

**SING!**

edited by

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DISTINCTIVE CHORAL MUSIC FOR CLASSROOM, CONCERT AND FESTIVAL



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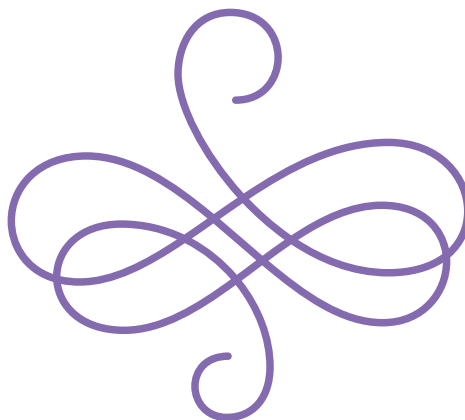
*Also available: SAB (CGE536); SSA (CGE537); Accompaniment mp3 (CGE536a)*



**Two-part**

# 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

PERFORMING

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?*

## KEY VOCABULARY

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

# Ave Maria

Two-part and Piano\*

Traditional Latin

Music by  
Mary Lynn Lightfoot

Part I      Part II

Musical notation showing two parts of the melody in a single staff. Part I consists of a quarter note G4, a quarter note A4, and a quarter note B4. Part II consists of a quarter note G4, a quarter note F4, and a quarter note E4.

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

Musical score for the first system. It includes two vocal parts (I and II) and piano accompaniment. The tempo is marked "Reverently, with freedom of movement (♩ = ca. 60)". The key signature has one flat (Bb) and the time signature is 4/4. The vocal parts enter with the lyrics "A - ve, A - ve Ma -". The piano accompaniment starts with a melody in the right hand and chords in the left hand. Dynamics include *mp*.

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

Musical score for the second system. It includes two vocal parts (I and II) and piano accompaniment. The tempo is marked "Reverently, with freedom of movement (♩ = ca. 60)". The key signature has one flat (Bb) and the time signature is 4/4. The vocal parts continue with the lyrics "ri - a, A - ve Ma - ri - a, Do - mi - nus te - cum." The piano accompaniment continues with a melody in the right hand and chords in the left hand. Dynamics include *mf* and *poco rit.*.

Performance time: ca. 3:10

\*Also available: SAB (CGE536); SSA (CGE537); Accompaniment mp3 (CGE536a).

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7 *mp a tempo*

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

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

*mp a tempo*

10

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

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

13

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

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