

AVE MARIA, MATER DEI



**for Mixed Choir (SATB) with off-stage Solo
Sopranos or Trebles**

Phillip A. Cooke

AVE MARIA, MATER DEI

for Mixed Choir (SATB) with off-stage Solo Sopranos/Trebles

(2017)

PERFORMANCE NOTES

- The 'liberamente' sections feature off-stage singers, these should perform the boxed material independent of the main choir, repeated until instructed and should be distant and half-heard at all times. Their material should be interrupted by the main choir as if the soloists were an echo or resonance.
- The *mmm* sound is a resonant humming sound, perhaps with a slightly open mouth if necessary to create a fuller sound.
- In bars 12-13, the second basses should sing the lower notes if possible, if not then should sing the notes an octave higher.
- In bars 19-26 the male voices should breathe regularly and independently to achieve sustained notes.
- In bars 27-36 the female voices are to perform independently and to repeat the boxed material at their own tempo, staggered if possible, to create necessary texture.
- In bars 48-58 the off-stage singers should repeat until the piece has ended, gradually getting quieter with larger gaps between repetitions, as if fading into the distance.
- All breath marks are suggestions only.

For James MacMillan, with Many Thanks

Commissioned by the Genesis Foundation for Harry Christophers and The Sixteen

First performed by The Sixteen with the Choristers of Eton College, conducted by Harry Christophers at Eton College Chapel, Windsor on the 22 May 2018

Duration: 6 minutes

Cover photograph: www.catholic-ew.org.uk

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PROGRAMME NOTE

Ave Maria, mater Dei is a setting of the text set so imaginatively by William Cornysh in the Eton Choirbook. My work takes the text and uses it in a rhapsodic fashion with two off-stage sopranos augmenting the main choir. The text 'Ave Maria, Mater Dei' is used as a refrain throughout the piece moving back and forth from off-stage to main choir providing a narrative framework for the whole work.

PAC

TEXT

Ave Maria, mater Dei, regina
caeli domina, mundi imperatrix inferni,
Miserere mei et totius populi christiani;
et ne permittas nos mortaliter peccare,
sed tuam sanctissimam voluntatem adimplere.
Amen.

*Hail Mary, mother of God and queen,
lady of heaven, empress of the world below,
Have mercy on me and on all Christian people;
and let us not fall into mortal sin,
but let us perfectly fulfil your most holy will.
Amen.*

Anon, liturgical

AVE MARIA, MATER DEI

ANON.

for Mixed Choir (SATB) with off-stage Solo Sopranos/Trebles

PHILLIP A. COOKE (2017)

Andante (♩ = c.66)

Liberamente (tempo flessibile)

Trebles (off-stage)

+ pp lontano
A - ve Ma - ri - a,

+ pp lontano
A - ve Ma - ri - a,

p espress. A - ve Ma - ri - a, A - ve Ma - ri - a, Ma - ter De - i, Ma - ter De - i,

pp

Soprano

ppp sempre
*mmm mmm

Alto

ppp sempre
*mmm mmm

Tenor

ppp sempre
*mmm mmm

p espress. A -

*See preface for details

+ Off-stage voice(s) should sound distant at all times, almost like an echo and in their own tempo, repeating the boxed material for the duration allotted by the conductor (see preface for details)

Primo tempo

Liberamente

Tr.

+ pp lontano
A - ve Ma - ri - a,

+ pp lontano
A - ve Ma - ri - a,

pp
ve Ma - ri - a, A - ve Ma - ri - a, Ma - ter De - i, Ma - ter De - i,

ppp sempre
*mmm mmm

B.

ppp sempre
*mmm mmm

Primo tempo (♩ = c.66)

2

7

Tr. *mf* *sonore* *f*

S. re - gi - na, re - gi - na, cae - li do - mi - na, mun - di im - pe -

A. *mf* *sonore* *f*

T. *mf* *sonore* *f*

B. *mf* *sonore* *f*

re - gi - na, re - gi - na, cae - li do - mi - na, mun - di im - pe -

poco rit. **Liberamente**

11

Tr. *pp*

S. *pp*

A. *pp*

T. *pp*

B. *pp*

ra - trix in - fer - ni.

ra - trix in - fer - ni.

ra - trix in - fer - ni.

ra - trix in - fer - ni.

