

AVE MARIS STELLA

Andante sostenuto più tosto lento*)

Klavier
oder
Harmonium

7 A - ve ma - ris stel - la,

smorzando cantando

pp una corda

Dei ma - ter al - ma, - que semper Vir - go, Felix cae - li

13

poco ritard. a tempo

por - ta. Su - mens il - lud a - ve Ga - bri - e - lis o - re,

18

poco ritard. a tempo

***)

- *) „Tempo ohngefähr: MM ♩ = 66.“ (L-P)
- **) „Liszt selbst führte derartige melodische Tonreihen bei ruhigster gleichsam in sich versunkener Hand (knapp an der Tastatur) mit schleichender Bewegung von Ton zu Ton ... aus ...“ (L-P)
- ***) „Das Achtel e¹ ... ist Auftakt zur neuen Verszeile und tritt nach kurzer Atmungspause (Cäsar) frei ein ...“ (L-P)
- *) “Tempo approximately: MM ♩ = 66.” (L-P)
- **) “Liszt himself played this kind of melodic line with a hand that hardly moved (very close to the keyboard), “slipping” from note to note.” (L-P)
- ***) “The quaver e¹ is an upbeat to the new line of the verse and enters freely after a short pause for breath (cesura).” (L-P)

23 *Fun - da nos in pa - - ce, Mu - tans Hé - vae no - -*

quieto

Ped. *

27 *men. poco ritard. a tempo*

pp smorzando

Ped. *

31 *Sol - ve vincla re - - is, Profer lu - men cae - cis: Ma - la nostra*

*) un poco marcato

pp

un poco marcato

Ped. *

36 *pelle, Bona cun - cta po - sce.*

pp

Ped. *

Harmonium *Mon - stra te es - se ma - - trem,*

41 *dolcissimo*

pp

dolcissimo

sempre una corda

Ped. *

*) „Der ... Kontrast dieses und des Paralleltaktes mit den vorhergehenden Takten ist vor Übertreibung des marcato zu schützen ...“ (L-P)

*) “The contrast between this as well as the similar bar and the preceding ones should be protected from exaggerations of the marcato.” (L-P)

ma - - - - - trem:

Su - mat per te

45 (sopra)
pp espressivo smorzando
Ped. Ped. Ped. Ped. Ped.

pre - - - - - ces,

pre - - - - -

49 (sopra)
pp espressivo
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ces,

Qui pro no - bis na - - tus, Tu - - lit

- - - - -

52 smorzando sempre dolcissimo e quieto
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

es - - se tu - us.

56 (sopra)
pp espressivo
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

60

PPP *mf* *)

Vir - go sin - gu - la - ris,

Harmonium dolce

65

PP *ten.*

sempre una corda

il canto accentato ed espressivo, l'accompagna-

In - ter om - nes mi - tis, Nos cul - pis so - lu - tos,

69

mento piano *ten.*

smorzando

poco rall.

*) (L-P)

*) (L-P)

**) „Die im Widerschein und Widerhall der Melodie stehende Akkordbegleitung schmiege sich innig, mehr Klang als Akkord, dem canto ein ...“ (L-P)

**) "The chordal accompaniment which reflects and echoes the melody should complement the melody by giving a tonal background rather than by stressing individual chords." (L-P)

