

Ave Maria (o auctrix vite)

for SATB divisi chorus



Scott Senko

Hildegard von Bingen

About the Piece

I was drawn to this text not only for how it contrasts with the standard "Ave Maria (gratia plena)" but for how it contrasts more docile (perhaps more familiar) depictions of the Virgin Mary. In her writing, Hildegard attributes to Mary a divine agency and an active role in the salvation of humanity. Far from viewing her as a passive observer, Hildegard asserts that it is Mary who is the "author of life" who "crushed the serpent."

With this in mind, I set the text viewing Mary from three different perspectives: Mary the Divine, Mary the Warrior, and Mary the Mother.

Performance Notes

Ecclesiastical Latin pronunciation was used in the premier performance. Germanic Latin pronunciation would also be appropriate.

Foot stomps may be used in place of hand claps if scores are being held in performance. Hand claps may also be omitted altogether.

Text

Hildegard von Bingen

**Ave Maria, o auctrix vite,
reedificando salutem,**

**que mortem conturbasti
et serpentem contrivisti,
ad quem se Eva erexit
erecta cervice cum sufflatu superbie**

**Hunc conculcasti
dum de celo Filium Dei genuisti:**

Quem inspiravit Spiritus Dei

**O dulcissima atque amantissima mater, salve,
que natum tuum de celo missum mundo edidisti:**

Quem inspiravit Spiritus Dei

**Gloria Patri et Filio
et Spiritui Sancto.**

Quem inspiravit Spiritus Dei.

Hail Mary, o author of life,
who rebuilds salvation,

you confused death
and crushed the serpent
to whom Eve raised herself
stretching her neck with over-inflated pride.

He was trampled
when you bore from heaven the Son of God:

On whom the Spirit of God breathed inspiration

O most sweet and loving mother, hail,
your heavenly child you gave to the world:

On whom the Spirit of God breathed inspiration.

Glory to the Father and to the Son
and to the Holy Spirit.

On him the Spirit of God breathed inspiration.

Ave Maria (o auctrix vite) was premiered by Magnum Chorum on December 17, 2016 in St. Paul Minnesota as part of their "Alleluia, Sing Gloria!" Christmas concert.

for Magnum Chorum; Mark Stover, conductor

Ave Maria (o auctrix vite)

Hildegard von Bingen

for SATB divisi chorus

Scott Senko (ASCAP)

Stately (♩ = ca. 85)

mf *f* *mp*

Soprano
A - ve Ma - ri - a, o auc - trix vi - te, vi - te,

Alto
A - ve Ma - ri - a, o auc - trix vi - te, vi - te,

Tenor
A - ve Ma - ri - a, o auc - trix vi - te, vi - te,

Bass
A - ve Ma - ri - a, o auc - trix vi - te, o auc - trix vi - te,

Piano (for rehearsal only)

Stately (♩ = ca. 85)

mf *f* *poco rit.*

6
S re - e - di - fi - can - do sa - lu -

A re - e - di - fi - can - do sa - lu -

T re - e - di - fi - can - do sa - lu -

B re - e - di - fi - can - do sa - lu -

poco rit.

Vigorous and Driving (♩ = ca. 124)

10 *mp* *p* *mp*

S
tem mm Ma - ri - a, Ma - ri - a,

A
tem mm Ma - ri - a, Ma - ri - a,

T
tem mm Ma - ri - a, Ma - ri - a,

B
mp *marcato*
tem, A - ve Ma - ri - a, o auc - trix vi - te, A - ve Ma - ri - a, o auc - trix vi - te,

Vigorous and Driving (♩ = ca. 124)

15 *mf*

S
que mor - tem con - tur - ba - sti, que mor - tem con - tur - ba - sti et ser - pen - tem con - tri - vi - sti,

A
mf
que mor - tem con - tur - ba - sti, que mor - tem con - tur - ba - sti et ser - pen - tem con - tri - vi - sti,

T
mf
que mor - tem con - tur - ba - sti, que mor - tem con - tur - ba - sti et ser - pen - tem con - tri - vi - sti,

B
mf
que mor - tem con - tur - ba - sti, que mor - tem con - tur - ba - sti et ser - pen - tem con - tri - vi - sti,

18

S
**(clap)* con - tur - ba - sti, *(clap)* con - tri - vi - sti, *(clap)* et ser - pen - tem con - tri - vi - sti,

