

Ave Maria

Allan Bevan

Teneramente ♩ = 48

Piano

pp

pedal freely



4

poco rit. . . . A A *tem*
m

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

A.

T.

B.

Pno.

p

7 B

S. *p* ple - na, A - ve Ma - ri - a, A - ve Ma -

A. *mp* A - ve Ma -

T.

B.

Pno. *mp*

10

S. *p* ri - a, ple - na, A - ve Ma - ri - a. *poco rit.*

A. *mf* *p* ri - ra - ti - a ple - na, A - ve Ma - ri - a.

T.

B.

Pno. *mf* *p* *poco rit.*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

13 **C** *a tempo misterioso* **pp** *p* **p**

S. Do - mi - nus te - cum, be - ne - dic - ta tu in

A. Do - mi - nus te - cum, - dic - ta tu in

T. Do - mi - nus te - cum, be - ne - dic - ta tu in

B. Do - mi - nus te - cum, be - ne - dic - ta tu in

Pno. *a tempo misterioso* **pp** *p*

16 **mf** *p dolce*

S. mu - li - e - ri et be - ne - dic - tus fru - ctus,

A. mu - li - us, et be - ne - dic - tus fru - ctus ven - tris tu - i,

T. mi - e - ri - bus, et be - ne - dic - tus fru - ctus ven - tris tu - i

B. - li - e - ri - bus, et be - ne - dic - tus fru - ctus ven - tris tu - i

Pno. **mf** *dim.* **p dolce**

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

19 *mp* *p espress.* **E** *mp*

S. Je - sus, Je - sus, Je - sus. San-ri - a,

A. Je - sus, Je - sus, Je - sus, Je - sus. Ma - ri - a,

T. Je - sus, Je - sus, Je - sus. San-cta Ma - ri - a,

B. Je - sus, Je - sus, Je - cta Ma - ri -

Pno. *mp* *p* *mp*

22 *poco affrettando e cresc.*

S. Ma - ter D o - ra pro no - bis, o - ra pro no - bis,

A. Ma - i, o - ra pro no - bis, o - ra pro no - bis,

T. ar De - i, pro no - bis, o - ra pro no - bis,

B. Ma-ter De - i, o - ra pro no - bis, o - ra pro no - bis,

Pno. *poco affrettando e cresc.*

25

S. o - ra pro no - bis pec - ca - to - ri - bus, nunc et in

A. o - ra pro no - bis pec - ca - to - ri - bus, nunc et in

T. o - ra pro no - bis pec - ca - to - ri - bus, nunc et in

B. o - ra pro no - bis pec - ca - to - ri - bus, nunc et in

Pno. *cresc.*

27

S. ho - ra no - - - - - strae.

A. ho - - - - - ur - tis no - - - - - strae.

T. mor - tis no - - - - - strae.

B. *sub. mf* - ra mor - tis no - - - - - strae.

Pno. *f* *sub. mf* *dim.* *pp*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

F Tempo I
p

S. *p* A - ve, A - ve Ma - ri - a, *mp* gra - ti - a ple - nr A - ve Ma -
 A. *p* gra - ti - a r' A - ve Ma -
 T.
 B.
 Pno. *p* *mp*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

S. *mf* *mp* *oco rall.* *mf*
 ri - a. A men, a - - - men, a -
 A. *mf* *p* *mp*
 ri - a. A - - - men, a -
 T. *p* *mf*
 A - men, a - - - men, a -
 B. *p* *mp*
 A - - - men, a -
 Pno. *mf* *rall* *mp*

36 *pp*

S. *pp*

A. men. *pp*

T. men. *pp*

B. men. *pp*

Pno. *p* *ppp*



Allan Bevan was born in Toronto, and did his undergraduate studies in music at the University of Windsor, and at Queen's University in Kingston. His composition teachers include Istvan Anhalt, Howard Bashaw, Allan Bell, Clifford Crawley, David Eagle, John Jorsyth, Paul McIntyre, and William Jordan. Mr. Bevan holds the M. Mus. degree from the University of Alberta and a Ph. D. in Composition from the University of Calgary.

Allan Bevan's choral compositions have been awarded significant prizes in Canadian, American, and European composition competitions. Dr. Bevan's Passion Oratorio Nou Goth Sonne Under the Cross was selected as the Outstanding Choral Work by The Association of Canadian Choral Conductors at their 2008 convention. His To Morning, a recent composition for string orchestra was awarded the Member's Prize in the 2006 "Mozart-250" competition sponsored by Chamber Orchestra Kremlin of Moscow. He is the winner of the 2002 Ruth Watson Henderson Award for his motet Peace, and he is a three-time recipient of first prize awards in the Association of Canadian Choral Conductor's Composition Competitions for his music for treble voices and piano (2000, 2002, 2004.) He has been commissioned and performed by many of Canada's finest choirs and by the CBC. His works have been performed, recorded, and broadcast across North America, Europe, and Asia, and he has approximately fifty published compositions and arrangements. Allan Bevan has been described as "an extremely talented composer of ravishing sacred choral music" by The American Organist and as a "composer [who] obviously understands and is able to write for the voice in an uncanny fashion" by The Choral Room.