

MARIA, MATER DEI



maria

IN MEMORIAM MATRIS MEÆ

MARIA JOHANNA MAGDALENA

(MARIAN)

VAN DER WAARD - LAMMERS

(MCMXLIII - MMXX)

REQUIESCAT IN PACE

ALMA REDEMPTORIS MATER

MARIAN ANTIPHON SUNG AT THE END OF THE OFFICE OF COMPLINE. IT WAS FORMERLY RECITED AT THE END OF THE CANONICAL HOURS ONLY FROM THE FIRST SUNDAY IN ADVENT UNTIL THE FEAST OF THE PURIFICATION. THE AUTHOR IS SAID TO BE HERMANNUS CONTRACTUS (1013–1054), BASED ON THE WRITINGS OF SAINTS FULGENTIUS, EPIPHANIUS, AND IRENAEUS OF LYON.

MAGNIFICAT

ONE OF THE EIGHT MOST ANCIENT CHRISTIAN HYMNS, POSSIBLY THE EARLIEST MARIAN HYMN. THE TEXT IS TAKEN FROM THE GOSPEL OF SAINT LUKE (1:46–55) WHERE IT IS SPOKEN BY MARY UPON THE OCCASION OF HER VISITATION TO HER COUSIN ELIZABETH. THE HYMN IS MOST FREQUENTLY RECITED WITHIN THE LITURGY OF THE HOURS.

REGINA CÆLI

LITURGICAL MARIAN ANTIPHON SUNG AT THE END OF THE OFFICE OF COMPLINE, FROM EASTER SUNDAY UNTIL PENTECOST. THE ANTIPHON FIRST APPEARS IN AN ANTIPHONARY OF 1200, THE AUTHOR IS UNKNOWN.

SALVE, REGINA

MARIAN ANTIPHON SUNG AT THE END OF THE OFFICE OF COMPLINE, FROM THE SATURDAY BEFORE TRINITY SUNDAY UNTIL THE FRIDAY BEFORE THE FIRST SUNDAY OF ADVENT. IT IS ALSO THE FINAL PRAYER OF THE ROSARY. THE AUTHOR IS UNKNOWN. IT WAS SET DOWN IN ITS CURRENT FORM AT THE ABBEY OF CLUNY IN THE 12TH CENTURY.

AVE, MARIS STELLA

A MEDIEVAL MARIAN HYMN, USUALLY SUNG AT VESPERS. AUTHORSHIP IS ATTRIBUTED TO SEVERAL PEOPLE: BERNARD OF CLAIRVAUX (12TH CENTURY), SAINT VENANTIUS FORTUNATUS (6TH CENTURY) AND HERMANNUS CONTRACTUS (11TH CENTURY). IN THE 10TH CENTURY, THE ANTIPHON WAS ADDED TO TWO 9TH-CENTURY MANUSCRIPTS (ONE CURRENTLY KEPT IN SALZBURG AND ONE AT THE ABBEY OF SAINT GALL).

AVE, REGINA CÆLORUM

MARIAN ANTIPHON SUNG AT THE END OF THE OFFICE OF COMPLINE, FROM 2 FEBRUARY UNTIL COMPLINE OF WEDNESDAY OF HOLY WEEK. THE ANTIPHON IS FOUND IN MANUSCRIPTS FROM THE 12TH CENTURY ONWARD, THE AUTHOR IS UNKNOWN.

AVE, MARIA

THIS PRAYER FORMS THE BASIS OF THE ROSARY AND THE ANGELUS PRAYERS. IT INCORPORATES TWO GREETINGS TO MARY FROM SAINT LUKE'S GOSPEL. IN 1568, POPE PIUS V INCLUDED THE FULL FORM IN HIS REVISION OF THE ROMAN BREVIARY. IT IS THE LAST PRAYER IN APPENDIX V OF THE ROMAN MISSAL.

SUB TUUM PRÆSIDIUM

THIS HYMN IS THE OLDEST KNOWN MARIAN PRAYER, DATING TO THE 3RD OR 4TH CENTURY.



ALMA REDEMPTORIS MATER

ALMA REDEMPTORIS MATER, QUÆ PER VIA
CÆLI. PORTA MANES, ET STELLA MARIS, SUCCURRE
CADENTI. SURGERE QUI CURAT, POPULO: TU
QUÆ GENUISTI, NATURA MIRANTE, TUUM SANCTUM
GENITOREM. VIRGO PRIUS AC POSTERIUS, GABRIELIS
AB ORE. SUMENS ILLUD AVE, PECCATORUM
MISERERE. AMEN.

