

SING!



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DISTINCTIVE CHORAL MUSIC FOR CLASSROOM, CONCERT AND FESTIVAL

CGE536

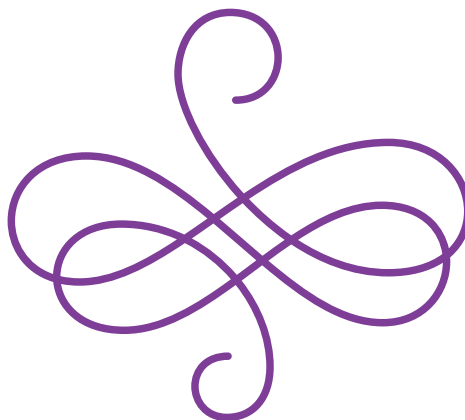
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SAB

Ave Maria

Mary Lynn Lightfoot



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CREATING

Imagine (#1)
Plan & Make (#2)
Evaluate & Refine (#3.1)
Present (#3.2)

PERFORMING

Select (#4.1)
ANALYZE (#4.2)
INTERPRET (#4.3)
Rehearse, Evaluate & Refine (#5)
PRESENT (#6)

RESPONDING

Select (#7.1)
Analyze (#7.2)
Interpret (#8)
Evaluate (#9)

CONNECTING

Personal Experiences (#10)
Varied Contexts (#11)



Ave Maria

- I. Musicians **ANALYZE**: Rehearsals and performances are enhanced through understanding the structure and context of a work.

Repetition is a **compositional technique** often used by composers to help present their **intent**.

- A. Why did the composer decide to repeat some words of the **text** more than others?
- B. The text in ms. 3-18 is repeated in ms. 34-54. How does a new text in ms. 20-32, compare with this repeated text?

- II. Musicians **INTERPRET**: Rehearsals and performances of a work reflect a process of searching and experimenting with sound to understand and present creative intent.

Repetition challenges performers to say the same thing in new ways.

- A. The composer includes **expression marks**. How are these helpful? What changes would you suggest to help your performance?
- B. How can **articulation** be useful in emphasizing differences when performing? Should it be the same or different throughout the work? Demonstrate.

- III. Musicians **PRESENT**: Expression, interpretation, and technical accuracy are displayed appropriately for an audience and context.

For centuries, composers have been inspired to create musical settings of the *Ave Maria* text.

- A. Why, today, should we be interested in texts from centuries ago? What influences some texts lasting for centuries while others quickly disappear? Explain and support your observations.
- B. If members of an audience are familiar with the texts, how can performers help audiences remain interested in a performance? Design strategies to share, display and present to audience members.
- C. The 'Traditional Latin' texts are associated with religious ceremonies. Why might the **venue** in which they are performed make a difference? What challenges do performers have?

EXTEND: *Personal and combined 'experiences' give 'richness' to music. What 'experiences' can influence a performance or response to a presentation of this work? How can the **character** assumed by members of the chorus help influence a presentation?*

PERFORMING

KEY VOCABULARY

Repetition, Compositional technique, Intent, Text, Expression marks, Articulation, Venue, Character

Ave Maria

SAB and Piano*

Traditional Latin

Music by
Mary Lynn Lightfoot

| | | |
|---------|------|----------|
| Soprano | Alto | Baritone |
| | | |

Reverently, with freedom of movement (♩ = ca. 60)

SA *mp* A - ve, A - ve Ma -

B *mp* A - ve, A - ve Ma -

Reverently, with freedom of movement (♩ = ca. 60)

mp

4 *mf* *poco rit.*

ri - a, A - ve Ma - ri - a, Do - mi - nus te - cum.

mf *poco rit.*

ri - a, A - ve Ma - ri - a, Do - mi - nus te - cum.

mf *poco rit.*

Performance time: ca. 3:10

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7 *mp a tempo*

A - ve, A - ve Ma - ri - a, A - ve Ma - ri - a,

mp a tempo

A - ve, A - ve Ma - ri - a, A - ve Ma - ri - a,

10

gra - ti - a, gra - ti - a — ple - na. A - ve, A - ve Ma -

gra - ti - a, gra - ti - a — ple - na. A - ve, A - ve Ma -

13

ri - a, A - ve Ma - ri - a, Do - mi - nus te - cum,

ri - a, A - ve Ma - ri - a, Do - mi - nus te - cum,