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MRS TOBIAS MATTHAY.



Ave Maria

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by

ALFRED AUSTIN

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by

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# Recitation Music to "AVE MARIA."

Words by  
**ALFRED AUSTIN.**  
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## Recitativo.

Piano. *mf*

*f* *rit.* *a tempo* *rit.*

*più animato* *rit.*

In the age of faith, before the day When men were too

*a tempo leggiero* *dim.*

proud to weep or pray,  
There stood in a red-roofed Breton town,  
Snugly nestled 'twixt deep and down,  
A chapel for simple souls to meet  
Nightly and sing with voices sweet:—

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Ave Ma - ria, Power di - vine, Teach us to

*mp religioso*

live and make us Thine. Shadows thicken, the night has

come; Through night and darkness lead us home.

There was an idiot, palsied, bleared,  
 With unkempt locks and a matted beard;  
 Hunched from the cradle, vacant-eyed,  
 And whose head kept rolling from side to side,  
 Yet who, when the sunset glow grew dim,  
 Joined with the rest in the twilight hymn:—

Ave Ma - ria, Ave Ma - ria,

*pp*

But when they upgot and wended home,  
 These to the hillside, those to the foam,  
 He hobbled along in the narrowing dusk,  
 Like a thing that is only hull and husk;  
 On as he hobbled, chanting still,  
 Now to himself, now loud and shrill.  
 Ave Maria, etc.

When morning smiled on the smiling deep, And the fisherman woke from his

*p tranquillo*

dreamless sleep, And ran up his sail and trimmed his craft, While his little ones leaped in the

*mp poco vivo*

sands and laughed, And the senseless cripple would stand, and stare, Then suddenly holloa his

*Quicker.*  
*colla voce*

wouted prayer:—

Ave Maria!

Ave Maria!

*8*

Others might follow and reap and sow,

Delve in the sunshine, spin in the snow,

*p*

Make sweet love in a shelter sweet Or trundle their dead in a winding sheet.

*amoroso*  
*accel.*

But he through rapture, pain, and wrong, Kept singing his one monotonous song:—

Ave Maria.

When thunder growled from the

ravelled rack, And ocean to welkin bellowed back, And the lightning sprang from its

cloudy sheath, And tore through the forest with jagged teeth, Then leaped and laughed at the havoc wreak'd,

The idiot clapped with his hands and shrieked:

Ave Maria!

Ave Maria!

Children mocked and mimicked his feet,  
As he slouched and sidled along the street;  
Maidens shrank as he passed them by,  
And timid women eschewed his eye,  
Though half in pity, half in scorn;  
The folk christened him from the words he spoke,  
"Ave Maria."

One year, when the harvest feasts were done, And the mending of tatter'd nets had begun, And the

Musical notation for the first system, featuring piano (*p*) and crescendo (*cresc.*) markings.

kittiwake's scream took a weirder key From the wailing wind and the moaning sea, He was

Musical notation for the second system.

found at morn on the fresh-strewn snow, Frozen and faint and crooning low:—

Musical notation for the third system, featuring dynamics *dim.* and *accel.*

Ave Maria, Ave Maria. They stirred up the

Musical notation for the fourth system, including a *Pedal.* marking.

ashes between the dogs,  
And warmed his hands by the blazing logs  
Chafed the puckered and bloodless skin,  
And strove to quiet the chattering chin.

But ebbing with unreturning tide, He kept on murmuring till he died:—

Musical notation for the fifth system, including dynamics *mp*, *dim. e ritenuto*, and *Slower.* markings.

Ave Ma - ria, Power di - vine. Teach us to

*sempre pp*

Detailed description: This is the first system of a piano accompaniment for 'Ave Maria'. It features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*pp*) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment with chords and moving lines.

live and make us thine, Shadows thicken, the

Detailed description: This is the second system of the piano accompaniment. It continues the melodic and harmonic themes established in the first system. The right hand has a more active role with some melodic lines, while the left hand maintains a supportive accompaniment.

night has come; Thro' night and darkness lead us home.

Detailed description: This is the third system of the piano accompaniment. It concludes the piece with a final chord in the right hand and a sustained bass line in the left hand. There are some fermatas and dynamic markings like *pp* and *ppp* throughout.

Idiot, soulless brute from birth,  
 He could not be buried in sacred earth;  
 So they laid him afar, apart, alone,  
 Without a cross, or turf, or stone—  
 Senseless clay unto senseless clay,  
 To which none ever came to say,  
 "Ave Maria."

When the meads grew saffron, the hawthorn white, And the lark bore his music

*mp*

Detailed description: This is the first system of a piano accompaniment for a second piece. The key signature has three sharps (F#, C#, G#), and the time signature is 3/8. The music is marked *mp* (mezzo-piano). It features a more rhythmic and melodic style than the first piece, with a prominent bass line in the left hand.

out of sight, And the swallow outraced the racing wave, Up from the lonely outcast grave

*rit.*

Detailed description: This is the second system of the piano accompaniment for the second piece. It continues the melodic and rhythmic themes. The piece concludes with a *rit.* (ritardando) marking and a final chord. The right hand has a more active melodic line, while the left hand provides a steady accompaniment.

Sprouted a lily straight and high Such as she bears to <sup>7</sup>

whom men cry "Ave Maria?" None had planted it,

no one knew How it had come there, why it grew, Grew up strong till its

stately stem Was crowned with a snow-white diadem. One pure lily round which, behold, Was

written in veins of shining gold:— "Ave Maria"

Over the lily they built a shrine,  
Where are mingled the mystic bread and wine;  
Shrine you may see in the little town,  
That is snugly nestled 'twixt deep and down.  
Thro' the Breton land it has wondrous fame,  
And it bears the outcast idiot's name,  
"Ave Maria?"

Hunch-backed, gibbering, blear-eyed, halt;  
From forehead to footstep one foul fault;  
Crazy, contorted, mindless-born,

The gentle's pity, the cruel's scorn, Who shall bat you the gates of day,

(so)

(if) you have simple faith to say:

Ave Ma - ria,

Power di -

- vine, Teach us to live and make us Thine.

Sha - dows thicken, the night has come; Through night and darkness

lead us home.

*loco*



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