

Mater Dei

Die Interpretation dieser geistlichen Chorkomposition nach dem Angelus soll entsprechend dem Charakter des Stückes schlicht und einem klassischen Chorklang verpflichtet angelegt werden.

Jede der beiden Strophen (Mater Dei .../Stella maris ...) des innigen Gebetes gliedert sich in 3 Abschnitte:

a) Die Takte 1 bis 5 bringen im Wechsel von Solostimme und Chor einen ausdrucksstarken Ruf an die Gottesmutter: „Mater Dei!“

b) In den Takten 6 bis 8 folgt ein breites „Ave“, welches in sehr freiem Tempo zu gestalten ist. Dazu kann der Sprechtext in lateinischer, englischer oder deutscher Sprache frei deklamiert werden.

c) Die folgenden Takte 9 bis 18 sind *a tempo* mit starkem Ausdruck zu singen, bis die Strophe mit den Fermaten im *pianissimo* verklingt – „Amen“.

Mater Dei

In accordance with the character of the piece, the interpretation of this religious choral composition based on the Angelus should aim at simplicity constrained by a classic choral sound.

Each of the two stanzas (Mater Dei .../Stella maris ...) of the heartfelt prayer consists of three sections:

a) Bars 1 to 5 with the alternation between soloist and choir produce an expressive cry to the Mother of God: „Mater Dei!“

b) Bars 6 to 8 followed in bars 6 to 8 by a broad „Ave“, which should be set in a very free tempo. This can be accompanied by a free declamation of the spoken text in Latin, English or German.

c) The subsequent bars 9 to 18 are to be sung *a tempo* and with great expression until the stanza concludes with the *fermata* to a *pianissimo* close – „Amen.“



Audio samples:

www.helbling.com

Mater Dei

TTBB a cappella

Words: Based on Luke 1: 28

Music: Lorenz Maierhofer

T

T

B

B

Piano/Klavier
(for rehearsal)

mf = 70

mf 1. A - ve, a - ve Ma - ri - a!

Solo Tutti

mf 1. Ma - ter De - i. A - ve Ma - ri - a!

mf 1. A - ve, a - ve Ma - ri - a!

mf

Speak (Sprech) (Sprech)

A - ni nun - ti - a - ri - a - e et conce - pit de Spi - ri - tu San - cto.

mp *mf*

Solo

A - - - - ve. Gra - ti - a ple - na,

mf

A - - - - ve. Gra - ti - a ple - na,

mp

A - - - - ve.

mp

A - - - - ve.

mp *mf*



gra - ti - a ple - na, nunc et in ho - ra -

gra - ti - a ple - na, nunc et in ho - ra mor - tis

mf Gra - ti - a ple - na, nunc et in ho - ra mor - tis

mf A - - - - ve - Ma - ri - nunc et in ho - ra mor - tis

The first system of the musical score consists of five staves. The top two staves are vocal parts (Soprano and Alto) in G major, with lyrics 'gra - ti - a ple - na, nunc et in ho - ra -' and 'gra - ti - a ple - na, nunc et in ho - ra mor - tis'. The third staff is the Bass line, also in G major, with lyrics 'Gra - ti - a ple - na, nunc et in ho - ra mor - tis'. The fourth staff is the Bass line for the piano accompaniment, with lyrics 'A - - - - ve - Ma - ri - nunc et in ho - ra mor - tis'. The fifth staff is the Treble line for the piano accompaniment. A large diagonal watermark 'SAMPLE PAGE' and the website 'www.helblingchor.com' are overlaid on the score.

o - ra pro no - bis, a - ve Ma - ri - - -

o - ra pro no - bis, a - ve Ma - ri - - -

o - ra pro no - bis, a - ve Ma - ri - - -

o - ra pro no - bis, a - ve Ma - ri - - -

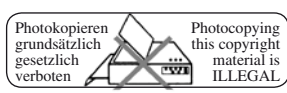
The second system of the musical score consists of five staves. The top two staves are vocal parts (Soprano and Alto) in G major, with lyrics 'o - ra pro no - bis, a - ve Ma - ri - - -' and 'o - ra pro no - bis, a - ve Ma - ri - - -'. The third staff is the Bass line, also in G major, with lyrics 'o - ra pro no - bis, a - ve Ma - ri - - -'. The fourth staff is the Bass line for the piano accompaniment, with lyrics 'o - ra pro no - bis, a - ve Ma - ri - - -'. The fifth staff is the Treble line for the piano accompaniment. A large diagonal watermark 'SAMPLE PAGE' and the website 'www.helblingchor.com' are overlaid on the score.

a, a - ve Ma - ri - a. *pp* A - men. *mf* 2. A ve,
 a, a - ve Ma - ri - a. *pp* A - men. *mf* A - e,
 a, a - ve Ma - ri - a. *pp* A - men. *mf* 2. - ve,
 a, a - ve Ma - ri - a. *pp* A - men. *mf* lo -
 tutti
 a, a - ve Ma - ri - a. *pp* A - men. *mf* tel - la Ma - ris. A - ve,
pp *mf*

Speaker/Sprecher (freely): **

Et verbum caro factum est et habitavit in nobis.

a - ve Ma - ri *mp* A - - - - - ve.
 a - ve Ma - ri *mp* A - - - - - ve.
 a - ve Ma - ri *mp* A - - - - - ve.
 Tutti
 - ve Ma - a! *mp* A - - - - ve, A - - - - - ve.
mp



mf Gra - ti - a ple - na, gra - ti - a ple - na, nunc in ho - ra

mf Gra - ti - a ple - na, gra - ti - a ple - na, nunc in ho - ra

mf Gra - ti - a ple - na, et in ho - ra

mf A - - - - - Ma - ri - nunc et in

mor - - - tis o - ra pro no - bis, o - ra pro no - bis,

mor - - - tis o - ra pro no - bis, o - ra pro no - bis,

mor - - - tis o - ra pro no - bis, o - ra pro no - bis,

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

a - ve Ma - ri - - - a, a - ve Ma - ri - - - a. A - men.

a - ve Ma - ri - - - a, a - ve Ma - ri - - - a. A - men.

a - ve Ma - ri - - - a, a - ve Ma - ri - - - a. A - men.

a - ve Ma - ri - - - a, a - ve Ma - ri - - - a. A - men.

a - ve Ma - ri - - - a, a - ve Ma - ri - - - a. A - men.

Speaker (speaking freely):

...angel of the Lord declared unto Mary
...conceived by the Holy Spirit.

...and the word was made flesh
...and dwelt among us.

Speaker (frei sprechend):

*) Der Engel des Herrn brachte Maria die Botschaft
und sie empfing vom Heiligen Geist.

**) Das Wort ist Fleisch geworden
und hat unter uns gewohnt.