

Ave Maria

(I)

for mixed voices (SATB), unaccompanied

(Translated) text in Czech: Josef Durdík (1837–1902)

(Original) text in English: Lord Byron (1788-1824), 1819-20

from Lord Byron's *Don Juan* (Canto 3 / 102)

* with text underly by Vito Primožič [2010]

Léoš Janáček (1854–1928)

** JW IV/16 [1883 ?]

arr. by Miro Kokol (1937 –)

August, 2010

Moderato *mf* *p* **Allegro moderato** *f*

Sopran
Alt
Tenor
Bas

A - ve Ma - ri - - - a! Blá - ha bud' ta
Bless - ed be the

5 *f* **ASTRUM** *f* **a tempo**
chví - le, ten čas, ten kraj, kde jsem tak čas - to - krát čil o - ka - mžik ten
hour! The time, the clime, the spot, where I so oft have felt that mo - ment

10 *ff* **ASTRUM** *ff* **rit. e dim.**
v nej-moc - něj - ší sí - - - le tak ve - leb - ně, tak ve - leb - ně a
in its full - est pow - - - er sink o'er the earth, sink o'er the earth so

13 *p* *f* *ff*
- ně k ze - - mi vlát, tak ve - leb - ně a krás - ně k ze - mi vlát.
beau - ti - ful and soft, sink o'er the earth so beau - ti - ful and soft.

p *f* *ff*
krás - ně, k ze - - mi vlát, krás - ně, k ze - - mi vlát.
beau - ti - ful and soft, beau - ti - ful and soft.

Available editions: Original setting for **TTBB** (AS 34.076/11) and arrangements by Miro Kokol for **SATB** (AS 34.076/10) and **SSAA** (AS 34.076/12)

*) and **) see p. 4

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AS 34.076/10

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Durata: ca. 5:00

Edited by:

Vito Primožič [2010]

AstruM 08/2010-1/3

Andante

18 *SOLI* *pp* A - ve Ma - ri - a! A - ve Ma - ri - a!

An tich - nul - den se k od - po - čin - ku chý - le a v dál - né
 While swung the - deep bell in the dis - tant tow - er, or the faint

pp *SOLI*

22

ASTRUM

vě - ži zvu - čel zvo - nu spád a v růž - ný - vzduch ni dchnu - tí ne - za - vá -
 dy - ing day - hymn stole a - loft, and not - a - breath crept through the ros - y

26 *pp* A - ve Ma - ri - a! A - ve Ma - ri - a!

- lo, jen mod - lit - bou se li - stí chvě - ti zdá - - - - lo.
 air, and yet the for - est leaves seem'd stirr'd with pray - - - - er.

rit.

ASTRUM

ASTRUM

ri - a!

TUTTI **Adagio** *pp*

An tich - nul - den, se
 While swung the - deep, bell

An tich - nul - den
 While swung the - deep, while swung the - deep

pp *pp*

34 k od - po - čin - ku chý - - - - le *f* *dim.* *rit.*
 in the dis - tant tow - er, er, *p*

pp se k od - po - čin - ku chý - le, a v dál - né vě - ži zvu - čel zvo - nu,
 bell in the dis - tant tow - er, or the faint dy - ing, day - hymn, dy - ing

pp *f* *dim.* *p*

38 *pp* **a tempo** *pp*

zvu - čel - zvo - nu - spád, a v růž - ný - vzduch
 day - hymn stole - a - loft, and not a - breath

pp *p* a v růž - ný - vzduch ni
 and not - a - breath crept

42 *pp* **f**

ni do mod - lit - bou se
 crept through the ros - y air, and yet the for - est

dchnu - tí ne - za - vá - - - air,
 through the ros - y

ASTRAUM

45 *p* *pp*

lis - tí chvě - ti - zdá - - - lo.
 leaves seem'd stirr'd with pray - er, stirr'd with pray - - - er.

p *pp*

ASTRAUM

50 **Moderato** *p* *dim.* *pp* **Allegro moderato** *f* *f* **rit.**

A - ve Ma - ri - - - a! Blá - ha bud' ta chví - le, ten čas, ten kraj, kde
 Bless - ed be the hour! The time, the clime, the

p *dim.* *pp* *f* *f*

56 **a tempo** *f* *cresc.* *ff*

jsem tak čas - to - krát čil o - ka - mžik - ten v nej - moc - něj - ší sí - - le
 spot, where I so oft have felt that mo - ment in its full - est pow - - er

f *cresc.* *ff*

*) only lower notes shall be sung (preferred by the arranger),
 but upper notes in unison or even in two parts (octave) are acceptable AS 34.076/10

rit. e dim.

a krás - - - ně k ze - - - mi vlát,
sink so beau - ti - ful and soft,

tak ve - leb - ně, tak ze - - - mi vlát,
sink o'er the earth, sink o'er the earth so beau - ti - ful and soft,

tak ve - leb - ně a krás - - - mi vlát,
sink o'er the earth, sink o'er so beau - ti - ful and soft,

64 *pp* k ze - mi vlát. **Adagio** *pp* *dim.* *ppp*
beau - ti - ful.

krás - ně vlát, k ze - mi vlát. A - ve Ma - ri - - - a!
sink so soft, beau - ti - ful.

pp *pp* *dim.* *ppp*

*) Janáček composed this *Ave Maria* with J. Durdík's translation in mind. That Czech translation of the original English text by Lord Byron is quite faithful, but some syllable stresses in specific places are not similar in both texts. I wanted to retain the Byron's text in its entirety and unchanged, as it was originally. The performers should then take care, however, when performing the music with the English text - using the proper English word (syllable) stresses, and sometimes text-stressing, should be more important than the musical stress felt on the first or third beat of the measure.[V.P.]

***) JW = "Janáček's Works" in "Catalogue of the Music and Writings of Leoš Janáček" by Nigel Simeone, John Tyrrell und Alena Němcová (Oxford University Press 1997)