*Loving Mother of the Redeemer,
who remains the open gate of
Heaven, and the Star of the Sea,
give aid to a falling people that
strives to rise; o Thou who begot
Thy Holy Creator, while all nature
marvelled. Virgin before and after
receiving that greeting from the
mouth of Gabriel, have mercy on
sinners. Amen.*

Lead $\text{♩} = 73$

Al - ma Re - demp - to - ris Ma - ter, quae per - vi - a

Piano $\text{♩} = 73$

Leg. * (continue throughout)

Lead

cae - li. Por - ta ma - nes, et stel - la ma - ris, suc - cur - re ca -

Piano

Lead

den - ti. Sur - ge - re qui cu - rat, po - pu -

Piano

Lead

lo: tu quae ge - nu - is - ti, na - tu - ra mi -

Piano

Lead
ran - te, tu - um sanc - tum Ge - ni -

Choir
tu - um sanc - tum Ge - ni -

Piano

The first system of the musical score consists of three staves. The top staff is the Lead vocal line, the middle staff is the Choir vocal line, and the bottom staff is the Piano accompaniment. The music is in G major and 8/8 time. The lyrics are: "ran - te, tu - um sanc - tum Ge - ni -" for the Lead and "tu - um sanc - tum Ge - ni -" for the Choir. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Lead
to - rem.

Choir
to - rem.

Piano

The second system of the musical score consists of three staves. The top staff is the Lead vocal line, the middle staff is the Choir vocal line, and the bottom staff is the Piano accompaniment. The lyrics are: "to - rem." for both the Lead and the Choir. The piano accompaniment continues with the same eighth-note bass line and chords in the right hand.

Piano

The third system of the musical score consists of two staves, both labeled "Piano". It continues the piano accompaniment from the previous systems, featuring a steady eighth-note bass line and chords in the right hand.

Piano

The fourth system of the musical score consists of two staves, both labeled "Piano". It continues the piano accompaniment from the previous systems, featuring a steady eighth-note bass line and chords in the right hand.

Piano

The fifth system of the musical score consists of two staves, both labeled "Piano". It continues the piano accompaniment from the previous systems, featuring a steady eighth-note bass line and chords in the right hand.

Piano

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The key signature has one sharp (F#) and the time signature is 8/8.

Piano

Second system of piano accompaniment. The right hand continues the melodic line with some rests, and the left hand maintains the eighth-note bass line. The key signature and time signature remain consistent.

Piano

Third system of piano accompaniment. The right hand has more complex rhythmic patterns, including sixteenth notes. The left hand continues with eighth notes. A key signature change to two sharps (F# and C#) is visible in the sixth measure.

Piano

Fourth system of piano accompaniment. The right hand features a melodic line with some rests. The left hand continues with eighth notes. The key signature returns to one sharp (F#).

Piano

Fifth system of piano accompaniment. The right hand has a more active melodic line. The left hand continues with eighth notes. The key signature remains one sharp (F#).

Lead

Vir - go pri - us ac pos - te - ri - us, Ga - bri - e - lis ab o - re.

Lead vocal line with lyrics. The melody is simple, using quarter and eighth notes. The lyrics are: "Vir - go pri - us ac pos - te - ri - us, Ga - bri - e - lis ab o - re."

Choir

Vir - go pri - us

Choir line with lyrics. The melody is simple, using quarter notes. The lyrics are: "Vir - go pri - us".

Piano

Sixth system of piano accompaniment. The right hand has a melodic line with some rests. The left hand continues with eighth notes. The key signature returns to one sharp (F#).

Lead

Su - mens il - lud A - ve, pec - ca - to - rum mi - se - re - re.

Choir

Su - mens il - lud mi - se -

Piano

Choir

re - re. Al - ma Re - demp - to - ris Ma - ter, Re - demp - to - ris Ma - ter,

Piano

Choir

Ma - ter, a - men.

