



Bernard Dewagtere

France, SIN LE NOBLE

Ave Maria Schubert, Franz Peter

About the artist

Doctor in musicology, conductor and composer.

Compositions and arrangements from all eras, in all styles or musical genres and for any instrument or vocal training.

Qualification: PhD Musicology

Associate: SACEM - IPI code of the artist : 342990

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-bernard-dewagtere.htm>

About the piece



Title: Ave Maria

Composer: Schubert, Franz Peter

Arranger: Dewagtere, Bernard

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Instrumentation: Cello, piano or organ

Style: Wedding music

Comment: "Ellens dritter Gesang" (cycle "Die Fraülein vom See"), op. 52, D.839 , a composition by Franz Schubert also very well known as "Ave Maria" - Wikipedia

Bernard Dewagtere on [free-scores.com](https://www.free-scores.com)

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Ave Maria

opus 52, D.839

Franz Schubert (1797 - 1828)

Adagio

Transcription : Bernard Dewagtere

Cello

Piano

mf *p*

This system shows the beginning of the piece. The Cello part is in the bass clef with a common time signature. The Piano part consists of two staves. The right hand features a complex texture of chords and sixteenth-note patterns, starting with a mezzo-forte (*mf*) dynamic and ending with a piano (*p*) dynamic. The left hand provides a simple harmonic accompaniment with quarter notes.

Pno

3

f *mf*

This system covers measures 3-4. The Cello part begins with a forte (*f*) dynamic, playing a melodic line with slurs. The Piano part continues with its intricate texture, marked mezzo-forte (*mf*).

Pno

5

3 3

This system covers measures 5-6. The Cello part continues its melodic development, featuring triplets in the final measure. The Piano part maintains its complex accompaniment.

Pno

7

3 3 3 3

This system covers measures 7-8. The Cello part concludes with a melodic phrase that includes triplets. The Piano part continues with its characteristic accompaniment.

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9

Piano accompaniment (Pno) for measures 9-10. The right hand features a complex texture of sixteenth-note chords, while the left hand plays a steady quarter-note accompaniment. The bass line has a melodic line with triplets.

11

Piano accompaniment (Pno) for measures 11-12. The texture continues with a crescendo leading to a piano (*p*) dynamic in measure 12.

13

Piano accompaniment (Pno) for measures 13-14. The bass line has a melodic line with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

15

Piano accompaniment (Pno) for measures 15-16. The piano accompaniment ends with a piano (*p*) dynamic. The bass line has a melodic line.