

Musical Masterpieces

AVE MARIA

FRANZ SCHUBERT

WORLD FAMOUS PIANO SOLOS

SHILLING EDITION

- | | | |
|---|-----------------|--|
| No. | | No. |
| 1. PRELUDE (C \sharp minor) | Rachmaninoff | 22. ETUDE Op. 10, No. 1 (Arpeggios) Chopin |
| 2. SPRING SONG | Mendelssohn | 23. " " " " 2 (Chromatic) " |
| 3. MINUET in G | Beethoven | 24. " " " " 3 (Melody) " |
| 4. MELODY in F | Rubinstein | 25. " " " " 4 (Presto) " |
| 5. BLUE DANUBE (Waltz) | Strauss | 26. WALTZ No. 15 in A flat |
| 6. MARCH MILITAIRE | Schubert | Brahms |
| 7. CHANSON TRISTE | Tschaikowsky | 27. MINUTE WALTZ Op. 64, No. 1 Chopin |
| 8. WEDDING MARCH | Mendelssohn | 28. SONATINA in G |
| 9. FIFTH NOCTURNE | Leybach | Beethoven |
| 10. INVITATION to the DANCE | Weber | 29. NAILA WALTZ from Ballet "La Source" |
| 11. SERENADE | Schubert-Heller | Delibes |
| 12. LARGO | Handel-Brand | 30. THE MILL |
| 13. AVE MARIA | Schubert-James | Jensen |
| 14. TRAUMEREI | Schumann | 31. ANDANTE CANTABILE Tschaikowsky |
| 15. SEXTETTE (Lucia) | Donizetti | 32. GAVOTTE |
| 16. SERENATA | Braga-Martin | Gluck-Brahms |
| 17. SOUNDS from the VIENNA WOODS | | 33. LE COUCOU |
| | Strauss | Daquin |
| 18. MINUET (Don Juan) | Mozart | 34. REVE ANGELEQUE |
| 19. VOICES of SPRING (Waltz) | Strauss | Rubinstein |
| 20. NOCTURNE in E \flat Op. 9 No 2 Chopin | | 35. LIEBESTRAUME Op 168 No. 3 |
| 21. TROIKA | Tschaikowsky | Liszt |
| | | 36. HUNGARIAN DANCE No. 5 |
| | | Brahms |
| | | 37. HUNGARIAN DANCE No. 6 |
| | | Brahms |
| | | 38. DUETTO Op. 38 No. 6 |
| | | Mendelssohn |
| | | 39. ON WINGS OF SONG |
| | | Op. 34 No. 2 |
| | | Mendelssohn |
| | | 40. BERCEUSE Op. 13 No. 7 |
| | | Ilyinsky |

Price 1/- each. In New Zealand 1/3 each.

ALLAN & CO., Pty. Ltd.

MELBOURNE . SYDNEY . ADELAIDE . BENDIGO.

Ave Maria

(F. Schubert)

Revised and fingered by
William G. James

Transcr. by STEPHEN HELLER

Molto lento

PIANO

pp

Melody well sustained (with much expression)

System 1: Treble clef, key signature of two flats, 3/4 time. The right hand features a melodic line with a slur over the first four measures, followed by a trill-like figure. The left hand plays a steady accompaniment of eighth notes. Dynamics include *poco cresc* and *pp*. Fingerings are indicated with numbers 1-5. A *ped.* marking is present at the end of the system.

System 2: Continuation of the previous system. The right hand continues the melodic line with various slurs and fingerings. The left hand accompaniment remains consistent. Dynamics include *mf*. A *ped.* marking is present at the end of the system.

System 3: Continuation of the previous system. The right hand features a descending melodic line. The left hand accompaniment continues. Dynamics include *poco rit.*. A *ped.* marking is present at the end of the system.

System 4: Continuation of the previous system. The right hand has a melodic line with a slur and a trill-like figure. The left hand accompaniment continues. Dynamics include *pp* and *a tempo*. A *ped.* marking is present at the end of the system.

"Ave Maria"
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A. & C^o (B. 1909)



with much expression

*ped. * ped. * ped. * ped. * ped. * ped. * ped. * ped. **

*ped. * ped. * ped. * ped. * ped. * ped. * ped. * ped. **

*ped. * ped. * ped. * ped. * ped. * ped. * ped. * ped. **

*ped. * ped. * ped. * ped. * ped. * ped. * ped. * ped. **

*ped. **
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2 1 3 5 4 3 5 4 3

poco rit.

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

pp
a tempo

Red. * Red. * Red. * Red. *

Red. *

Red. * Red. * Red. * Red. *

poco a poco rit

ppp
dim

Red. *

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