

for Daniel Bishop and the Clovis East High School's Timberwolf Chorus  
on the occasion of their 2008 Spring Tour at Carnegie Hall, New York.

# Ave Maria

S.S.A.A.T.T.B.B. voices, unaccompanied

Singers: a recording is available at [www.PavanePublishing.com](http://www.PavanePublishing.com) (Recordings tab)

Text Traditional  
Music by Kevin A. Memley

Molto legato, like a cascading waterfall ♩ = 54-60

SI *p*  
A - ve, a - ve, a - ve, a - ve,

SII *p*  
A - ve, a - ve, a - ve, a - ve,

for rehearsal only

Piano *p*

2 a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve,

3 a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve,

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

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

4 a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve,

5 a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve,

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

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

6 a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve,

7 a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve,

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

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

8 a-ve, a-ve, a-ve, a-ve, a-ve, a-ve, a-ve, a-ve,  
 a-ve, a-ve, a-ve, a-ve, a-ve, a-ve, a-ve, a-ve,  
 A - ve Ma - ri - a, gra - ti - a ple - na. A - ve Ma - ri - a,  
 A - ve Ma - ri - a, gra - ti - a ple - na. A - ve Ma - ri - a,

*simile cresc. e decresc.*  
*div. unis. simile cresc. e decresc.*

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

12 a-ve, a-ve, a-ve, a-ve, a-ve, a-ve, a-ve, a-ve,  
 a-ve, a-ve, a-ve, a-ve, a-ve, a-ve, a-ve, a-ve,  
 — Do - mi - nus te cum. Be - ne - dic - ta tu in mu - li - er - i - bus  
 — Do - mi - nus te cum. Be - ne - dic - ta tu in mu - li - er - i - bus

14 a-ve, a-ve, a-ve, a-ve, A - ve Ma - ri - a, a - ve Ma - ri - a, a - ve,  
 a-ve, a-ve, a-ve, a-ve, A - ve Ma - ri - a, a - ve Ma - ri - a, a - ve,  
 et be - ne - dic - tus. A - ve Ma - ri - a, a - ve Ma - ri - a, a - ve,  
 et be - ne - dic - tus. A - ve Ma - ri - a, gra - ti - a  
 B. *p* A - ve, a - ve, a - ve Ma - ri - a, A - ve Ma - ri - a, gra - ti - a

*mp* *mf* *mf* *mp*

For review purposes only. Photocopying this music is not permitted.

S I, S II, div.

16 *mf*

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

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

ple - na, Do - mi - nus te cum. Be - ne - dic - ta

ple - na, Do - mi - nus te cum. Be - ne - dic - ta

18 *mf* 19 *mf*

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

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

tu in mu - li - er - i - bus et be - ne - dic - tus. A - ve Ma - ri -

tu in mu - li - er - i - bus et be - ne - dic - tus. A - ve Ma - ri -

20 21

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

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

a, gra - ti - a ple - na, Do - mi - nus

a, gra - ti - a ple - na, Do - mi - nus

22 23 *f*

— gra - ti - a ple - na. Sanc - ta Ma ri - a, Ma - ri - a, o - ra pro

— gra - ti - a ple - na. Sanc - ta Ma ri - a, Ma - ri - a, o - ra pro

te cum. Sanc - ta Ma ri - a, Ma - ri - a, o - ra pro

te cum. Sanc - ta Ma ri - a, Ma - ri - a, o - ra pro

24 25 26

no - bis. Sanc - ta Ma - ri - a, no - bis pe - ca - to - ri - bus.

no - bis. Sanc - ta Ma - ri - a, no - bis pe - ca - to - ri - bus

no - bis. Sanc - ta Ma - ri - a, no - bis pe - ca - to - ri - bus.

no - bis. Sanc - ta Ma - ri - a, no - bis pe - ca - to - ri - bus.

*sub. pp quasi-murmur*

27 28

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

*mp*

Nunc et in o - ra mor - tis,

*sub. pp quasi-murmur*

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

*sub. pp quasi-murmur*

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

29 30

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

mor - tis no - strae.

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

a - ve Ma - ri - a, a - ve Ma - ri - a, nunc et in o - ra

31 32

ri - a, a - ve Ma - ri - a, a - ve Ma - ri - a.

mor - tis no - strae.

no - strae.

33 S I *p*  
A - ve,

S II *p*  
A - ve

*p*  
A - ve, a - ve,

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

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

*mp*  
a - ve, a - ve Ma - ri - a.

*mp*  
a - ve, a - ve Ma - ri - a.

*mf*  
a - ve Ma - ri - a, gra - ti - a ple - na,

te cum. Be - ne - dic - ta tu in mu - li - er - i - bus et be - ne -

te cum. Be - ne - dic - ta tu in mu - li - er - i - bus et be - ne -

37 *mf*  
A - ve Ma - ri - a,

*mf*  
A - ve Ma - ri - a,

*f*  
A - ve Ma - ri - a,

*mf*  
A - ve Ma - ri - a, gra - ti - a ple - na.

