

Ave Maria

Ellen's dritter Gesang: Hymne an die Jungfrau

Franz Schubert

*arranged by Paul De Bra for
accordion quintet (1, 2, 3, 4, bass)*

Schubert's Ave Maria is originally composed for a single voice with accompaniment on piano. Several instrumental arrangements have been made over time. This new arrangement for accordion quintet uses bits from the version for violin and piano by August Wilhelmj. The notes are pretty easy. The challenge is in playing them together with an ensemble and putting emotion into it.

A recording by Professor P is available on YouTube.

This arrangement is provided under the Creative Commons Attribution license (and so is the recording).

Ave Maria

$\text{♪} = 50-60$

(Ellen's dritter Gesang: Hymne an die Jungfrau)

Franz Schubert
arr. Paul De Bra
(with bits by Wilhelmj)

Acc. 1

Acc. 2

pp low notes optional, best on M.B.

Acc. 3

pp

Acc. 4

pp all notes long pizzicato

Bass

pp

I

mp arco

II

mp

III

p

IV

p

B

5 decay

mp decay

III

6 6 6 6

IV

B

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Ave Maria

7

decay
mp

decay
mp

9

decay
mp

decay
mp

~ decay
mp

11

decay
mp

decay
fp

decay
mp

~ decay
fp

p 6 6 6 6

decay
6

decay
6

decay
6 6 6 6

decay
6 6 6 6

fp

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19

I II III IV B

21

I II III IV B

23

I II III IV B

This musical score consists of three systems of five staves each. The staves are labeled I, II, III, IV, and B from top to bottom. The music is in common time and uses a treble clef for most staves, while staff B uses a bass clef. Measure numbers 19, 21, and 23 are indicated at the beginning of each system respectively. Dynamic markings such as 'decay', 'mp' (mezzo-forte), 'fp' (fortissimo), and 'p' (pianissimo) are placed above certain measures. Measure 19 shows complex sixteenth-note patterns with grace notes. Measure 21 features eighth-note patterns with grace notes and dynamic markings. Measure 23 continues the rhythmic patterns with more dynamic variety. Measures 20 and 22 are implied by the measure numbers and the continuation of the patterns.

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