

AVE MARIA

LATIN ADAPTATION

Franz Schubert 1797-1828

D. 839. op. 52 Nr. 6

arr. J. Knuth

Orgel

Pedal

5

1. A - ve Ma - ri - a, gra - ti - a ple -
2. A - ve Ma - ri - a, Ma - - - ter De -
3. A - ve Ma - ri - a, gra - ti - a ple -

9

1. na, Ma - ri - a gra - ti - a ple - na, Ma - ri - a gra - ti - a ple -
2. i, O - ra - pro - no - bis pec - ca to - ri - bus, O - ra o - ra pro no -
3. na, Ma - ri - a gra - ti - a ple - na, Ma - ri - a gra - ti - a ple -

13

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

Ave Maria / F. Schubert -Latin Adaptation - arr. J. Knuth

1. dic - ta tu in mu - li - e - ri - bus, et be - ne - dic - - - - - tus, et
 2. et in ho - ra mor - - tis, in ho - ra mor - - tis no - - - - - strae, in
 3. dic - ta tu in mu - li - e - ri - bus, et be - ne - dic - - - - - tus, et

21

1. be - ne - dic - tus fruc - - tus ven - tris, ven - tris tu - i Je - - - - - sus.
 2. ho - ra mor - tis, mor - - tis, no - - strae, in - ho - ra mor - - tis no - - - - - strae.
 3. be - ne - dic - tus fruc - - tus ven - tris, ven - tris tu - i, Je - - - - - sus

25

A - ve Ma - ri - a.

29

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LATIN ADAPTATION

Soli



1. A - ve Ma - ri - - a, gra - ti - a ple -
2. A - ve Ma - ri - - a, Ma - - - ter De -
3. A - ve Ma - ri - - a, gra - ti - a ple -



1. na, Ma - ri - a gra - - ti - a ple - na, Ma - ri - a gra - - ti - a ple -
2. i, O ra-pro - - no-bis pec-ca to-ri-bus, O - ra o-ra pro no - - -
3. na, Ma - ri - a gra - - ti - a ple - na, Ma - ri - a gra - - ti - a ple -



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



1. dic-ta tu inmu-li - e - ri-bus, et be-ne-dic - - - - - tus, et
2. et in ho - ra mor - - tis, in ho-ra mor - - tis no - - - strae, in
3. dic-ta tu inmu-li - e - ri-bus, et be-ne-dic - - - - - tus, et



1. be-ne-dic-tus fruc--tus ven-tris, ven-tris tu - i Je - - - - - sus.
2. ho-ra mor-tis, mor--tis, no-strae, 7 in - ho-ra mor--tis no - - - strae.
3. be-ne-dic-tus fruc--tus ven-tris, ven-tris tu - i, Je - - - - - sus



A - ve Ma - ri - - a.

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Orgel

Pedal

The first system of the musical score for 'Ave Maria' is presented in a grand staff format. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature consists of two flats (B-flat and E-flat), and the time signature is 12/8. The music begins with a series of eighth-note patterns in the right hand, while the left hand provides a simple harmonic accompaniment of quarter notes. A 'Pedal' marking is placed below the bass staff, indicating the use of the sustain pedal.

The second system of the musical score continues the piece. It maintains the same 12/8 time signature and key signature. The right hand features more complex rhythmic patterns, including some sixteenth-note runs, while the left hand continues with a steady accompaniment. The system concludes with a double bar line.

The third system of the musical score continues the piece. It maintains the same 12/8 time signature and key signature. The right hand features more complex rhythmic patterns, including some sixteenth-note runs, while the left hand continues with a steady accompaniment. The system concludes with a double bar line.

The fourth system of the musical score continues the piece. It maintains the same 12/8 time signature and key signature. The right hand features more complex rhythmic patterns, including some sixteenth-note runs, while the left hand continues with a steady accompaniment. The system concludes with a double bar line.

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17

Musical notation for measures 17-20. Treble clef has a melodic line with eighth notes and slurs. Bass clef has a simple accompaniment of quarter notes.

21

Musical notation for measures 21-24. Treble clef has a melodic line with eighth notes and slurs. Bass clef has a simple accompaniment of quarter notes.

25

Musical notation for measures 25-27. Treble clef has a melodic line with eighth notes and slurs. Bass clef has a simple accompaniment of quarter notes.

28

Musical notation for measures 28-30. Treble clef has a melodic line with eighth notes and slurs. Bass clef has a simple accompaniment of quarter notes. A double bar line with repeat dots is at the end of measure 30.

31

Musical notation for measures 31-33. Treble clef has a melodic line with eighth notes and slurs. Bass clef has a simple accompaniment of quarter notes. A double bar line with repeat dots is at the end of measure 33.