

TRINITAS

EXCELLENCE IN SACRED CHORAL MUSIC

Ave Maria Rejoice, Most Highly Favored

SATB, Organ, Flute

Based on Luke 1:26-38

Andrew Wright

Con moto (♩ = ca. 69)

Flute
mp

Soprano
Alto
mp
Hm hm

Tenor
Bass
mp

5
mf

mf

A - ve Ma - ri - a A - ve Ma - ri - a.

f

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30
10

The an - gel Ga - bri - el was sent by God; and greet - ing the

[Organ may double voices]

35
15

"Re - joice," said he, "most high - ly fa - vored! You shall

Vir - gin Ma - ry, Re - joice, most high - ly fa - vored! You shall

[opt. organ]

40
20

bear a son, — the Son — of the Most High." A - ve Ma - ri - a, —

45
25

grá - ti - a ple - na grá - ti - a ple - na. The

1 Repeat *ad lib.*

49 *mf* *mp*

na. A - ve Ma - ri - a. A - ve Ma - ri -
A - ve Ma - ri -
mp A - ve Ma - ri -

Organ

54 *poco più mosso* *mp*

a. Hm
a. The an - g - bri - el was sent by God; and
mf *mp* Hm

59 *mf*

hm "Re - jice, — most high - ly fa - vored!
greet - ing the Vir - gin Ma - ry, "Re - jice, — said he, — "most high - ly fa - vored!
mf Re - jice, — most high - ly fa - vored!

64

You shall bear a son, — the Son — of the Most High." A - ve Ma -

84

più f

più f

A - ve Ma - ri - a. A ve Ma - ri - a.

God; and greet - ing the Vir - gin Ma - "Re - joice," said he, "most

89

unis. S/A

Oo

high - ly fa - vored! You shall bear son, the Son of the

E

A

S

93

sempre più f

sempre più f

A - ve ma - a, gra - ti - a

Most High." *sempre più f*

sempre più f

97

rit.

rit.

ple - na, gra - ti - a ple - na.

rit.

rit.

Ave Maria

Rejoice, Most Highly Favored

FLUTE

Andrew Wright

Con moto (♩ = ca. 69)

mp *mf*

8 2 6 1 Repeat ad lib. 2 6

55 2 10 *Tempo primo* *mf*

76 2

84 *più f*

90 *sempre più f*

95 *rit.*

Composer Notes

The text is based on the Gospel for the Fourth Sunday of Advent (Year B: Luke 1:26-38). The title “Ave Maria” has been utilized to broaden the application of the piece through the year. However, its Advent use is clear—the theme of the Annunciation being one of the most beautiful in the Church year and so central to the message of Advent.

The refrain at the opening of the piece could be utilized in isolation and simply repeated. This piece should not be taken too slowly but rather with a gentle feeling of two beats per measure. Attention should be given to good tuning for the SSA harmonies, taking care for proper support at all times. There should be no feeling of the piece being held back. The organ registration should be quite bright and rhythmic at all times, adding reeds and more weight of sound toward the end as the piece reaches a climax with the last rendition, the “Ave Maria” chorus returning as part of the descant.

—Andrew Wright

SAMPLE