Piano

Piano



MAGNIFICAT

MAGNIFICAT ANIMA MEA DOMINUM: ET
EXSULTAVIT SPIRITUS MEUS IN DEO SALUTARI
MEO. QUIA RESPEXIT HUMILITATEM ANCILLÆ
SUÆ: ECCE ENIM EX HOC BEATAM ME DICENT
OMNES GENERATIONES, QUIA FECIT MIHI
MAGNA, QUI POTENS EST: ET SANCTUM NOMEN
EIUS, ET MISERICORDIA EIUS IN PROGENIES ET
PROGENIES TIMENTIBUS EUM. FECIT POTENTIAM
IN BRACHIO SUO: DISPERSIT SUPERBOS MENTE
CORDIS SUI. DEPOSUIT POTENTES DE SEDE, ET
EXALTAVIT HUMILES. ESURIENTES IMPLEVIT
BONIS: ET DIVITES DIMISIT INANES. SUSCEPIT
ISRÆL PUERUM SUUM, RECORDATUS MISERICORDIÆ
SUÆ: SICUT LOCUTUS EST AD PATRES NOSTROS,
ABRAHAM ET SEMINI EIUS IN SÆCULA.

*My soul doth magnify the Lord
and my spirit has rejoiced in God
my Saviour. For He has regarded:
the lowliness of His handmaiden:
for behold, from henceforth: all
generations shall call me blessed.
For He that is mighty has magnified
me: and Holy is His Name. And His
mercy is on them that fear Him:
throughout all generations. He has
shown strength with His arm: He
has scattered the proud in the
imagination of their hearts. He has
put down the mighty from their seat:
and has exalted the humble and
meek. He has filled the hungry with
good things: and the rich He has
sent away empty. He, remembering
his mercy, has helped His servant
Israel: as He promised to our
forefathers, Abraham and His seed
for ever.*

Lead $\text{♩} = 58$

Mag-ni - fi - cat a - ni - ma me - a Do - mi - num:

Piano $\text{♩} = 58$

♩ * (continue throughout)

Lead $\text{♩} = 58$

et ex - sul - ta - vit spi - ri - tus me - us in De - o sa - lu - ta - ri me - o.

Piano $\text{♩} = 58$

Lead $\text{♩} = 58$

Qui - a res - pex - it hu - mi - li -

Piano $\text{♩} = 58$

Lead $\text{♩} = 58$

ta - tem an - cil - lae su - ae: ec - ce e - nim ex

Piano $\text{♩} = 58$

Lead 
hoc be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes,

Piano 


Lead 
qui - a fe - cit mi - hi mag - na, qui po - tens est: et sanc - tum

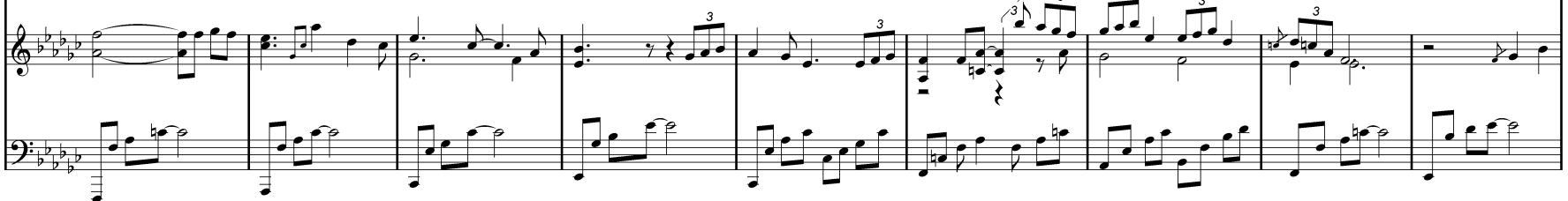
Piano 


Lead 
no - men ei - us, et mi - se - ri - cor - di - a ei - us in pro -


Choir 
no - men ei - us,

Piano 

Lead 
ge - ni - es et pro - ge - ni - es ti - men - ti - bus e - um.

Piano 

Lead  Fe - cit po - ten - ti - am in bra - chi - o su - o: dis - per - sit su - per - bos

Piano 

Lead  men - te cor - dis su - i. De - po - su - it po - ten - tes de se - de, et ex - al - ta - vit hu - mi - les.

Choir  men - te cor - dis su - i.

Piano 

Lead  E - su - ri - en - tes im - ple - vit bo - nis: et

Piano 

Lead  di - vi - tes di - mi - sit in - a - nes. Sus - ce - pit Is - ra - el

Piano 

Lead
pue - rum su - um, re - cor - da - tus mi - se - ri - cor - di - ae su - ae:

Piano

Lead
si cut lo - cu - tus est ad pa - tres nos - tros,

Choir
nos - tros. nos - tros,

Piano

Lead
A - bra - ham et

Piano

Lead
se - mi - ni ei - us in sac - cu - la.

