

Seth Houston, choral composer

WWW.SETHHOUSTON.COM • 6533 BARNACLE ST. • BOULDER, CO 80301 • SETH@SETHHOUSTON.COM

LICENSE TO COPY

This agreement authorizes _____ (chorus), directed by _____ (director), to make _____ copies of _____ (composition/arrangement), composed or arranged by Seth Houston, for performance on the following dates: _____. Said copies shall be collected and destroyed within fourteen days of the final performance. Payment, in the amount of \$ _____ (\$5.00 plus \$.50 per copy, with one copy for each chorus member), shall be made to Seth Houston and sent to 6533 Barnacle St., Boulder, CO, 80301 within fourteen days of entering into this agreement.

LICENSE TO PERFORM

Choirs who license through the American Society of Composers and Performers (ASCAP) should license compositions and arrangements by Seth Houston through ASCAP. To choirs who do not license through ASCAP, the composer grants license to perform as part of the above license to copy.

LICENSE TO RECORD

License to record is granted to interested choirs through mechanical royalty. Current mechanical royalty rates (2008) are \$.091 per imprint. Choirs are strongly encouraged to contact the composer well in advance of the recording session to discuss artistic considerations of the recording project. Choirs are also requested to send a copy of the recording to the composer.

LICENSE FOR FILM, TELEVISION, AND OTHER MEDIA

Parties interested in obtaining license to include recordings or other representations of Seth Houston's choral compositions or arrangements in film, television, or other media should contact ASCAP and contact the composer directly at seth@sethhouston.com.

Chorus: _____
Director: _____
Primary Contact (if not director): _____

Address: _____

Email: _____

Phone: _____

License through ASCAP: yes / no

Date of Agreement: _____

Payment Due Date

(14 days after Date of Agreement):

Date(s) of Performance: _____

Music to be Collected and Destroyed by

(14 days after final performance):

Name of Composition/Arrangement: _____

Number of Copies: _____

Payment Due (\$5.00 + \$.50 per copy): _____

Signed: _____

Name (please print): _____

Date: _____

Mechanical Royalty (if applicable)

Name of Composition/Arrangement: _____

Expected name and catalog number of recording: _____

Current mechanical royalty rate (per imprint): _____

Number of Imprints: _____

Amount Due: _____

Ave Maria

for SATB chorus
with piano

*for Peter Amidon, Tony Barrand, Andy Davis, and the
“Nine O’Clock Choir” at the Guilford Community Church
in Guilford, Vermont*

Seth Houston
www.sethhouston.com
2005

Notes

The lovely prayer “Ave Maria,” or “Hail Mary,” has inspired beautiful compositions by Schubert, Bruckner, Biebl, and many other composers. This relatively simple setting, appropriate for church, community, and high school choirs, came to me at a time of life that was especially full of promise. It was the morning before I moved to San Francisco to live with my sweetheart, after a several-week road trip from Vermont. I was playing piano at a friend’s house in Reno, and the melody and chords sang themselves through my fingers. I recorded it on my laptop, drove to San Francisco, and worked out the details in the following weeks. The piece is dedicated to the “Nine O’Clock Choir” at the Guilford Community Church in Guilford, Vermont, and its directors Peter Amidon, Tony Barrand, and Andy Davis.

Text and Translation

*Ave Maria, Gratia plena,
Ave dominus tecum,
Benedicta tu in mulieribus,
Et benedictus fructus ventris tuae, Jesus.*

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

*Ave Maria, Mater Dei,
Ora pro nobis peccatoribus,
Nunc et in hora mortis nostrae.*

Hail Mary, Mother of God,
Pray for us sinners
Now and at the hour of our death.

Amen.

Amen.

About the Composer

Seth Houston is a choral director, composer, and performer living in Boulder, Colorado. Currently completing a master’s degree in choral conducting at the University of Colorado, Houston also holds degrees in composition and religion from Oberlin College. Houston has been teaching middle school and high school choirs in Waldorf schools since 2001, and also founded and directed the youth chorus *Big Sky*. Houston’s choral compositions are widely performed and have been featured on *A Prairie Home Companion*, in *Sing Out!* magazine, and in the choral collection *Northern Harmony*.

