

About the Work

Ave Generosa was composed for women's choir to a text by one of my favorite poets of all time, Hildegard von Bingen, and later arranged for SATB.

The composition contains only original material and does not incorporate or quote any of von Bingen's chants.

Ave Generosa was first commissioned by the Norwegian Girls' Choir in 2011, while the SATB version was commissioned by Kantorei (Denver) in 2017.

Ave Generosa

Ave, generosa,
gloriosa et intacta puella,
tu pupilla castitatis,
tu materia sanctitatis,
que Deo placuit.

*Hail, girl of a noble house,
shimmering and unpolluted,
you pupil in the eye of chastity,
you essence of sanctity,
which was pleasing to God.*

-Hildegard von Bingen

About the Composer

Composer and pianist **Ola Gjeilo** was born in Norway in 1978 and moved to the United States in 2001 to begin his composition studies at the Juilliard School in New York City, where he currently resides.

Ola's recordings include the Decca Classics albums *Ola Gjeilo* (2016) and *Winter Songs* (2017), featuring Tenebrae, Voces8, and the Choir of Royal Holloway. His choral and piano works are published by Walton Music, while his wind band works are published by Boosey & Hawkes.

For more information, please visit olagjeilo.com or find Ola on Facebook, Twitter, and Instagram.

Duration: Approx. 4:30

Ave Generosa

SATB divisi*

Text by
HILDEGARD VON BINGEN (1098-1179)

Music by
OLA GJEILO

$\text{♩} = 94$

mf

Soprano
A - ve, ge - ne - ro - sa, glo - ri - o - sa

Alto
A - ve, ge - ne - ro - sa, glo - ri - o - sa

Tenor
A - ve, ge - ne - ro - sa, glo - ri - o - sa

Bass
A - ve, ge - ne - ro - sa, glo - ri - o - sa

Piano
(for rehearsal only)

5

et in - tac - ta pu - el - la,

et in - tac - ta pu - el - la,

et in - tac - ta pu - el - la,

et in - tac - ta pu - el - la,

* Also available for SSAA (WW1653).

11

glo - ri - o - sa

glo - ri - o - sa

glo - ri - o - sa

A - ve, ge - ne - ro - sa, glo - ri - o - sa

16

et in - tac - ta pu - el - la, tu pu -

et in - tac - ta pu - el - la, tu pu -

et in - tac - ta pu - el - la, tu pu -

et in - tac - ta pu - el - la, tu pu -

A

22

pil - la cas - ti - ta - tis, tu ma - te - ri - a sanc - ti -
 pil - la cas - ti - ta - tis, tu ma - te - ri - a sanc - ti -
 pil - la cas - ti - ta - tis, tu ma - te - ri - a sanc - ti -
 pil - la cas - ti - ta - tis, tu ma - te - ri - a sanc - ti -

28

B

ta - tis, A - ve, ge - ne - ro - sa, glo -
 ta - tis, A - ve, ge - ne - ro - sa, glo -
 ta - tis, A - ve, ge - ne - ro - sa, glo -
 ta - tis, A - ve, ge - ne - ro - sa, glo -

32

- ri - o - sa et in - tac - ta pu - el -

- ri - o - sa et in - tac - ta pu - el -

- ri - o - sa et in - tac - ta pu - el -

- ri - o - sa et in - tac - ta pu - el -

The musical score for measures 32-35 consists of five staves. The first four staves are vocal parts: Soprano (top), Alto (second), Tenor (third), and Bass (bottom). The fifth staff is the piano accompaniment. The lyrics are: "- ri - o - sa et in - tac - ta pu - el -". The music is in a minor key and features a steady rhythmic accompaniment with some melodic lines in the vocal parts.

36

la, pu - el - la,

la, pu - el - la,

la, pu - el - la,

la, pu - el - la,

The musical score for measures 36-39 consists of five staves. The first four staves are vocal parts: Soprano (top), Alto (second), Tenor (third), and Bass (bottom). The fifth staff is the piano accompaniment. The lyrics are: "la, pu - el - la,". The music continues with a similar accompaniment and melodic structure as the previous system.

40

p

que De - o, que De - o pla -

*Ah

p

*Mm

p

que De - o, que De - o pla - cu - it, -

*Mm

p

*Ah

45 *Soprano Solo or Small Group*

pp *p*

Ah

S

- cu - it, que De - o, que De - o pla -

A

T

que De - o, que De - o pla -

B

mm

* Altos and Bases – split sections, with half singing "Ah" and half singing "Mm."

50 *pp* *p* D *mp*

ah A - ve, ge - ne -

cu - it, Ah

cu - it, Ah

54

ro - sa, glo - ri - o - sa et in - tac -

A - ve, ge - ne - ro - sa, glo - ri - o - sa

A - ve, ge - ne - ro - sa, glo - ri - o - sa et in - tac -

ta,

que De-o, que De -

et in - tac - ta, *Ah

et in - tac - ta que De-o, que De -

ta, *Ah

Ah

o pla - cu - it, que De-o, que De -

o pla - cu - it, que De-o, que De -

* All on "Ah"

70 (tacet)

ah

o pla - - - cu-it.

ah

o pla - cu - it.

o pla - cu - it.



F *tutti*
75 *mp*

S tu pu - pil - la cas - ti - ta - tis, tu ma -

A *f*
A - ve, ge - ne - ro - sa, glo - ri - o - sa et in - tac -

T *mp*
tu pu - pil - la cas - ti - ta - tis, tu ma -

B *mp*
tu pu - pil - la cas - ti - ta - tis, tu ma -

80

te - ri - a sanc - ti - ta - tis, A - ve, ge - ne - ro - sa,

ta pu - el - la, — A - ve, ge - ne - ro - sa, glo -

te - ri - a sanc - ti - ta - tis, tu pu - pil - la cas - ti -

te - ri - a sanc - ti - ta - tis, tu pu - pil - la cas - ti -

86

glo - ri - o - sa, glo - ri - o - sa, glo -

- ta - tis, *f* tu ma - te - ri - a *f*

- ri - o - sa et in - tac - ta sanc - ti - ta - tis,

ta - tis, *f* tu ma - te - ri - a, pu - el - la, — pu -

ta - tis, *f* tu ma - te - ri - a sanc - ti - ta - tis,

91

mf *p*

ri - o - sa. pu - el - la, pu -

(f) *mp*

sanc - ti - ta - tis, pu - el - la, pu - el -

el - la,

sanc - ti - ta - tis,

96

pp

el - la,

la, pu - el - la,

New York City
February, 2017