A
**(clap)* con - tur - ba - sti, *(clap)* con - tri - vi - sti, *(clap)* et ser - pen - tem con - tri - vi - sti,

T
**(clap)* con - tur - ba - sti, *(clap)* con - tri - vi - sti, *(clap)* et ser - pen - tem con - tri - vi - sti,

B
**(clap)* con - tur - ba - sti, *(clap)* con - tri - vi - sti, *(clap)* et ser - pen - tem con - tri - vi - sti,

21 *sub.mp*

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

A
mf
A - ve _____ Ma - ri - a, o auc - trix vi - te, A - ve _____ Ma - ri - a, o auc - trix vi - te,

T
mf
A - ve _____ Ma - ri - a, o auc - trix vi - te, A - ve _____ Ma - ri - a, o auc - trix vi - te,

B
sub.mp *p*
A - ve _____ Ma - ri - a, _____ Ma - ri - a, _____ Ma - ri - a, _____ se

*If scores are being held, replace claps in measures 18-20 with foot stomps.

25 *mp*

S
ad quem se E - va e - re - xit... ad quem se E - va e -

A
mp
ad quem se E - va e - re - xit...

T
p
se E - va e - re - xit... se E - va e -

B
E - va e - re - xit... se E - va e -

28

S
re - xit e - rec - ta... e - rec - ta cer - vi - ce cum suf - fla - tu su - per - bi - e

A
ad quem se E - va e - re - xit e - rec - ta cer - vi - ce cum suf - fla - tu su - per - bi - e

T
re - xit... e - rec - ta cer - vi - ce... e - rec - ta cer - vi - ce cum suf - fla - tu su - per - bi - e

B
re - xit... e - rec - ta cer - vi - ce... e - rec - ta cer - vi - ce cum suf - fla - tu su - per - bi - e

33

S *mf*
 *(clap) con tur - ba - sti, (clap) con - tri - vi - sti, (clap) con - cul - ca - sti,

A *mf*
 *(clap) con - tur - ba - sti, (clap) con - tri - vi - sti, (clap) con - cul - ca - sti,

T *ff* *mf*
 Hunc con - cul - ca - sti *(clap) con - tur - ba - sti, (clap) con - tri - vi - sti, (clap) con - cul - ca - sti,

B *ff* *mf*
 Hunc con - cul - ca - sti *(clap) con - tur - ba - sti, (clap) con - tri - vi - sti, (clap) con - cul - ca - sti,

37

S *f* *p*
 (stomp) dum de ce - lo Fi - li - um De - i ge - nu - i

A *f* *p*
 (stomp) dum de ce - lo Fi - li - um De - i ge - nu - i -

T *f* *p*
 (stomp) dum de ce - lo Fi - li - um De - i ge - nu - i...

B *f* *p*
 (stomp) dum de ce - lo Fi - li - um De - i ge - nu - i -

molto rit. $\text{♩} = \text{ca. } 80$ *rit.*

*If scores are being held, replace claps in measures 34-36 with foot stomps

Ave Maria (o auctrix vite)

a tempo

42

S *p* reverently
sti... 0 dul - cis - si - ma

A *p* reverently
sti... 0 dul - cis - si - ma

T *mp* *p* reverently
8 Quem in - spi - ra - vit Spi - ri - tus De - i 0 dul - cis - si - ma

B *p* reverently
sti... 0 dul - cis - si - ma

a tempo

46

S *poco rit.* *a tempo* *mp* *sub.p*
at - que a - man - tis - si - ma ma - ter, sal - ve, sal - ve,

A *mp* *sub.p*
at - que a - man - tis - si - ma ma - ter, sal - ve, sal - ve,

T *mp* *sub.p*
8 at - que a - man - tis - si - ma ma - ter, sal - ve, sal - ve,

B *mp* *sub.p*
at - que a - man - tis - si - ma ma - ter, sal - ve, sal - ve,

poco rit. *a tempo*

Ave Maria (o auctrix vite)