Piano



REGINA CÆLI

REGINA CÆLI, LÆTARE, ALLELUIA: QUIA QUEM
MERUISTI PORTARE, ALLELUIA, RESURREXIT, SICUT
DIXIT, ALLELUIA, ORA PRO NOBIS DEUM,
ALLELUIA. GAUDE ET LÆTARE, VIRGO MARIA,
ALLELUIA. QUIA SURREXIT DOMINUS VERE,
ALLELUIA.

*Queen of Heaven, rejoice,
alleluia. The Son You merited to
bear, alleluia, has risen as He said,
alleluia. Pray to God for us,
alleluia. Rejoice and be glad, O
Virgin Mary, alleluia. For the Lord
has truly risen, alleluia.*

Lead $\text{♩} = 70$

8

Re - gi - na cae - li, lae - ta -

Piano $\text{♩} = 70$

Ped. * (continue throughout)

Lead

8

re, al - le - lu - ia:

Choir

8

al - le - lu - ia,

Piano

Lead

8

qui - a quem me - ru - is - ti por - ta -

Piano

Lead

8

re, al - le - lu - ia,

Choir

8

al - le - lu - ia, al -

Piano

Lead
8 re - sur - rex - it,

Choir
8 le - lu - ia,

Piano

Lead
8 si - cut dix - it, al - le - lu - ia, al -

Choir
8 al - le - lu - ia,

Piano

Lead
8 le - lu - ia,

Choir
8 al - le - lu - ia,

Piano

Piano



Lead

o - ra pro no - bis, o - ra pro no - bis De - um, al -

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

Piano



Lead

le - lu - ia. Gau - de et lae - ta -

Choir

al - le - lu - ia, al - le - lu - ia,

Piano



Lead

re, Vir - go Ma - ri - a,

Choir

al - le - lu - ia,

Piano



Lead

8

Qui - a sur - rex - it Do - mi - nus ve -

Piano

Lead

8

re, al - le - lu - ia.

Choir

8

al - le - lu - ia,

Piano

Choir

8

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Piano

Choir

8

al - le - lu - ia, al - le - lu - ia.

Piano



SALVE, REGINA

SALVE, REGINA, MATER MISERICORDIÆ, VITA,
DULCEDO, ET SPES NOSTRA, SALVE. AD TE
CLAMAMUS EXSULES FILII HEVÆ, AD TE
SUSPIRAMUS, GEMENTES ET FLENTES IN HAC
LACRIMARUM VALLE. EIA, ERGO, ADVOCATA
NOSTRA, ILLOS TUOS MISERICORDES OCULOS
AD NOS CONVERTE; ET IESUM, BENEDICTUM
FRUCTUM VENTRIS TUI, NOBIS POST HOC
EXSILIUM OSTENDE. O CLEMENS, O PIA, O
DULCIS VIRGO MARIA.

*O, Holy Queen, Mother of mercy,
hail our life, our sweetness and our
hope. To Thee do we cry, poor
banished children of Eve; to Thee do
we send up our sighs, mourning and
weeping in this valley of tears. Turn
then, most gracious advocate, Thine
eyes of mercy toward us; and after
this our exile, show unto us the
blessed fruit of Thy womb, Jesus. O
clement, o loving, o sweet Virgin
Mary.*

Lead $\text{♩} = 82$
8 Sal - ve, Re - gi - na, Ma - ter mi -

Piano $\text{♩} = 82$
Ped * (continue throughout)

Lead 8 se - ri - cor - di - ae, vi - ta, dul - ce - do, et spes nos -

Piano

Lead 8 tra, sal - ve.

Piano

Lead 8 ad te cla - ma - mus ex - su - les fi - li - i He - vae, ad te sus - pi -

Piano

Lead
ra - mus, ge - men - tes et flen - tes in hac la - cri - ma - rum val -

Choir
val -

Piano

Lead
le, val - le.

Choir
le, val - le.

Piano

Lead
E - ia, er - go, ad - vo - ca - ta nos - tra,

Piano

Lead
il - los tu - os mi - se - ri - cor - des o - cu - los ad nos con -

Piano

Lead
8
ver - te;
et le - sum,
Ie - sum,

Choir
8
Ie - sum,

Piano

Lead
8
Ie - sum,
Ie - sum,

Choir
8
Ie - sum,
Ie - sum,

Piano

Lead
8
be - ne - dic - tum fruc - tum ven - tris tu - i,
no - bis post

Piano

Lead
8
hoc ex - si - li - um os - ten - de.