*mf*  
dic - tus. A - ve Ma - ri - a, gra - ti - a

*mf*  
dic - tus. A - ve Ma - ri - a, gra - ti - a

39 *ff*  
a - ve Ma - ri - a, gra - ti - a ple - na. Sanc - ta Ma -

*ff*  
a - ve Ma - ri - a, gra - ti - a ple - na. Sanc - ta Ma -

*ff*  
A - ve Ma - ri - a, gra - ti - a ple - na. Sanc - ta Ma -

*ff*  
ple - na, Do - mi - nus te cum. Sanc - ta Ma -

*ff*  
ple - na, Do - mi - nus te cum. Sanc - ta Ma -

S I, S II, div.

41 42

ri - a, Ma - ri - a o - ra pro no - bis. Sanc - ta Ma -

ri - a, Ma - ri - a o - ra pro no - bis. Sanc - ta Ma -

ri - a, Ma - ri - a o - ra pro no - bis. Sanc - ta Ma -

ri - a, Ma - ri - a o - ra pro no - bis. Sanc - ta Ma -

43 44 *mf*

ri - a, no - bis pe - ca - to - ri - bus.

ri - a no - bis pe - ca - to - ri - bus.

ri - a, no - bis pe - ca - to - ri - bus.

ri - a, no - bis pe - ca - to - ri - bus.

S I (no vib., opt. solo to fine) *pp* 45 46

S II *p*

A. *p*

T.B. unison *p*

A - ve Ma - ri

A - ve, a - ve, a - ve, a - ve,

A - ve, a - ve, a - ve, a - ve,

A - ve Ma - ri - a,

47 48 *p*

a, a - ve Ma - ri

a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve,

a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve,

— gra - ti - a ple - na, a - ve Ma - ri - a, —

49 50 *morendo*

a-ve, a-ve, a-ve, a-ve, a-ve, a-ve, a-ve, a-ve,

a-ve, a-ve, a-ve, a-ve, a-ve, a-ve, a-ve, a-ve,

T. *3* *3*  
a - ve Ma - ri - a,

B.  
a - ve Ma - ri - a,

*3* *3*  
a - ve Ma - ri - a,

51 *pp* *molto rall. to fine* 52 *morendo* 53 *morendo*

a - ve Ma - ri a.

*pp* *molto rall. to fine* *morendo*

a - ve Ma - ri - a, a - men. *morendo*

*pp* *molto rall. to fine* *morendo*

a - ve Ma - ri - a, a - men. *morendo*

*pp* *molto rall. to fine* *morendo*

a - ve Ma - ri - a, a - men. *morendo*

*molto rall. to fine* *pp* *morendo*

a - ve, a - men.

*molto rall. to fine* *pp* *morendo*

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Kevin Memley (b. 1971) is an accomplished pianist and composer. Memley's choral works span from vocal jazz to sacred. He has also composed for orchestra, solo piano, flute and other small ensembles. In addition he has written scores for feature films including "Final Encounter" (performed by Chapman University, Dr. William Hall) and "Daim Duab," a film in Hmong. His unique blend of contemporary harmonies and intricate rhythms provide an unmistakable and memorable experience for both performer and audience.

He has studied privately under Paulette DeLorto, Rhonda Fleming, Jesse Whittington and Dan and Heather Bishop. Kevin has also served for nineteen years as both director of and accompanist to several choral groups in California's San Joaquin Valley at both the college and high school level.

Kevin lives in Fresno with his wife, Melody, and two sons. Further information can be found at <http://web.me.com/kevinmemley>.

Dr. Jonathan Talberg serves as Director of Choral, Vocal, and Opera Studies at California State University, Long Beach where he is music director of the University and Chamber Choirs. He has conducted at the Music Educator's National Conference, at several All-State choir concerts, and in various venues throughout Europe and Asia. Most recently, he conducted a choir of 250 singers and the Amsterdam Youth Orchestra for two European festivals in Italy. He has prepared choirs for the Cincinnati Symphony, the Long Beach Symphony Orchestra, the Pacific Symphony and the Pasadena Pops. Additionally, Dr. Talberg serves as music director of the Long Beach Bach Festival and the Camerata Singers of Long Beach.



A recipient of the Oliver Family Foundation grant for outstanding American conductors, Dr. Talberg has served as Conducting Assistant to the Cincinnati Symphony and the Cincinnati Pops and serves as principal choral conductor at Arrowbear Music Camp (the oldest music camp in the Western United States). He holds the position of Standards and Repertoire Chair for University and College Choirs for the California Chapter of the American Choral Director's Association.

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