

### About the composer

Alvez Barkoskie IV is a native of St. Augustine, Florida and is currently pursuing his Doctor of Musical Arts degree at the University of Oklahoma, where he also received his MM in organ performance. In 2011 he received his MM in composition from the University of Texas at Austin, and in 2009 he earned his BM, graduating *magna cum laude* from Stetson University in DeLand, Florida. An accomplished organist, he received the E. Power Biggs fellowship to attend the 2014 Organ Historical Society Convention in Syracuse and won the hymn composition contest celebrating the 300th anniversary of Bruton Parish in Colonial Williamsburg. Barkoskie currently works as a music theory graduate assistant with teaching responsibilities at the University of Oklahoma and as Director of Music and Organist at Holy Name Catholic Church in Chickasha. He resides in Norman, Oklahoma.



For more information, visit [www.alvezmusic.com](http://www.alvezmusic.com).

### Composer note

Based on the plainchant, *Ave Maria* was written in Spring 2010 at the University of Texas at Austin. Not only is the opening of the piece based melodically on the chant, but it is also harmonically influenced by it. The opening sonority of the piece is built on each consecutive note of the plainchant incipit first introduced by the baritone. When the piece is not based on the chant itself it is based on the inversion (or mirroring) of sections of the chant. This work seeks to capture the sacred and transcendental result of the prayer that is recited over 50 times while praying the Holy Rosary to the Blessed Mother Mary.

I have dedicated this piece to the memory of Gerre Hancock, whom I had the pleasure of studying with at UT Austin. It was in his Sacred Choral Music Literature class that he asked if I had ever set the *Ave Maria*, which ultimately led me to write this work.

Ave Maria, gratia plena,  
Dominus tecum,  
benedicta tu in mulieribus,  
et benedictus fructus ventris tui, Jesus.

Sancta Maria, Mater Dei,  
ora pro nobis peccatoribus,  
nunc et in hora mortis nostrae.  
Amen.

Hail Mary, full of grace,  
the Lord is with thee,  
blessed art thou among women,  
and blessed is the fruit of thy womb, Jesus.

Holy Mary, Mother of God,  
pray for us sinners,  
now and at the hour of our death.  
Amen.

### Range



**Listen to a recording at [www.sbmp.com](http://www.sbmp.com)**

Performed by an Assembled Choir, University of Texas, Austin,  
Joshua Shank, conductor.

In memory of Gerre Hancock (1934-2012)

# Ave Maria

Based on Luke 1:28, 42  
Second Part: 16th Century

Alvez Barkoskie IV

The musical score is arranged in five systems. The first system is for the Baritone Solo, marked 'Freely' and 'Prayerfully' with a tempo of quarter note = 72. The lyrics 'A - ve Ma - ri - a,' are written below the staff. The second system is for Soprano (S), marked 'p'. The third system is for Alto (A), marked 'p'. The fourth system is for Tenor (T), marked 'p'. The fifth system is for Bass (B), marked 'p'. The sixth system is for piano accompaniment, marked 'Prayerfully' with a tempo of quarter note = 72, and includes a bracketed section labeled 'for rehearsal only'.

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

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

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

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

*p* *mp*

Detailed description: This block contains the first system of the musical score, measures 7 through 10. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The vocal parts enter at measure 7 with the word 've,' and then sing 'A - ve Ma - ri - a,' in measure 8. The piano accompaniment begins at measure 7. Dynamics are marked as *p* (piano) from measure 7 to 8, and *mp* (mezzo-piano) from measure 8 to 10. The piano part consists of chords in the right hand and a bass line in the left hand.

11

A - ve Ma - ri - a, gra - ti - a

A - ve Ma - ri - a, gra - ti - a

A - ve Ma - ri - a, gra - ti - a

A - ve Ma - ri - a, gra - ti - a

*p* *mp* *pp*

Detailed description: This block contains the second system of the musical score, measures 11 through 13. It features the same five staves as the first system. The vocal parts continue from measure 10 and then sing 'gra - ti - a' in measure 11. The piano accompaniment continues. Dynamics are marked as *p* (piano) from measure 11 to 12, *mp* (mezzo-piano) from measure 12 to 13, and *pp* (pianissimo) from measure 13 onwards. The piano part continues with chords and a bass line.

15 *p* *p* *mp*

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

*p* *p* *mp*

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

*p* *p* *mp*

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

*p* *p* *mp*

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

\* *mp* *f*

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

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

*p* *f*

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

*p* *f*

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

\* *mp* *f*

gra - ti - a, ple - na,

*mp* *f* rit.

