

Foreword

This publication contains the beloved musical setting of *Ave Maria* by Franz Schubert. It has been arranged for all harps and voice (as well as for solo harps), transposed into several different keys, and designed for accompanied or self-accompanied singing. The traditional keyboard accompaniment has been modified so that it is within the technical capabilities of most harpists and harpers.

The accompaniment can be played on a very small pedal harp by eliminating the left hand doubled bass octaves. The lever harp accompaniments were restricted to those keys that lay best in the range of the instrument (assuming an E-flat tuning) and which also provided a high, medium and low voice option. The greater range and chromatic capability of the pedal harp enabled me to offer six key options that should cover nearly every possible voice type. Dynamics and rubato indications have been intentionally minimized so that the harpist is free to follow the expressive nuances of the vocalist.

The original version is written in 4/4 time; however, I have transcribed it into 12/8 time so that the visual layout on the page is more appealing and easier to read. In order to eliminate any awkward page turns, a slightly smaller staff size was used on the vocal arrangements. I have attempted to approximate the original rhythmic contours of the voice part within the confines of 12/8 time. Feel free to make rhythmic adjustments as desired.

The Latin text version of the Roman Catholic prayer “Hail Mary, full of grace” is placed under the melody line. I have also offered a singable English version that attempts to capture the spirit of the original text within the syllabic contour implied by the melody.

Dragonflower Music always attempts to produce error-free publications. However, in spite of the most careful proofreading, a few typesetting errors sometimes manage to end up in the finished publication. It usually takes about three printings to catch them all! Please bring any typesetting errors to our immediate attention.

Sir Walter Scott and Schubert

In 1810, Sir Walter Scott completed his poem, “The Lady of the Lake.” The scene of the poem is in the vicinity of Loch Katrine, in the Western Highlands of Perthshire. It is complete with bards, knights, fair maidens, minstrels, swords, harps, and Celtic imagery. The action transpires over six days, and each day occupies one “canto” in the poem.

The fourth canto contains a hymn to the Virgin Mary, often called “Ellen’s Song,” which was translated into German by Adam Storck (1780-1822). It was this German text version that was set to music by Franz Schubert in 1825.

Text of Ellen’s song

*Ave, Maria! Maiden mild!
Oh listen to a maiden’s prayer;
For thou canst hear tho’ from the wild,
And Thou canst save amid despair.
Safe may we sleep beneath thy care
Tho’ banish’d outcast and reviled,
Oh, Maiden, hear a maidens prayer.
Oh Mother, hear a suppliant child!
Ave Maria!*

*Ave, Maria! Undefined!
The flinty couch we now must share,
Shall seem with down of eider piled
If Thy, if Thy protection hover there.
The murky cavern’s heavy air
Shall breath of Balm if thou hast smiled;
Then, Maiden, hear a maiden’s prayer.
Oh Mother, hear a suppliant child!
Ave Maria!*

*Ave, Maria! Stainless-styled!
Foul demons of the earth and air,
From this their wonted haunt exiled,
Shall flee, shall flee before thy presence fair.
We bow us to our lot of care
Beneath Thy guidance reconciled,
Hear for a maid a maiden’s prayer;
And for a father bear a child!
Ave Maria!*

Gradually, the medieval Roman Catholic prayer words of “Ave Maria” began to be fit to Schubert’s melody; it is unknown to whom this credit should be given.

Ave Maria – Traditional Latin Version

Ave Maria! Gratia plena, Dominus tecum. (repeat)

Benedicta tu in mulieribus, et benedictus fructus ventris tui Jesus. (repeat)

Ave Maria! Mater Dei, ora pro nobis peccatoribus, (repeat)

Nunc et in hora mortis nostrae. (repeat)

Ave Maria - Traditional English Version As Used In Liturgical Church Tradition

Hail, Mary, full of grace, the Lord is with thee. Blessed art thou among women, and blessed is the fruit of thy womb, Jesus.

Holy Mary, mother of God, pray for us sinners, now and at the hour of our death.

Ave Maria - English Setting For Schubert's Tune By Darhon Rees-Rohrbacher

Holy Maria. God's grace is with you. Maria, grace to you was given. Maria, touched by grace are you. Blessed one, the Lord has chosen you, to bear His son. Blessed be the chosen one of heaven and earth, that spotless sinless maiden of God; and blessed be that holy infant born of woman, Jesus. Holy Maria.

Holy Maria. Blessed mother of God. Oh, pray for merciful forgiveness. Make whole our spirits gone astray. Oh, pray, take pity on our souls, and remove our sins. Do not forsake us in the final hour, when death will steal our breath away. Be at our side and guide us heav'nward, be near us, that final earthly day. Holy Maria.

Table of Contents

I.	Voice with pedal harp accompaniment (C-natural) (for high tenor or high soprano voice)	Pages 6-7
II.	Voice with pedal harp accompaniment (B-flat) (for tenor or soprano voice)	Pages 8-9
III.	Voice with pedal harp accompaniment (A-flat) (for lyric baritone or mezzo-soprano voice)	Pages 10-11
IV.	Voice with pedal harp accompaniment (G-natural) (for baritone or mezzo-contralto voice)	Pages 12-13
V.	Voice with pedal harp accompaniment (F-natural) (for bass-baritone or contralto voice)	Pages 14-15
VI.	Voice with pedal harp accompaniment (E-flat) (for bass or low contralto voice)	Pages 16-17
VII.	Voice with lever harp accompaniment (B-flat) (for tenor or soprano voice)	Pages 18-19
VIII.	Voice with lever harp accompaniment (G-natural) (for baritone or mezzo voice)	Pages 20-21
IX.	Voice with lever harp accompaniment (F-natural) (for bass or contralto voice)	Pages 22-23
X.	Pedal harp solo version (C-natural)	Pages 24-25
XI.	Lever harp solo version (C-natural)	Pages 26-27

The above arrangements all contain some left hand intervals of a tenth, chosen for harmonic interest and also to break up the monotony of the left hand accompaniment. Should the player find this interval cumbersome to reach, he or she is encouraged to substitute an octave for the tenth.

Ave Maria

For very high voice and pedal harp

Text: Sir Walter Scott

Tune: Franz Schubert

Arr. D. Rees-Rohrbacher

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On petite-model pedal harps, eliminate all bass notes marked with an asterisk or play one octave higher.

pp Bb B \flat Ab A \flat

1.A - ve Ma-ri - a! Gra - ti - a ple -
2.A - ve Ma-ri - a! Ma - ter De -

p F# F \flat

na, Ma - ri - a, gra - ti - a ple - na, Ma - ri - a, gra - ti - a ple -
i, O - ra pro no - bis pec - cat - to - ri - bus, O - ra, o - ra pro no -

mp G# F# D# D \flat

na, A - ve, A - ve Do - mi - nus, Do - mi - nus te - cum, Be - ne -
bis, O - ra, o - ra pro no - bis pec - ca - to - ri - bus, nunc

G \sharp F# *mf* C# *poco rit.* *a tempo* F \flat

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