

# Ave Maria

For SATB, divisi



*Annunciazione* by Fra Angelico

by  
Alvez Barkoskie IV

Ave María, grátia plena, Dóminus tecum,  
    benedícta tu in muliéribus,  
et benedíctus fructus ventris tui, Jesus.  
    Sancta María, Mater Dei,  
        ora pro nobis peccatóribus,  
nunc et in hora mortis nostrae.  
    Amen.

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Hail Mary, full of grace, the Lord is with thee,  
    blessed art thou among women,  
and blessed is the fruit of thy womb, Jesus.  
    Holy Mary, Mother of God,  
        pray for us sinners,  
now and at the hour of our death.  
    Amen.

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Based on the plainchant, **Ave María** was written in Spring 2009 at UT Austin. Not only is the opening of the piece based melodically on the chant, but it is also harmonically influenced by it. The opening sonority of the piece is built on each consecutive note of the plainchant incipit first introduced by the tenor. When the piece is not based on the chant itself it is based on the inversion (or mirroring) of sections of the chant. The piece seeks to capture the sacredness and transcendental result of the prayer that is recited over 50 times while praying the Holy Rosary to the Blessed Mother Mary.

# Ave Maria

Based on Lk 1:28, 42  
Second part: 16th century

Alvez Barkoskie IV (b. 1986)

**Freely**

**Baritone Solo**

**Soprano**

**Alto**

**Tenor**

**Bass**

**Keyboard**  
*For Rehearsal Only*

**Prayerfully**  $\text{♩} = 72$

The musical score consists of six staves. The first five staves represent vocal parts: Baritone Solo (treble clef), Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The sixth staff represents the Keyboard, with both treble and bass staves. The vocal parts sing the lyrics 'Ave Maria' in a simple harmonic style. The Keyboard part provides harmonic support, indicated by a brace and the note 'For Rehearsal Only'. The score includes dynamic markings (mp, p) and performance instructions (Freely, Prayerfully).

## Ave Maria

8

Soprano (S): A - ve Ma - ri - a, \_\_\_\_\_

Alto (A): A - ve Ma - ri - a, \_\_\_\_\_

Tenor (T): A - ve Ma - ri - a, \_\_\_\_\_

Bass (B): A - ve Ma - ri - a, \_\_\_\_\_

Piano (Accompaniment):

- Measures 8-9: Dynamics p, mp.
- Measure 10: Dynamics p, mp.
- Measure 11: Dynamics pp, p.
- Measure 12: Dynamics pp, p.
- Measure 13: Dynamics pp, p.
- Measure 14: Dynamics pp, p.
- Measure 15: Dynamics pp, p.

A box labeled 'A' is placed over the piano part in measures 11-15.

molto accel.

rit.

16

Soprano (S): gra - ti - a ple - na,

Alto (A): gra - ti - a ple - na,

Tenor (T): gra - ti - a ple - na,

Bass (B): gra - ti - a ple - na,

Piano (Accompaniment):

- Measures 16-17: Dynamics p, mp.
- Measure 18: Dynamics mp.
- Measure 19: Dynamics f.
- Measure 20: Dynamics f.
- Measure 21: Dynamics f.
- Measure 22: Dynamics f.
- Measure 23: Dynamics f.

Performance instructions:

- Measure 16: 'molto accel.'
- Measure 17: 'rit.'
- Measure 22: 'molto accel.'
- Measure 23: 'rit.'