\* *mp* for soprano 1 and bass, *p* for soprano 2 and baritone

21 Slightly faster ♩ = 80

*mp*  
Do - mi - nus te - cum,

*mp*  
Do - mi - nus te - cum,

*sub. mp*  
Do - mi - nus te - cum, be - ne - di - cta

Slightly faster ♩ = 80

*sub. mp*

25 *mp*

rit.

Prayerfully ♩ = 72

*p*

be - ne - di - cta tu in mu - li - e - ri -

*p*

be - ne - di - cta tu in mu - li - e - ri -

*p*

be - ne - di - cta tu in mu - li - e - ri -

tu in mul - i - e - ri - bus,

rit.

Prayerfully ♩ = 72

*p*

29

bus, et be - ne - di - ctus *mp*

bus, et be - ne - di - ctus *mp*

bus, et be - ne - dic - *mf*

et be - ne - dic - *mf*

*mp*

33

fruc - tus ven - tris tu - i, *mf* *mp*

fruc - tus ven - tris tu - i, *mf* *mp*

tus fruc - tus ven - tris tu - i, *sub. mp* *mf* *mp*

tus fruc - tus ven - tris tu - i, *sub. mp* *mf* *mp*

*mp* *mf* *mp*

37 *rit.*  
*p* ————— *mf* *sub. p*

Je - - - sus.

Je - - - sus.

Je - - - sus.

Je - - - \* sus.

*rit.*  
*p* ————— *mf* *sub. p*

40 *A tempo* *pp* *non dim.* *mf* *broaden* *f*

Sanc - ta, Sanc - ta, Sanc - ta Ma - ri - a,

Sanc - ta, Sanc - ta, Sanc - ta Ma - ri - a,

Sanc - ta, Sanc - ta Ma - ri - a,

Sanc - ta, Sanc - ta Ma - ri - a,

*A tempo* *pp* *mf* *broaden* *f*

\* If low 'e' is not possible, instead Baritone and Bass should both sing the cue note.

43

Ma - ter De - i,

Ma - ter De - i,

Ma - ter <sup>3</sup> De - i,

Ma - ter <sup>3</sup> De - i,

Ma - ter <sup>3</sup> De - i,

47 Slower ♩ = 66

o - ra, o - ra pro no - bis,

o - ra, o - ra pro no - bis,

o - ra, o - ra pro no - bis,

o - ra, o - ra pro no - bis,

Slower ♩ = 66



Slightly faster ♩ = 76-80

51 *p* *mf* *mp* o - ra

o - ra pro no - bis,

o - ra pro no - bis,

o - ra pro no - bis,

o - ra pro no - bis,

*p* *mf* *mp*

Slightly faster ♩ = 76-80

54 pro no - bis pec - ca - to - ri - bus,

o - ra pro no - bis pec - ca - to - ri -

o - ra pro no - bis pec - ca - to - ri -

o - ra

*mp* *mp* *mp*

56

bus, bus, ra pro no-bis pec-ca-to-ri-bus, pro no-bis pec-ca-to-ri-bus,

*mp* *p* *rit.*

broaden

59

pec-ca-to-ri-bus, pec-ca-to-ri-bus, pec-ca-to-ri-bus, pec-ca-to-ri-bus,

*mp* *f* *rit.*

broaden

62 Slightly faster ♩ = 80

pp nunc et in ho ra, mf

pp nunc et in ho ra, mf

8 nunc et in ho ra, mf

pp nunc et in ho ra, mf

Slightly faster ♩ = 80

pp

This block contains the musical score for measures 62 through 65. It features four vocal staves (Soprano 1, Soprano 2, Alto, and Bass) and a piano accompaniment. The tempo is marked 'Slightly faster' with a quarter note equal to 80 beats per minute. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The lyrics are 'nunc et in ho ra,'. The piano part includes a fermata over the final measure.

66 Sop. 1 stems up mp nunc et in ho ra, mf

Sop. 2 stems down nunc et in ho ra, mf

pp mp mf

pp mp mf

pp mp mf

pp mp mf

This block contains the musical score for measures 66 through 69. It features four vocal staves and a piano accompaniment. The dynamics range from *pp* to *mf*. The lyrics are 'nunc et in ho ra,'. The piano part includes a fermata over the final measure.

stagger breathe through m. 75

70 *mp* *p* *pp*

(S 2) ho - ra (tutti) mor - tis no - mor - tis no - mor - tis no -

*mp* *p* *pp*

*mp* *p* *pp*

*mp* *p* *pp*

*mp* *p* *pp*

mor - tis no -

*mp* *p* *pp*

74 *p* *Slower* ♩ = 66

- strae. A - ve Ma -

- strae. A - ve Ma -

- strae. A - ve Ma -

- strae. A - ve Ma -

*p* *Slower* ♩ = 66

- strae. A - ve Ma -

*p*