Ave Maria

for the "Nine O'Clock Choir" at the Guilford Community Church, Guilford, Vermont

Seth Houston, 2005

Freely, ♩ = 54-60* *legato e espressivo*

mp *poco rit.* *a tempo* *sim.*

The pedal should be used judiciously throughout.

5 *legato e espressivo* *p*

legato e espressivo *p*

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

legato e espressivo *p*

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

legato e espressivo *p*

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

legato e espressivo *p*

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

5 *rit.* *a tempo*

*The tempo should breathe freely, following the dynamics and contours. In addition to the marked tempo fluctuations, there may be additional ritards and a tempos at the end of many two-measure phrases.

Ave Maria

9 *mp* *poco rit.* *a tempo* *p*

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

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

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

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

13 *poco rit.* *a tempo* *p*

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

ri - a,

8 ri - a,

13 ri - a, *poco rit.* *a tempo* *p*

17 *mp*

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

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

mp A - - - - - ve Ma -

mp

17 *mp*

A - ve Ma -

poco rit. *a tempo*

20 *p*

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

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

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

p

20 *poco rit.* *a tempo*

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

p

Ave Maria

poco rit.

23 *pp*

A - ve Ma - ri - a, Gra - ti - a ple - na,

A - ve Ma - ri - a, Gra - ti - a ple - na,

A - ve Ma - ri - a, Gra - ti - a ple - na,

A - ve Ma - ri - a, Gra - ti - a ple - na,

poco accel. *poco rit.* *a tempo*

26 *mf* *pp* *p*

A - ve, a - ve do - mi - nus te - cum, Be - ne - dic - ta tu in mu - li - e - ri - bus,

A - ve, a - ve do - mi - nus te - cum, Be - ne - dic - ta tu in mu - li - e - ri - bus,

A - ve, a - ve do - mi - nus te - cum, Be - ne - dic - ta tu in mu - li - e - ri - bus,

A - ve, a - ve do - mi - nus te - cum, Be - ne - dic - ta tu in mu - li - e - ri - bus,

Ave Maria

30 *rit.* *mp* *a tempo* *rit.* *a tempo* *pp* *rit. poco a poco*

Et be - ne - dic - tus fruc - tus ven - tris tu - ae, Je - sus.

Et be - ne - dic - tus fruc - tus ven - tris tu - ae, Je - sus.

Et be - ne - dic - tus fruc - tus ven - tris tu - ae, Je - sus.

30 Et be - ne - dic - tus fruc - tus ven - tris tu - ae, Je - sus. *rit. poco a poco*

rit. *a tempo* *rit.* *a tempo*

mp *pp* *ppp*

34 *a tempo* *p*

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

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

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

34 *8va* *a tempo* *p*

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

8va

38 *mp* *poco rit.* *a tempo* *p*

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, A - ve Ma -

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

poco rit. *pp*

ri - a, A - ve Ma - ri - a, Ma - ter De - i,

ri - a, A - ve Ma - ri - a, Ma - ter De - i,

ri - a, A - ve Ma - ri - a, Ma - ter De - i,

42 ri - a, *poco rit.* A - ve Ma - ri - a, Ma - ter De - i,

Ave Maria

poco rit. *mf* *a tempo* *p*

45

O - ra pro no - bis pec - ca - to - ri - bus, Nunc et in ho - ra

O - ra pro no - bis pec - ca - to - ri - bus, Nunc et in ho - ra

8 O - ra pro no - bis pec - ca - to - ri - bus, Nunc et in ho - ra

O - ra pro no - bis pec - ca - to - ri - bus, Nunc et in ho - ra

45 *poco rit.* *mf* *a tempo* *p*

mp

pp *p* *rit.*

48

mor - tis nos - trae, O - ra pro no - bis pec - ca - to - ri - bus,

pp *p*

mor - tis nos - trae, O - ra pro no - bis pec - ca - to - ri - bus,

pp *p*

mor - tis nos - trae, O - ra pro no - bis pec - ca - to - ri - bus,

pp *p*

48 mor - tis nos - trae, O - ra pro no - bis pec - ca - to - ri - bus, *rit.*

pp *p* *p*

52

pp A - men,
pp A - men,
pp A - men,
pp A - men,

mp *p* *pp*

56

rit. A - men, A - - - men.
A - men, A - - - men.
A - men, A - - - men.
A - men, A - - - men.

mp *p* *pp*