

CONDUCTOR

AVE MARIA

FRANZ SCHUBERT

Arranged for the Goldman Band

by

ANTON WEISS

HARMONIE DE L'ACHINE

J 398

Instrumentation conforms to the standard adopted by The National School Band Association and The American Bandmasters' Association

STANDARD BAND—Price \$3.50

Conductor	E♭ Alto Clarinet	Solo or 1st B♭ Cornet (2)	1st Trombone ♯
1st Flute	B♭ Bass Clarinet	2nd B♭ Cornet	2nd Trombone ♯
3rd Flute	1st Oboe	3rd B♭ Cornet	3rd Trombone ♯
E♭ Clarinet	1st Bassoon	1st & 2nd B♭ Trumpets (2)	Baritone ♯
Solo B♭ Clarinet (2)	1st E♭ Alto Saxophone	1st Horn in E♭ (Alto)	Baritone ♯
1st B♭ Clarinet	2nd E♭ Alto Saxophone	2nd Horn in E♭ (Alto)	Basses (Tubas) (2)
2nd B♭ Clarinet (2)	B♭ Tenor Saxophone	3rd Horn in E♭ (Alto)	Drums (2)
3rd B♭ Clarinet	E♭ Baritone Saxophone	4th Horn in E♭ (Alto)	

SYMPHONIC BAND—Price \$6.50

Conductor	1st Oboe	3rd B♭ Cornet	1st Trombone ♯
1st Flute	2nd Oboe	1st & 2nd B♭ Trumpets (2)	2nd Trombone ♯
2nd Flute	English Horn	1st & 2nd B♭ Flugelhorn (2)	3rd Trombone ♯
3rd Flute	1st Bassoon		Baritone ♯
E♭ Clarinet	2nd Bassoon	1st Horn in E♭ (Alto)	Baritone ♯
Solo B♭ Clarinet (3)	1st E♭ Alto Saxophone	2nd Horn in E♭ (Alto)	Euphonium
1st B♭ Clarinet (3)	2nd E♭ Alto Saxophone	3rd Horn in E♭ (Alto)	(2nd Baritone ♯)
2nd B♭ Clarinet (3)	B♭ Tenor Saxophone	4th Horn in E♭ (Alto)	String Bass
3rd B♭ Clarinet (3)	E♭ Baritone Saxophone	1st Horn in F	Basses (Tubas) (6)
E♭ Alto Clarinet (2)	B♭ Bass Saxophone	2nd Horn in F	Drums (3)
B♭ Bass Clarinet (2)	Solo or 1st B♭ Cornet (3)	3rd Horn in F	Timpani
	2nd B♭ Cornet	4th Horn in F	Harp

Separate Parts: Condensed Conductor's Part \$.50; Other Parts, each \$.30

CARL FISCHER

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« « « « THE COMPOSER

“ **Z**he most poetical composer who ever lived,” according to Liszt, was Franz Schubert, born in Vienna in 1797, who in the short span of his thirty-one years produced more than six hundred songs, eight symphonies, operas, masses, chamber works and beautiful piano music.

Son of a schoolmaster who taught in the old Lichtenthal quarter of the city of Vienna, Franz began his study of music at the age of seven. His remarkable progress led him to the parish choir master, Holzer, to learn piano, violin, organ, singing and thorough-bass. At eleven years of age, he had already begun to compose brief piano pieces and songs. He entered the “Konvikt,” a choir school for the Imperial Chapel, and became an imperial chorister. By his deep earnestness, sincerity and remarkable ability, he soon became a power in the school, taking the first violin parts and leading the orchestra during the absence of the conductor. In the meanwhile, he was composing at an astonishing rate of speed, and after five years of training he left the school, determined to follow in the footsteps of the great music masters.

