

Ave Maria

Motet for SATB
by Robert Adámy Dúisberg

*“We all recite the Hail Mary,
but how many of us know its true meaning?
What is the prayer really saying?”*
- Pope Francis

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~ Program Notes ~

The ancient chant of *Ave Maria*, the angelic announcement to Mary of her grace and petition for her intercession, comes to us from the 15th century as a “centonization” or mash-up of earlier bits of chant. A common practice in early music was to embed a chant as the *Cantus Firmus*, usually sung by the tenors in long notes. In fact, the “*tenore*” are so called for their tending to “hold” the *cantus* in polyphony.

This practice is followed here, the tenor line of this piece being simply once through the chant shown below. The upper voices begin with simple song-like melodies whose harmonic rhythm lies in tension with the asymmetric movement of the chant in the background. As the piece progresses, the chant becomes more active and assertive, entraining the other voices more directly and fully, toward its climactic *Amen*.

~ The Chant and Translation ~

I



A - ve Ma- rí- a, *grá-ti- a ple-na, Dómi-nus te-cum,
benedícta tu in mu-li- é-ribus, et bene-díctus fructus
ventris tu- i, Je-sus. Sancta Ma-rí- a, Ma-ter De- i, o-ra
pro no-bis pecca- tó-ribus, nunc et in ho- ra mortis nostræ.
Amen.

**Hail Mary! Full of Grace,
Lord with you,
You are blessed among women,
And blessed the fruit of your womb, Jesus.
Holy Mary, Mother of God,
Pray for us sinners,
Now and in the hour of our death.
Amen.**

Text:
Liber Usualis

Ave Maria

Setting:
Robert Adámy Duisberg

Larghetto tenero ♩ = 64

Soprano
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te - cum,

Alto
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

Tenor
8 *p* stagger breathe throughout A - ve Ma - ri - a,

Bass
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

Piano*

S
6 be - ne - dic - ta tu in - mu - li - er - i - bus, 8 *p* 10 *mf*
A - ve Ma - ri - a,

A
te - cum, be - ne - dic - ta A - ve Ma - ri - a, *mf*

T
8 *mp* gra - ti - a ple - na, *p* Do - mi - *mf*

B
te - cum, be - ne - dic - ta A - ve Ma - ri - a, *mf*

Pno.

* Piano part is a reduction for rehearsal,
but may be used for performance if needed.

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S
gra - ti - a ple - na, be - ne - dic - ta tu in mu - li - er - i -

A
gra - ti - a ple - na, be - ne - dic - ta be - ne - dic - ta tu in

T
nus te - cum, be - ne - dic - ta tu in mu -

B
gra - ti - a ple - na, be - ne - dic - ta tu in

Pno.

16

S
bus, mu - li - er - i - bus,

A
mu - li - er - i - bus,

T
li - er - i - bus, et be - ne -

B
mu - li - er - i - bus, et be - ne -

Pno.

poco rit. ----- accelerando -----

poco rit. ----- accelerando -----

Andante piacevole ♩ = 82

S *mf* 22 24 26
be - ne - dic - tus fruc - tus ven - tris be - ne - dic - tus Je - sus.

A *mf*
be - ne - dic - tus fruc - tus ven - tris be - ne - dic - tus Je - sus.

T *mf*
dic - tus fruc - tus ven - tris tu - i, Je - sus.

B *mf*
dic - tus fruc - tus ven - tris tu - i, be - ne - dic - tus Je -

Pno. *mf* 22 24 26

Andante piacevole ♩ = 82

S *p* *dolce* 28 30 32 34
Je - sus. Sanc - ta Ma - ri - a, Sanc - ta Ma - ri - a, Ma - ter De - i,

A *p* *mf*
Je - sus. Sanc - ta Ma - ri - a, Ma - ter De - i,

T *p* *mf*
Sanc - ta Ma - ri - a, Ma -

B *p* *mf*
sus. Sanc - ta Ma - ri - a, Ma - ter De - i,

Pno. *p* *mf* 28 30 32 34

S
Ma-ter De - i, o - ra pro no - bis

A
Ma-ter De - i, o - ra pro - no -

T
- ter De - i, o - ra pro no - bis

B
Ma - ter De - i, o - ra pro - no -

Pno.

S
pec-ca - tor - i - bus, pro no-bis Ma - ri - a, Ah. - A - ve Ma -

A
bis pec - ca - tor - i - bus, A - ve Ma - ri - a,

T
- pec - ca - tor - i - bus, nunc et

B
bis no - bis pec - ca - tor - i - bus, nunc et in ho -

Pno.

42 *mf* 44 *f* poco rit. 46 *mp* *Larghetto tenero* ♩ = 64

48 *mf* *sfz* 50 *p* *mp* 52 *f*

S
ri - a, o - ra pro no - bis mor - tis nos - trae. mor - tis

A
o - ra pro no - bis nunc et in ho - ra mor - tis nos - trae. mor - tis nos -

T
8 in ho - ra mor - tis nos - trae.

B
ra o - ra o - ra pro no - bis mor - tis nos - trae. mor - tis

Pno.
48 *mf* *sfz* 50 *p* *mp* 52 *f*

molto rit. *mf* *p* 54 *sfz* *p* 56 *mp* 58 *f*

S
nos - trae. A - ve Ma - ri - a, Ma - ri - a, Ma -

A
trae. A - ve Ma - ri - a, Ma - ri - a, Ma - ri - a, Ma -

T
8 A - ve Ma - ri - a, Ma -

B
nos - trae. A - ve Ma - ri - a, Ma - ri - a, Ma -

Pno.
54 *mf* *sfz* *p* 56 *mp* 58 *f*

molto rit. *mf* *p* 54 *sfz* *p* 56 *mp* 58 *f*

mf *p* 54 *sfz* *p* 56 *mp* 58 *f*

60 *f* 62 *ritardando* 64

S
ri - a, Ma - ri - a, A - - - - - men.

A
ri - a, Ma - ri - a, A - - - - - men.

T
ri - a, Ma - ri - a, A - - - - - men.
A - - - - - men.

B
ri - a, Ma - ri - a, A - - - - - men.

Pno. 60 *f* 62 *ritardando* 64

Robert Adámy Duisberg served on the School of Music faculty at the University of Washington (UW) for six years (1988-1994). He is a founding director of the West Seattle Community Orchestras (WSCO), where he has been a conductor, Composer-in-Residence, Board President, and a performer. He has had orchestral works performed by the Seattle Symphony and Flagstaff Symphony as well as by WSCO. His theater music, including an opera, an oratorio, and three musicals, has been performed and recorded at ACT Theater, Seattle Civic Light Opera, the Village Theater and the UW. His chamber music has been recorded on Crystal Records (S-342) by bassoonist Arthur Grossman and violist Donald McInnes, and his violin sonata has been widely performed. His current passion is composing choral music, which has become his compositional focus. More information about the composer, as well as scores and recordings of his music, can be found at www.robduisberg.org.