

Ave Maria

(Op. 52, n° 6)

Franz Schubert
Arr. Juan E. Martini

Molto lento

Sopr. 1

Sopr. 2

Contr.

Piano

Molto lento

pp

simile

3

p

A - ve Ma - ri - a! Gra - ti - a ple -

p

A - ve Ma - ri - a!

A - ve Ma - ri -

3

5

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

A - ve, A - ve,

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

7

ple - na, A - ve, A - ve Do - mi - nus, Do - mi - nuste - cum. Be - ne -

A - ve, A - ve, A - ve Do - mi - nus, Do - mi - nuste - cum. Be - ne -

ple - na, A - ve, A - ve Do - mi - nus. Be - ne -

13

A - ve Ma - ri - - - a.

A - ve Ma - ri - - - a.

A - ve Ma - ri - - - a.

Three vocal staves in G minor, 3/4 time. The first staff has a melodic line with a slur over the last three notes. The second and third staves provide harmonic accompaniment. The lyrics are 'A - ve Ma - ri - - - a.' repeated on each staff.

13

Piano accompaniment for measures 13-15. The right hand features a complex texture of triplets and sixteenth notes. The left hand plays a steady eighth-note bass line. The key signature is G minor and the time signature is 3/4.

15

A - ve Ma - ri -

A - ve Ma - ri -

Three vocal staves in G minor, 3/4 time. The first two staves have a melodic line with a slur over the last two notes. The third staff is empty. The lyrics are 'A - ve Ma - ri -' repeated on the first two staves.

15

Piano accompaniment for measures 15-17. The right hand continues with triplets and sixteenth notes. The left hand continues with the eighth-note bass line. The key signature is G minor and the time signature is 3/4.

17

a, Ma - ter De - i, O - ra pro no-bis pec-ca -

a, A - ve,

Ma - ter De - i, o - ra pro no-bis pec-ca -

17

19

to - ri-bus, o - ra, o - ra prono - bis, o - ra, o - ra pro no -

A - ve, o - ra, o - ra pro no -

to - ri-bus, o - ra, o - ra prono - bis, o - ra, o - ra prono -

19

21

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

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

bis, nunc et in ho - ra mor - tis, in

21

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

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

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

23

fp

Detailed description of the musical score: The page contains three systems of music. The first system (measures 21-23) has three vocal staves and a piano accompaniment. The vocal parts sing: 'bis pec - ca - to - ri - bus, nunc et in ho - ra mor - tis, in'. The piano accompaniment features triplets in both hands. The second system (measures 23-25) has three vocal staves and a piano accompaniment. The vocal parts sing: 'ho - ra mor - tis no - strae, in ho - ra mor - tis, mor - tis nos - trae, in'. The piano accompaniment continues with triplets. The third system (measures 25-27) has three vocal staves and a piano accompaniment. The vocal parts sing: 'ho - ra mor - tis no - strae, in ho - ra mor - tis, mor - tis in'. The piano accompaniment continues with triplets and includes a fortissimo (fp) dynamic marking.

25

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

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

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

Detailed description: This block contains the vocal parts for three voices: Soprano, Alto, and Tenor. Each voice part begins at measure 25. The lyrics are "ho - ra mor - tis no - strae. A - ve Ma - ri -". The music features a melodic line with a triplet of eighth notes in the first measure of each line, followed by a quarter note and a half note. The Soprano part has a long note on "ri" in the second measure. The Alto and Tenor parts have similar phrasing but with different note values and rests.

25

pp

Detailed description: This block shows the piano accompaniment for measures 25 through 30. The right hand features a complex texture of triplets of eighth notes, creating a shimmering effect. The left hand provides a steady accompaniment with quarter notes. A dynamic marking of *pp* (pianissimo) is indicated at the start of the section. The key signature is B-flat major and the time signature is 3/4.

27

a.

a.

a.

Detailed description: This block contains the vocal parts for three voices (Soprano, Alto, Tenor) starting at measure 27. Each voice part has a long note on "a." in the first measure, followed by a quarter rest and a quarter note. The Soprano part has a long note on "a." in the second measure. The Alto and Tenor parts have similar phrasing but with different note values and rests.

27

Detailed description: This block shows the piano accompaniment for measures 27 through 30. The right hand features a complex texture of triplets of eighth notes, creating a shimmering effect. The left hand provides a steady accompaniment with quarter notes. The dynamic marking *pp* is maintained. The key signature is B-flat major and the time signature is 3/4.

The image shows a page of musical notation for 'Ave Maria', page 8. It consists of four staves. The top three staves are for vocal parts, each in a treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is for piano accompaniment, split into a treble and bass clef. The piano part begins at measure 29 with a triplet of chords in the treble and single notes in the bass. This is followed by four measures of similar triplet chords in the treble and single notes in the bass. The piece concludes with a final cadence in the piano part, marked with a double bar line and a repeat sign.