His path was beset with difficulties. Faced with the problem of conscription or teaching in his father's school, he chose the latter course and was thoroughly miserable in the teaching profession. The music in his soul was so all-consuming that he had no interest in his pedagogical duties. His interest was in his lessons with the famous opera composer, Salieri. He resigned from his teaching post eventually and took up his abode at the lodgings of Franz Schober, a great music lover who admired his work. Schubert sat day after day, night after night, producing musical gems which, unfortunately, yielded scant financial returns. He was obliged to accept a position as music teacher in the family of Count Johann Esterhazy. Every free moment was devoted to composition, but he failed to gain popular favor. Confronted with poverty, ill health, lack of recognition by publishers and public, his uncom promising devotion to his art continued to produce a series of beautiful compositions year after year. His works abound in the characteristics of the romantic school—sweetness; warmth; lyrical beauty; personal, emotional expression. Beethoven eventually recognized Schubert's genius and befriended him. It was a few months after Schubert had acted as torchbearer at Beethoven's funeral that he himself died, in the year 1828, and was buried near his great friend and inspiration in Währinger Cemetery in Vienna.

« « « « “AVE MARIA”

The incomparable master of lyric expression left to posterity a rich heritage. Musical thoughts emanated from his brain like water flowing from an infinite source. His melodies are characterized by smoothness and grace, his accompaniments are notable for the fertility of imagination displayed in their conception, and for their appropriateness to the texts for which they were written. Not the least of the composer's gifts was his ability to select poems suitable for musical treatment.

The text of *Ave Maria*, one of his greatest religious songs, is from Scott's “Lady of the Lake.” Its lyric beauty and devotional spirit have endeared it to music lovers throughout the world. Referring to it in one of his letters, Schubert said, “People were greatly astonished at the devotion which I have thrown into the ‘Hymn to the Blessed Virgin’, and it seems to have seized and impressed everybody. I think that the reason of this is that I never force myself into devotion, or compose hymns or prayers unless I am really overpowered by the feeling; that alone is real, true devotion.”

« « « « ANALYTICAL NOTE

The arpeggios in the original piano accompaniment are given to the 1st and 2nd clarinets, while the solo, alto and bass clarinets are assigned the solo voice, unison, in the lower register.

In the first repetition at (2) the melody is played in octaves by the flutes, E flat clarinet, fluegelhorn (cued into the solo cornet), solo and 1st clarinet; and the arpeggios by the 2nd and 3rd clarinets, with an imitative counter-melody in the baritone, 1st horn and alto saxophone.

In the second repetition at (4) the melody is in three octaves, full band, *ff*, without counter-melody until (5), where the theme is continued *p* in two octaves, with the counter-melody in the baritone.

This arrangement may be used as an accompaniment to the vocal solo (Carl Fischer Edition—S4954), or to the chorus for women's voices (Carl Fischer Edition (S.A.A.)—C.M.5053). When played as a concert number without voices, a cut from (3) to (5) may be made.

Ave Maria

For Band

or as an accompaniment

for Vocal Solo

or Chorus for Women's Voices

Time of performance
Approximately 5 min.

3

Conductor

Very slow

FRANZ SCHUBERT, Op. 52, No. 6
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1st & 2nd Bb Cls.

3rd & 4th Hns.

Ob. Fluegelhorn

Solo Cls., Alto & Bass Cls., Saxes., Bsn., Bar., 1st-2nd Hns.

