-bus]

nunc et in hora mortis nostrae. Ave Maria.

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

[nunk et in ɔ-ra mɔr-tis nɔ-strɛ 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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To purchase a full-length performance recording of this piece, go to alfred.com/downloads

First system of music, measures 4-7. The vocal line (treble clef) contains the lyrics: a, gra - ti - a___ ple - na, Ma -. The piano accompaniment consists of a right hand with triplet eighth notes and a left hand with sustained chords.

Second system of music, measures 8-10. The vocal line (treble clef) contains the lyrics: ri - a___ gra - ti - a ple - na, Ma - ri - a gra - ti - a___ ple-. The piano accompaniment continues with triplet eighth notes in the right hand and sustained chords in the left hand.

13

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

15

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

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

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, et

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 - a.

ri - a.

ri - a.

poco rit. *a tempo* *mp*

29

31

Musical score for measures 29-31. The score is written for three staves: two treble staves and one bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is in the bass staff, starting with a whole rest in measure 29, followed by a half rest in measure 30, and then a half note G2 in measure 31. The piano accompaniment is in the two treble staves, featuring triplet chords in the right hand and single notes in the left hand. The piano part is marked *mf* (mezzo-forte). The lyrics "A - ve Ma -" are written below the bass staff in measure 31.

opt. SOLO *mf*

A - ve Ma -

32

Musical score for measures 32-35. The score is written for three staves: two treble staves and one bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is in the bass staff, starting with a half note G2 in measure 32, followed by a half rest in measure 33, and then a half note G2 in measure 34. The piano accompaniment is in the two treble staves, featuring triplet chords in the right hand and single notes in the left hand. The piano part is marked *mf* (mezzo-forte). The lyrics "ri - a, Ma - ter De -" are written below the bass staff in measure 32.

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, o -

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*

52

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts have lyrics "ri - a." with a long note in measure 52 and a rest in measure 53. The piano accompaniment features a complex triplet pattern in the right hand and a simple bass line in the left hand.

55

Continuation of the piano accompaniment from the previous system, showing measures 55 and 56. The right hand continues with triplet patterns, and the left hand provides a steady bass line.

57

Continuation of the piano accompaniment, showing measures 57, 58, and 59. Measure 57 continues the triplet pattern. Measure 58 is marked with a *rit.* (ritardando) hairpin and features a triplet. Measure 59 ends with a *p* (piano) dynamic marking and a final chord.