Piano

Piano

8

Lead

O cle - mens, O pi - a,

Choir

O cle - mens, O pi - a, O

Piano

Lead

dul - cis Vir - go Ma - ri - a.

Choir

dul - cis, dul - cis Vir - go Ma - ri - a.

Piano

Piano



AVE, MARIS STELLA

AVE, MARIS STELLA, DEI MATER ALMA, ATQUE
SEMPER VIRGO, FELIX COELI PORTA. SUMENS
ILLUD AVE GABRIELIS ORE, FUNDA NOS IN PACE,
MUTANS EVÆ NOMEN. SOLVE VINCLA REIS,
PROFER LUMEN CÆCIS, MALA NOSTRA PELLE,
BONA CUNCTA POSCE. MONSTRA TE ESSE
MATREM, SUMAT PER TE PRECEM QUI PRO NOBIS
NATUS TULIT ESSE TUUS. VIRGO SINGULARIS,
INTER OMNES MITIS, NOS CULPIS SOLUTOS
MITES FAC ET CASTOS. VITAM PRÆSTA PURAM,
ITER PARA TUTUM, UT VIDENTES IESUM SEMPER
COLLÆTEMUR. SIT LAUS DEO PATRI, SUMMO
CHRISTO DECUS, SPIRITUI SANCTO HONOR,
TRIBUS UNUS.

*Hail, Star of the Sea, nurturing
Mother of God, and ever Virgin,
happy gate of Heaven. Receiving
that hail from the mouth of Gabriel,
establish us in peace, transforming
the name of Eve. Loosen the chains
of the guilty, send forth light to the
blind, our evil do Thou dispel,
entreat all good things. Show
Thyself to be a Mother: through
Thee may He receive prayer, who,
being born for us, undertook to be
Thine own. O unique Virgin, meek
above all others, make us, set free
from sins, meek and chaste. Bestow
a pure life, prepare a safe way: that
seeing Jesus, we may ever rejoice.
Praise be to God the Father, to the
most high Christ glory, to the Holy
Spirit honour, to the Three equally.*

$\text{♩} = 83$



Piano

♩ (continue throughout)

Lead

8

A - ve, ma - ris stel - la, De - i Ma - ter

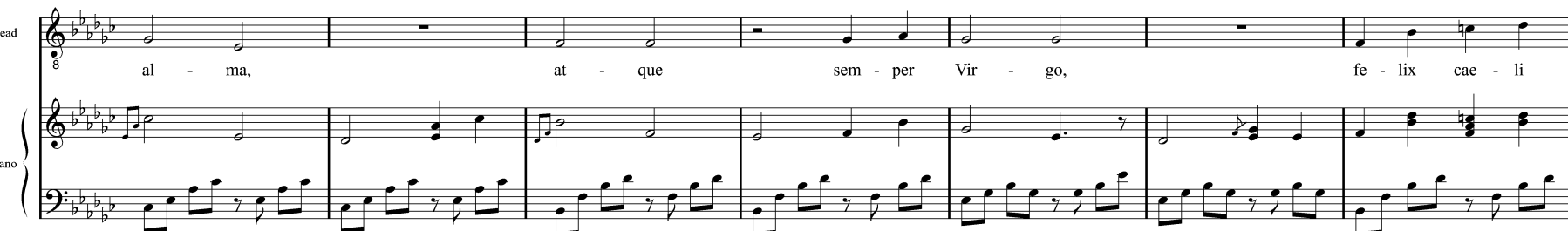


Piano

Lead

8

al - ma, at - que sem - per Vir - go, fe - lix cae - li



Piano

Lead

8

por - ta. Su - mens il - lud A - ve Ga - bri -

Choir

8

por - ta. fe - lix cae - li por - ta.



Piano

Lead
e - lis o - re, fun - da nos in pa - ce,

Piano

Lead
mu - tans E - vae no - men, no - men.

Choir
pa - ce,
fun - da nos in pa - ce,

Piano

Piano

Lead
Sol - ve vinc - la re - is,

Piano

Lead
8
pro - fer lu - men cae - cis, ma - la

Piano

Lead
8
nos - tra pel - le, bo - na cunc - ta pos - ce.

Choir
8
ma - la nos - tra pel - le, bo - na cunc - ta pos - ce.

