

Ave Maria

Lento Assai - very slowly

Opus 52 #6

Franz Schubert (1797-1828)

Layout 2011 Teo Vincent IV

$\text{♩} = 30$
Vocals

Piano

The piano introduction consists of two staves. The right hand features a complex texture of sixteenth-note chords, often beamed in groups of six. The left hand provides a simple harmonic accompaniment with quarter notes and dyads.

Voc. 3 A - - - ve Ma-ri - - - a! gra - ti - a ple -
A - - - ve Ma-ri - - - a! Ma - ter De -

Pno. 3

The vocal line begins with a half note 'A', followed by a quarter note 've', and a dotted half note 'Ma-ri'. The piano accompaniment continues with its characteristic sixteenth-note chordal texture.

Voc. 5 na, Ma-ri - a gra - ti - a ple - na, Ma-ri - a gra - ti - a_ ple -
i. O - ra pro no - bis pec - ca - to - ri - bus, o - ra, o - ra_ pro no -

Pno. 5

The vocal line continues with a quarter note 'na', followed by a dotted half note 'Ma-ri - a', and a quarter note 'gra - ti - a'. The piano accompaniment features some chromatic movement in the right hand.

Voc. 7 na, A - ve A - ve! Do - mi - nus. Do - mi - nus - tecum. Bene -
bis, o - ra, o - ra_ pro no - bis pec - ca - to - ri - bus, nunc,

Pno. 7

The vocal line concludes with a quarter note 'na', followed by a dotted half note 'A - ve', and a quarter note 'A - ve!'. The piano accompaniment maintains its steady sixteenth-note accompaniment.

Ave Maria 2

9 dic - ta tu in mu-li - e - ri-bus, et be - ne-dic - - tus, et
et in ho - ra_ mor - tis, in ho - ra mor - tis no - strae, in

11 be - ne-dic-tusfrue - tus ven-tris, ven-tris tu - i. Je - sus.
ho - ramortis,mor - tis no-strae, in ho - ramor - tis no - strae.

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

15