simile

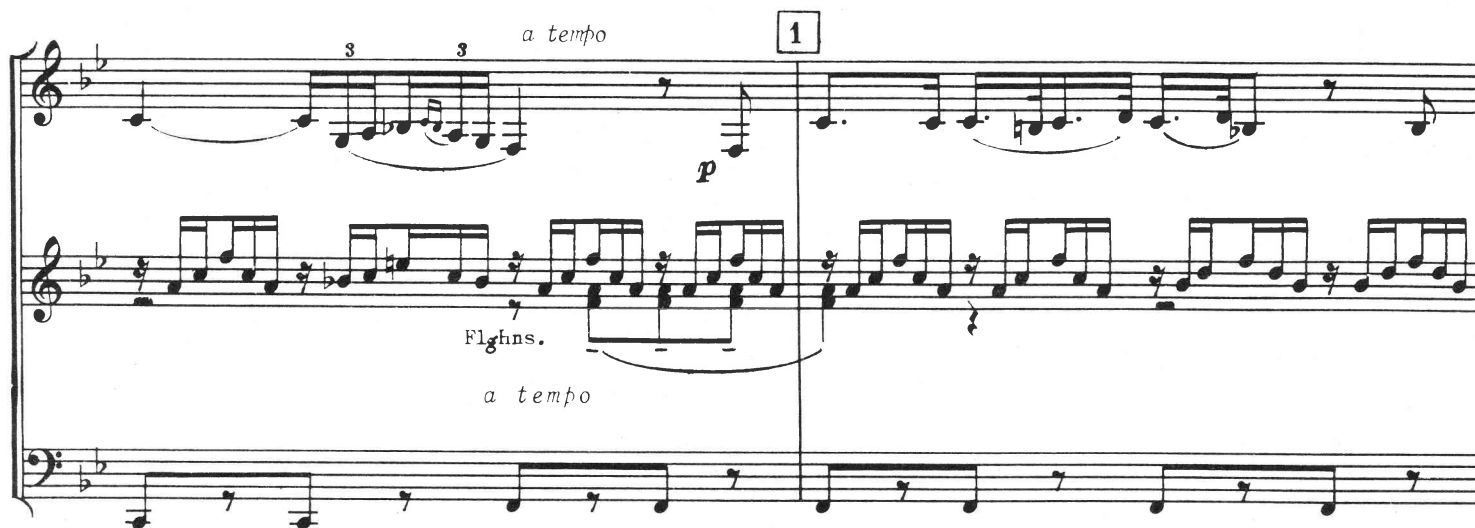
Flg hns.

Tpt. (Cor.)

N260-57



First system of musical notation, featuring three staves (treble, middle, and bass clefs). The music is in 4/4 time and includes triplets and slurs. The tempo marking *poco rit.* appears on the right side of the system.



Second system of musical notation, featuring three staves. The music includes triplets, slurs, and a dynamic marking *p*. The tempo marking *a tempo* appears above the first staff and below the middle staff. A boxed number **1** is present above the first staff. The word *Flgns.* is written below the middle staff.



Third system of musical notation, featuring three staves. The music includes triplets and slurs.

a tempo

poco rit.

a tempo

1-2 Hns.,
Fl. Has.

2 Fl., Eb Cl.

Fl. Hn. (Cor.), Solo & 1 Cls.

Hns., Trbs., Bsns.

Bar., 1 Hn., A. Sax.,

poco rit. *a tempo*

poco rit. *a tempo*

3

poco rit. *poco rit.*

a tempo *a tempo* Obs.

timp. roll cresc.

4 W.W.

ff Cors. (Bar., Bsns. & lower)

Trbs., Hns.

3rd Hn.

8

poco rit.

5

a tempo

(Bar. off)

p

a tempo

Musical score for a piano and orchestra, featuring complex rhythmic patterns and dynamic markings. The score is divided into four systems, each with multiple staves.

System 1: The piano part (top two staves) features a complex rhythmic pattern with triplets and sixteenth notes. The orchestra part (bottom two staves) provides a steady bass line with eighth notes.

System 2: The piano part continues with similar rhythmic patterns. The orchestra part includes dynamic markings: *poco rit.* and *a tempo*.

System 3: The piano part includes a section marked *Obs.* (Obscure). The orchestra part includes a section marked *3rd Hn.* (Third Horn).

System 4: The piano part includes a section marked *Fl. Hns.* (Flute and Horns). The orchestra part includes a section marked *Bar. Sax., Bass Cl.* (Baritone Saxophone and Bass Clarinet).

The score concludes with a final section marked *ppp* (pianissimo) and *p* (piano).