Piano

Lead
8
Mon - stra te es - se ma - trem, su - mat per te pre - cem

Choir
8
Mon - stra ma - trem, su - mat pre - cem

Piano

Lead
8
qui pro no - bis na - tus tu - lit es - se

Piano

Lead
8
tu - us. Vir - go sin - gu - la - ris, in - ter om - nes

Choir
8
Vir - go sin - gu - la - ris, om - nes

Piano

Lead
8
mi - tis, nos cul - pis so - lu - tos

Choir
8
mi - tis, nos cul - pis so - lu - tos

Piano

Lead

mi - tes fac et cas - tos.

Choir

mi - tes fac er cas - tos.

Piano

The first system of the musical score includes a vocal line for the Lead and a vocal line for the Choir. The piano accompaniment is shown in grand staff notation. The lyrics are: "mi - tes fac et cas - tos." for the Lead and "mi - tes fac er cas - tos." for the Choir. The piano part features a steady eighth-note bass line and chords in the right hand.

Piano

The second system of the musical score features piano accompaniment in grand staff notation. The right hand contains chords and melodic fragments, while the left hand continues the eighth-note bass line. A triplet of eighth notes is marked in the right hand.

Piano

The third system of the musical score features piano accompaniment in grand staff notation. The right hand contains chords and melodic fragments, while the left hand continues the eighth-note bass line. A triplet of eighth notes is marked in the right hand.

Piano

The fourth system of the musical score features piano accompaniment in grand staff notation. The right hand contains chords and melodic fragments, while the left hand continues the eighth-note bass line. A triplet of eighth notes is marked in the right hand.

Lead
8
Vi - tam praes - ta pu - ram, i - ter pa - ra tu - tum,

Choir
8
Vi - tam pu - ram, i - ter tu - tum,

Piano

Lead
8
ut vi - den - tes le - sum sem - per col - lae -

Choir
8
le - sum
ut vi - den - tes le - sum

Piano

Lead
8
te - mur, sem - per col - lae - te - mur. Sit laus

Piano

Lead
De - o Pa - tri, sum - mo Chris - to de - cus,

Piano

Lead
Spi - ri - tu - i Sanc - to ho - nor, tri - bus u - nus,

Choir
Sanc - to ho - nor, tri - bus u - nus,
Spi - ri - tu - i Sanc - to

Piano

Lead
ho - nor, tri - bus u - nus.

Choir
ho - nor, tri - bus u - nus.

Piano

Piano

Musical notation for the first system of a piano piece. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with a triplet of eighth notes in the fifth measure. The left hand plays a steady eighth-note accompaniment.

Piano

Musical notation for the second system of a piano piece. The right hand continues the melodic line with various chordal textures. The left hand maintains the eighth-note accompaniment.

Piano

Musical notation for the third system of a piano piece. The right hand features a triplet of eighth notes in the second measure. The left hand continues the eighth-note accompaniment.

Piano

Musical notation for the fourth system of a piano piece. The right hand has a melodic line with a dotted quarter note in the first measure. The left hand continues the eighth-note accompaniment.

Piano

Musical notation for the fifth system of a piano piece, which is the final system. It concludes with a double bar line. The right hand has a melodic line with a dotted quarter note in the first measure. The left hand continues the eighth-note accompaniment.



AVE, REGINA CÆLORUM

AVE, REGINA CÆLORUM, AVE, DOMINA
ANGELORUM: SALVE, RADIX, SALVE, PORTA. EX
QUA MUNDO LUX EST ORTA: GAUDE, VIRGO
GLORIOSA, SUPER OMNES SPECIOSA, VALE, O
VALDE DECORA. ET PRO NOBIS CHRISTUM
EXORA. DIGNARE ME LAUDARE TE, VIRGO
SACRATA. DA MIHI VIRTUTEM CONTRA HOSTES
TUOS.

*Hail, Queen of Heaven, hail,
Lady of Angels. Hail Thou root, hail
Thou gate from whom unto the
world a light has arisen. Rejoice, o
glorious Virgin, lovely beyond all
others, farewell, most beautiful
Maiden, and pray for us to Christ.
Allow me to praise Thee, o sacred
Virgin. Give me strength against
Thine enemies.*

Piano

$\text{♩} = 64$

Ped.

* (continue throughout)

Lead

8

A - ve, Re-gi - na Cae - lo - rum, A - ve, Do-mi - na An - ge -

Choir

A - ve, a - ve,

Piano

Lead

8

lo - rum: Sal - ve, ra - dix, sal - ve, por - ta. Ex qua mun - do lux est

Choir

a - ve. Sal - ve, ra - dix, sal - ve, por - ta.