51 **Broadening slightly** *mp* *mf*

S na - tum tu - um de ce - lo mis - sum

A que na - tum tu - um de ce - lo mis - sum

T que na - tum tu - um de ce - lo mis - sum

B que na - tum... de ce - lo mis - sum



Broadening slightly



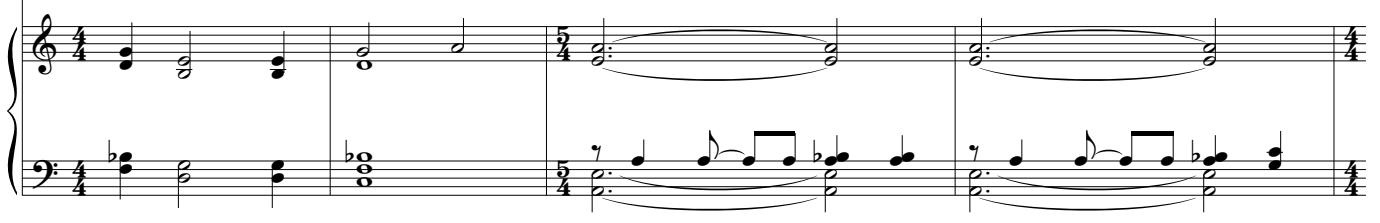
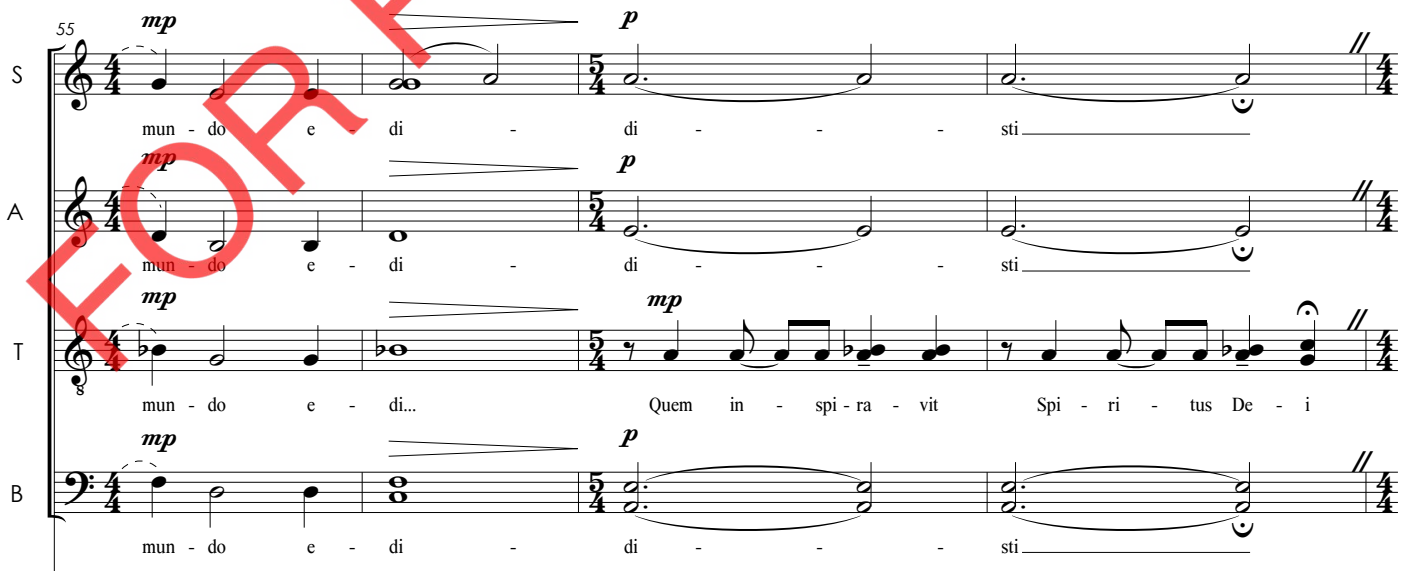
55 *mp* *p*

S mun - do e di - di - sti

A mun - do e - di di - sti

T mun - do e - di... Quem in - spi - ra - vit Spi - ri - tus De - i

B mun - do e - di - di - sti



Stately (♩ = ca. 85)

59 *sub.f*

S
Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i Sanc -

A
Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i Sanc

T
Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i Sanc....

B
Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i Sanc -

sub.f

Stately (♩ = ca. 85)

64 *mp* *rit.* *p*

S
to mm

A
to mm

T
8 Quem in - spi - ra - vit Spi - ri - tus De - i Quem in - spi - ra - vit Spi - ri - tus De - i

B
mp *p*
to mm

rit.

68 **Very Slow** *pp*

S A - ve Ma - ri - - - a *ppp*

A A - ve Ma - ri - - - a *ppp*

T A - ve Ma - ri - - - a *ppp*

B A - ve Ma - ri - - - a *ppp*

Very Slow

Minneapolis, October 2016