A - ve Ma - ri - a,

A - ve Ma - ri - a,

* Second basses to sing upper line if preferable (b. 11-13)

Primo tempo (♩ = c.66)

14

Tr. *p espress.*

S. A - ve Ma - ri - a, A - ve Ma - ri - a, Ma - ter De - i, A - ve Ma -

A. *p espress.* A - ve Ma - ri - a, A - ve Ma - ri - a, Ma - ter De - i, A - ve Ma - ri -

T. *p sempre* Mi - se - re - re, Mi - se - re - re, Mi - se - re - re,

B. *p sempre* Mi - se - re - re, Mi - se - re - re, Mi - se - re - re,

Meno mosso (♩ = c.54)

17

S. *pp poco* ri - a, A - ve Ma - ri - a, Ma - ter De - i, Mi - se - re - re

A. *pp poco* a, A - ve Ma - ri - a, Ma - ter De - i, Mi - se - re - re

A. A - ve Ma - ri - a, Ma - ter De - i,

T. *sub. pp* Mi - se - re - re, Mi - se - re - re, *me - i

B. *sub. pp* Mi - se - re - re, Mi - se - re - re, *me - i

S. me - i, *poco* Mi - se - re - re me - i, et to - ti - us

A. *p espress* A - ve Ma - ri - a, *p* A - ve Ma - ri - a,

T. *mmm*

B. *mmm*



poco rit.

Liberamente (tempo primo)

Tr. *A - ve Ma - ri - a,*

S. po - pu - li chri - sti - a - ni:

A. *pp* *mmm*

T.

B.

27

Tr.

S.

A.

B.

** pp*

A - ve Ma - ri - a,

** pp*

A - ve Ma - ri - a,

** pp*

A - ve Ma - ri - a,

** pp*

A - - ve Ma - ri - a,

p espress.

Mi - se - re - re

*All individual voices to repeat boxed material at their own tempo, staggered if possible, to create the necessary texture (see preface for details).



30

S.

A.

B.

A - ve Ma - ri - a,

A - ve Ma - ri - a,

me - i, Mi - se - re - re me - - i, et ne per - mit -

34

S.

A - ve Ma - ri - a,

A.

A - ve Ma - ri - a,

B.

pp

tas nos mor - ta - li - ter pec - ca - re, mor - ta - li - ter



poco rit. **Liberamente**

38

Tr.

A - ve Ma - ri - a,

A - ve Ma - ri - a,

T.

pp

...pec - ca - re, pec - ca - re,

B.

pec - ca - re, pec - ca - re,

Primo tempo (♩ = c.66)

41

Tr.

S. *mf* *sonore* *f*
sed tu - am san - ctis - si - mam, sed tu - am san - ctis - si - mam vo - lun -

A. *mf* *sonore* *f*
sed tu - am san - ctis - si - mam, sed tu - am san - ctis - si - mam vo - lun -

T. *mf* *sonore* *f*
sed tu - am san - ctis - si - mam, sed tu - am san - ctis - si - mam vo - lun -

B. *mf* *sonore* *f*
sed tu - am san - ctis - si - mam, sed tu - am san - ctis - si - mam vo - lun -

rit.

45

S. *ff* *appass.* *pp*
ta - tem ad - im - ple - re, ad - im - ple - re.

A. *ff* *appass.* *pp*
ta - tem ad - im - ple - re, ad - im - ple - re.

T. *ff* *appass.* *pp*
ta - tem ad - im - ple - re, ad - im - ple - re.

B. *ff* *appass.* *pp*
ta - tem ad - im - ple - re, ad - im - ple - re.

Liberamente (tempo primo)

Primo tempo (♩ = c.66)

8 48 *
Tr. *A - ve Ma-ri - a,*
*
A - ve Ma-ri - a,
S. *ppp sempre*
mmm_ mmm_
A. *ppp sempre*
mmm mmm_
A. *P espress.*
A - men, A - - men, A -
T. *ppp sempre*
mmm_ mmm_
B.

* Singers should repeat until the piece has ended, gradually getting quieter with larger gaps between repetitions, as if fading into the distance.

rit.

51
Tr.
S.
A. *pp*
men.
T. *ppp sempre*
mmm_ mmm_
T. *ppp sempre*
mmm mmm_
B. *P espress.*
A - men, A - - - men, A - men.
pp
ppp sempre
mmm_ mmm_

Tr. 55

A musical staff with a treble clef. Above the staff is a dotted line. A long horizontal line with a small circle at its right end is positioned above the staff, starting from the first measure and extending across the second and third measures.