Piano

Lead
8
or - ta:

Choir
Ex qua mun-do lux est or - ta: ex qua mun-do lux est or - ta:

Piano

Piano

Lead
8
gau - de, Vir-go glo-ri - o - sa, su - per

Choir
gau - de, gau - de, gau - de,

Piano

Lead
8 om - nes spe - ci - o - sa, va - le, o val - de, de - co - ra. Et pro

Choir
gau - de. va - le, o val - de, de - co - ra.

Piano

Lead
8 no - bis Chris - tum ex - o - ra.

Choir
Et pro no - bis Chris - tum ex - o - ra. Et pro no - bis Chris - tum ex -

Piano

Choir
o - ra. Et pro no - bis Chris - tum ex - o - ra.

Piano

Piano

Lead 
Choir 
Piano 

Lead 
Choir 
Piano 

Lead 
Choir 
Piano 



AVE, MARIA

AVE, MARIA, GRATIA PLENA, DOMINUS TECUM.
BENEDICTA TU IN MULIERIBUS, ET BENEDICTUS
FRUCTUS VENTRIS TUI, IESU. SANCTA MARIA,
MATER DEI, ORA PRO NOBIS PECCATORIBUS,
NUNC ET IN HORA MORTIS NOSTRÆ. AMEN.

*Hail Mary, full of grace, the Lord
is with Thee. Blessed art Thou
amongst 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.*

Lead $\text{♩} = 60$
A - ve, Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

Piano $\text{♩} = 60$
Ped. * (continue throughout)

Lead
te - cum. Be - ne - dic - ta tu

Choir
Do - mi - nus te - cum

Piano

Lead
in mu - li - e - ri - bus, et be - ne - dic - tus fruc - tus ven - tris tu

Piano

Lead
i, le - su. Sanc - ta Ma - ri - a,

Choir
le - su, le - su

Piano

Lead
Ma - ter De - i, Sanc - ta Ma - ri - a, Ma - ter De i,

Piano

Lead
or - ra pro no - bis pec - ca -

Choir
Ma - ter De - i.

Piano

Lead
to - ri - bus, nunc et in ho - ra mor - tis nos - trae.

Piano

Lead
A - men.

Choir
mor - tis nos - trae.

Piano



SUB TUUM PRÆSIDIUM

SUB TUUM PRÆSIDIUM CONFUGIMUS, SANCTA
DEI GENITRIX. NOSTRAS DEPRECATIONES NE
DESPICIAS IN NECESSITATIBUS NOSTRIS, SED A
PERICULIS CUNCTIS LIBERA NOS SEMPER. VIRGO
GLORIOSA ET BENEDICTA.

*We flee to Thy protection, o Holy
Mother of God; do not despise our
petitions in our necessities, but
deliver us always from all dangers,
o glorious and blessed Virgin.*

Piano

$\text{♩} = 75$

And.

* (continue throughout)

Choir

Sub tu - um prae - si - di -

Piano

Choir

um con - fu - gi - mus,

Sub tu - um, prae - si - di -

Piano

Choir

Sub tu - um prae - si - di - um

um sub tu - um prae - si - di -

Piano

Choir
8
con - fu - gi - mus, con - fu - gi - mus, con - fu - gi - mus,

Piano

Choir
8
Sanc - ta De - i.

Piano

Choir
8
Sanc - ta De - i, Sanc - ta De - i

Piano

Choir
8
Ge - ni - trix.

Piano

Choir

Nos - tras de - pre - ca - ti - o - nes

Nos - tras nos - tras

Piano

Choir

Nos - tras ne des - pi - ci - as

nos - tras

Piano

Choir

in ne - ces - si - ta - ti - bus

in ne - ces - si - ta - ti - bus, in ne - ces - si - ta - ti - bus, in ne - ces - ci - ta - ti - bus in ne - ces - ci - ta - ti - bus

Piano

Choir

nos - tris, sed a pe - ri - cu - lis

Piano

nos - tris sed a pe - ri - cu - lis, sed a pe - ri - cu - lis

Choir

cunc - tis cunc - tis li - be - ra nos

Piano

cunc - tis

Choir

li - be - ra nos li - be - ra nos

Piano

Choir

8 sem - per, sem - per, sem - per,

Piano

The first system of the score consists of two staves. The top staff is for the Choir, written in a soprano clef with a key signature of two sharps (F# and C#). It contains the lyrics "sem - per, sem - per, sem - per," with a fermata over the first "per,". The bottom staff is for the Piano, written in a grand staff (treble and bass clefs). The piano accompaniment features a steady eighth-note bass line in the left hand and chords and moving lines in the right hand.

