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NOTES

Keynote Arts Associates commissions works for chorus and orchestra that are premiered at the Keynote Choral Festivals held annually at several United States locations. Although the music is created primarily for festival choirs, it is appropriate for choral ensembles of all ages; hence the publication by Laurendale Associates of the Keynote Festival Series of commissioned works. Each composition is carefully selected to insure a rewarding musical experience for students, directors and audiences. The initial creative review process assures an exceptional new body of literature for a wide variety of choral ensembles.

Commissioned in 1988 for the San Francisco Choral Festival held at St. Mary's Cathedral, "A Mary Trilogy" was conceived as one work in three movements - "Ave Maria", "Regina Coeli" & "Salve Regina" played together as one continuous movement and bridged by two flugelhorn cadenzas - one at the end of the "Ave Maria", and one at the end of the "Regina Coeli". However, each piece (published separately) can be performed by itself.

A few things to note about "Ave Maria": Except for the climax on page 9 the general dynamic level is *piano*. This is especially important in the brass group. The flugelhorn is most effective when placed in back of the hall, or better yet, in a balcony. The flugelhorn's dynamic should be up one level, say *mp*. Measure 17 has to have a real sense of pressing ahead and the *A tempo* at measure 31 should relate to this tempo. At the *moderato* in measure 45, there is double counterpoint with imitations of the voices followed by instrumental imitations one beat later. Be sure to bring out the accented quarters beginning on page 8.

Gregg Smith

TEXT

Latin

Translation

Ave Maria

Ave Maria gratia plena, Dominus tecum,
benedicta tu in mulieribus, et benedictus
fructus ventris tui, Jesus.

Sancta Maria, Mater Dei, ora pronobis
peccatoribus, nunc et in hora mortis nostrae:
Amen.

Hail Mary

Hail Mary, full of grace the Lord is with you.
Blessed are you among women, and blessed is
the fruit of your womb, Jesus.

Holy Mary, mother of God, pray for us
sinners now and at the hour of our death.
Amen.

Instrumental parts available from the publisher.

Laurendale Associates

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Commissioned by Keynote Arts Associates, James E. Dash, president,
for the 1988 San Francisco Choral Festival in St. Mary's Cathedral, Alexander Dashinaw, Artistic Director

Performance time: 4:30

1. Ave Maria

SATB Chorus with keyboard reduction

Gregg Smith

Very Slow ♩ = 56-60

Soprano

Alto

Tenor

Bass

p

A - ve - Ma - ri - a,

p

A - ve - Ma - ri - a,

p

A - ve - Ma - ri - a,

p

A - ve - Ma - ri - a,

Flugelhorn Solo (in back)

Brass

mp

poco

pp

Keyboard reduction

6

S.

A.

T.

B.

p

Gra - ti - a - Ple -

p

Gra - ti - a - Ple -

p

Gra - ti - a - Ple -

p

Gra - ti - a - Ple -

mp

poco

Keyboard reduction

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11

S. na, Do - - - mi - nus te - cum, *mp*

A. na, Do - - - mi - nus te - cum, *mp*

T. na, Do - - - mi - nus te - *mp*

B. na, Do - - - mi - nus te - *mp*

mp

poco

16

rit. a little movement (♩ = c. 66) *mp*

S. Be - ne - dic - ta tu in *mp*

A. Be - ne - *mp*

T. cum, Be - ne - dic - ta *mp*

B. cum, *rit.*

rit. a little movement (♩ = c. 66)

p

21

S. *mf*
mu - li - e - ri - bus, Et be - ne - dic - tus fruc - tus ven -

A. *mf*
dic - ta tu in mu - li - e - ri - bus, Et be - ne - dic - tus fruc - tus

T. *mf*
tu in mu - li - e - ri - bus, Et be - ne - dic - tus fruc - tus

B. *mp* *mf*
Be - ne - dic - ta tu in mu - li - e - ri - bus, Et be - ne - dic - tus

Piano accompaniment for measures 21-25, featuring a flowing melody in the right hand and a steady bass line in the left hand.

26

S. *f* *mp*
- - tris tu - i Je - sus, Je - sus.

A. *f* *mp*
ven - tris tu - i Je - sus, Je - sus.

T. *f* *mp*
ven - tris tu - i Je - sus, Je - sus.

B. *f* *mp*
fruc - tus ven - tris tu - i Je - sus, Je - sus.

Piano accompaniment for measures 26-30, including a *ten.* (tenuto) marking and dynamic changes from *f* to *p* and *mf* to *mp*.

30

(♩. = 42-45)

S. *p* San - cta Ma - ri - a.

A. *p* San - cta Ma - ri - a.

T. *p* San - cta Ma - ri - a.

B. *p* San - cta Ma - ri - a.

ten. *(open)* *mp*

con sordino

35

S. San - cta Ma - ri - a,

A. San - cta Ma - ri - a,

T. San - cta Ma - ri - a,

B. San - cta Ma - ri - a,

mp *pp*