

Franz Liszt

# Ave Maria

(by Schubert)

Lento assai

*molto espress. e legato*

*p dolce*

*pp*

*riten.*

*molto*






*smorz.*

*gli accompagnamenti sempre dolci.*

*il canto sempre marcato ed espressivo*

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

Jung - - - frau mild! er - hö - - re einer Jung - frau

\*) Die nach unten gestrichenen Noten  mit der linken, die nach oben gestrichenen  mit der rechten Hand | Les notes:  = main gauche | The  are to be taken by the left, the  by the right hand

Fle - - hen, aus die - - sem Fel - sen starr und wild soll

*simile*

mein Ge - bet zu dir hin we - - - hen. Wir

*smorz.*

*il canto*

schla - - fen si - cher bis zum Mor - gen, ob Men - - schen noch so grausam

*cresc.*

*sempre ben marcato*

*Ped. simile*

sind. O Jung - - frau, sieh der Jungfrau Sor - gen, o

*mf*

Mut - - ter, hör ein bittend Kind!

*radolcendo*

*smorz.*

*dolciss.*

A - - - - - ve Ma - -

*poco riten.*

*dolciss.*

ri - - - - - a!

*cresc. ed acceler.*

*mf*

*molto diminuendo e ritard.*

*pp*

*dolciss. delicatamente*

8

8

8

8

*il canto sempre marcato ed espressivo*

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

*gli accompagnamenti sempre p e staccato*  
*Ped come prima*

8

8

8

a!

un -

be -

fleckt!

Wenn

wir

auf die - sen Fels hin -

8

8

8

8

sin - - - - - ken

zum

Schlaf,

und uns dein Schutz be -

deckt, wird weich der har - te Fels uns

8-measure rests are indicated above the treble staff.

dün - ken. *dolciss.* Du

4-measure rests are indicated above the treble staff.

*leggierissimo*  
lä - - - - - chelst, Ro - sen - düf - te we - hen in

*un poco più animato*

4-measure rests are indicated above the treble staff.

*sempre stacc.* die - - - - - ser dum - pfen Fel - sen - kluft. *più cresc.* 0

8-measure rests are indicated above the treble staff.

Mut - - - ter, höre Kin - des Fle - - hen, o

*molto rf*

This system contains the first four measures of the piece. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The piano part features a prominent eighth-note triplet in the right hand and a more active bass line. The tempo and dynamics are marked *molto rf*.

Jung - - - frau, ei - - ne Jung - frau ruft.

*dim.*

This system contains the next four measures. The piano accompaniment continues with the eighth-note triplet motif. The dynamics are marked *dim.* (diminuendo).

A - - - - - ve Ma - -

*pp leggierissimo*

*dolce*

This system contains the final four measures of the piece. The piano accompaniment is marked *pp leggierissimo* and *dolce*. The vocal line concludes with the words "A - ve Ma -".

The musical score is arranged in five systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 7/8. The score includes various performance markings and technical instructions:

- System 1:** The vocal line begins with a melodic phrase. The piano accompaniment features a steady eighth-note pattern. Performance markings include *ri.* (ritardando) and *smorz.* (smorzando).
- System 2:** The piano accompaniment becomes more complex with chords and sixteenth-note patterns. Performance markings include *accelerando e cresc. molto* and *rinf.* (rinfacciato).
- System 3:** The piano accompaniment continues with intricate chordal textures. Performance markings include *dim. e ritenuto* and *molto*.
- System 4:** The vocal line returns with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes. Performance markings include *non troppo presto* and *p dolce* (piano dolce).

Technical markings such as slurs, accents, and dynamic markings (p, f, dim., cresc.) are used throughout the score to guide the performer. The page number 7 is centered at the bottom.