Choir

8 sem - per,

Piano

The second system continues the musical score. The choir part has the lyrics "sem - per," with a fermata over "per,". The piano accompaniment continues with similar rhythmic patterns, including some chords with fermatas in the right hand.

Piano

The third system shows the piano accompaniment continuing. The right hand has several chords with fermatas, while the left hand maintains a consistent eighth-note bass line.

Piano

The fourth system shows the piano accompaniment continuing. The right hand has several chords with fermatas, while the left hand maintains a consistent eighth-note bass line.

Piano

The first system of piano accompaniment consists of two staves. The treble staff begins with a whole note chord of G4, B4, and D5. The bass staff starts with a quarter-note sequence: C4, D4, E4, F4, G4, A4, B4, C5. The music continues with various chords and melodic lines in both hands.

Piano

The second system of piano accompaniment continues the piece. The treble staff features chords and melodic fragments, while the bass staff maintains a steady rhythmic pattern with eighth and quarter notes.

Choir

Vir - go glo - ri - o - sa,

Vir - go

Piano

The third system introduces the choir. The top staff is a vocal line with the lyrics "Vir - go glo - ri - o - sa,". The second staff is a lower vocal line with the lyrics "Vir - go". Below the choir is the piano accompaniment for this system, consisting of two staves.

Choir

Vir - go glo - ri - o - sa, vir - go glo - ri -

vir - go

Piano

The fourth system continues the choir and piano accompaniment. The top staff has the lyrics "Vir - go glo - ri - o - sa, vir - go glo - ri -". The second staff has the lyrics "vir - go". The piano accompaniment continues with two staves.

Choir

8

o - sa et be - ne - dic - ta. et be - ne -

Piano

Choir

8

dic - ta. et be - ne - dic - ta.

Piano

Piano

Piano

Choir
8 Sub tu - um prae - si - di - um con - fu - gi -

Piano

Choir
8 mus, Sub tu - um

Piano

Choir
8 prae - si - di - um Sub tu - um

Piano

Choir
8 prae - si - di - um con - fu - gi - mus, con - fu - gi - mus.

Piano

IN 2010 I WORKED OUT THE FIRST IDEAS FOR THIS ALBUM, CONSISTING OF HYMNS ABOUT THE VIRGIN MARY, SUNG IN LATIN. MOST OF THE PIANO ARRANGEMENTS WERE WRITTEN BETWEEN 2010 -2012. I'VE RECORDED THE SONGS SEVERAL TIMES OVER THE LAST TEN YEARS, AND THEN SHELVED THE PROJECT - AGAIN AND AGAIN...

IN JANUARY 2020, MY MOTHER PASSED AWAY AFTER A SEVERE HEART ATTACK. I'VE ALWAYS WANTED TO DEDICATE THIS ALBUM TO HER, AND I'M SADDENED BY THE FACT SHE NEVER GOT TO HEAR IT, EXCEPT FOR THE 'AVE MARIA', WHICH I RECORDED IN 2013 FOR HER 70TH BIRTHDAY.

I'VE ALSO RECORDED A DEMO VERSION OF THE 'MAGNIFICAT' IN 2017, AND MADE A VIDEO FOR IT. I PUBLISHED THE VIDEO ONLINE IN 2020 AS A TRIBUTE TO MY MOTHER. BOTH EARLY VERSIONS ARE INCLUDED ON THE ALBUM AS A SUPPLEMENT, AS WELL AS THE SINGLE VERSION OF 'ALMA REDEMPTORIS MATER' ('BREVIS') AND A SHORTER VERSION OF 'SUB TUUM PRAESIDIUM'.

ALTHOUGH I WAS RAISED A ROMAN CATHOLIC, I'VE NEVER FELT AT HOME IN THIS CHURCH. BUT I DO BELIEVE IN GOD, AND CHURCH MUSIC HAS ALWAYS FASCINATED ME. THOSE WERE THE MAIN REASONS TO CREATE THIS PROJECT.

nian

FEBRUARI 2022



1. ALMA REDEMPTORIS MATER 6.26
2. MAGNIFICAT 9.50
3. REGINA CÆLI 7.10
4. SALVE, REGINA 6.02
5. AVE, MARIS STELLA 9.23
6. AVE, REGINA CÆLORUM 6.06
7. AVE, MARIA 3.07
8. SUB TUUM PRÆSIDIUM 9.55

WRITTEN, ARRANGED, PERFORMED AND PRODUCED BY *nion*

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