

N° 1119

Eve Beglarian

atque semper

for flute, horn, electric guitar, bass, and piano



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Atque Semper (2006)
for flute, horn, electric guitar, bass, and piano

Program Note:

Atque Semper is a meditation on the early medieval hymn *Ave Maris Stella*. The guitarist plays a free version of the melody while the other instruments try very hard to mess it up. The pianist is torn between supporting the guitar and hanging out with the troublemakers.

Atque Semper was commissioned by Dylan Allegretti for Santa Fe New Music and is dedicated to him with many thanks.

To the Performers:

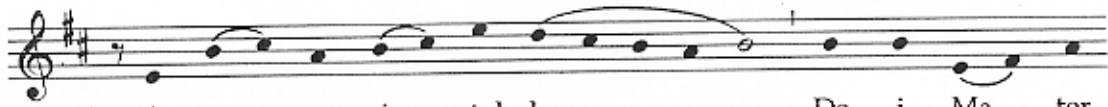
I suggest that the guitarist first learn *Ave Maris Stella*, and then work on *Atque Semper*. I have just given you notes and rhythms, because you can shape it yourself. Play it the way you would sing it: you should always be calmly joyful and steadfast, never insistent, no matter what the other instruments do to mess you up. I think you want to play the piece on electric guitar with a sweet clean pre-amp, but you are welcome to try it on acoustic as well. It is fine (in fact, excellent) if the other instruments sometimes drown you out.

The flute, horn, and bass should play as aggressively as you can. Be ugly and brazen.

The piano alternates between lovingly accompanying the guitar and joining the outbursts of the others. Your job is perhaps the most difficult, and the greater the distance you are able to create between the two kinds of music you are playing, the better the piece will turn out.

I hope you enjoy it.

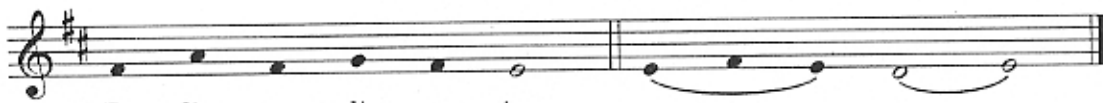
Ave Maris Stella 62



- | | |
|--|---------------------|
| 1. A - ve__ ma - ris__ stel - la,_____ | De - i Ma - ter |
| 2. Su - mens il - lud__ A - ve_____ | Ga - bri - é - lis |
| 3. Sol - ve__ vin - cla__ re - is,_____ | Pro - fer lu - men |
| 4. Mon - stra__ te es - se__ ma - trem:_____ | Su - mat per__ te |
| 5. Vir - go__ sin - gu - la - ris,_____ | In - ter om - nes |
| 6. Vi - tam__ prae - sta__ pu - ram,_____ | I - ter pa - ra |
| 7. Sit laus__ De - o__ Pa - tri,_____ | Sum - mo Chri - sto |



- | | |
|--|--|
| 1. al - ma, At - que sem - per Vir - go,_____ | |
| 2. o - re, Fun - da nos in pa - ce,_____ | |
| 3. cae - cis: Ma - la no - stra pel - le,_____ | |
| 4. pre - ces; Qui pro no - bis na - tus,_____ | |
| 5. mi - tis, Nos cul - pis so - lú - tos,_____ | |
| 6. tu - tum: Ut vi - dén - tes Je - sum,_____ | |
| 7. de - cus, Spi - rí - tu - i San - cto,_____ | |



- | | |
|--|--|
| 1. Fe - lix cae - li por - ta. | |
| 2. Mu - tans He - vae no - men. | |
| 3. Bo - na cun - cta po - sce. | |
| 4. Tu - lit es - se tu - us. | |
| 5. Mi - tec fac et ca - stos. | |
| 6. Sem - per col - lae - té - mur. | |
| 7. Tri - bus ho - nor u - nus. A - men._____ | |

1. Hail, Star of the Sea, dear Mother of God, ever a Virgin, and blessed Gate of Heaven.
2. Receiving that "Ave" from Gabriel, strengthen us in peace, for you reversed Eva's name.
3. Break the bonds of captives, bring light to the blind; drive away our ills, and plead for everything that is good.
4. Show yourself to be a Mother; may he who was born for us accept our prayers through you and consider them as yours.
5. O singular Virgin, and gentlest of all, being freed from guilt, make us gentle and chaste.
6. Assure us a pure life, prepare us a safe way, that seeing Jesus we may rejoice with you forever.
7. Praise be to God the Father, glory be to God the Son, and to the Holy Spirit, to the Three be honor as one. Amen

atque semper

Eve Beglarian

♩ = 90

flute

horn

gtr

cb

pf

mp

mf

simile

8

fl

horn

gtr

cb

pf

15

fl *sempre ff*

horn *sempre ff*

gtr

cb *sempre ff*

pf *ff* *mp* *loco*

22

fl

horn

gtr

cb

pf

29

fl

horn

gtr

cb

pf

8^{va}

loco

ff

mp

ff

8^{va}

36

fl

horn

gtr

cb

pf

loco

mp

atque semper, page 4

43

fl

horn

gtr

cb

pf

ff *mp* *loco*

50

fl

horn

gtr

cb

pf

mp *loco*

56

fl

horn

gtr

cb

56

8va

loco

ff

mp

62

fl

horn

gtr

cb

62

62

This musical score is for the piece "atque semper, page 6". It consists of two systems of staves, each containing five parts: flute (fl), horn, guitar (gtr), cello/bass (cb), and piano/fortepiano (pf). The key signature is two sharps (F# and C#), and the time signature is 4/4. The first system covers measures 69 to 74, and the second system covers measures 75 to 80. The piano part is particularly detailed, with dynamic markings of *mp* and *ff*, and articulation marks such as *loco* and *gva*. The flute and horn parts feature melodic lines with slurs and accents. The guitar and cello/bass parts provide harmonic support with rhythmic patterns and sustained notes.

69
fl
horn
gtr
cb
pf
75
fl
horn
gtr
cb
pf

This musical score is for the piece "atque semper, page 7". It consists of two systems of staves, each containing five parts: flute (fl), horn, guitar (gtr), double bass (cb), and piano/fortepiano (pf). The key signature is two sharps (F# and C#), and the time signature is 4/4. The first system covers measures 81 to 86, and the second system covers measures 87 to 92. The flute and horn parts feature long, sustained notes with dynamic markings like *mp* and *ff*. The guitar and double bass parts play rhythmic accompaniment with eighth and sixteenth notes. The piano part is highly detailed, with complex rhythmic patterns and dynamic markings such as *mp*, *ff*, *mpff*, and *mp*. It also includes articulation marks like *loco* and *gva* (grace notes) with accents. The score is written in a standard musical notation style with a clean, professional layout.

This musical score page, titled "atque semper, page 8", features five systems of staves for different instruments: flute (fl), horn, guitar (gtr), cello/bass (cb), and piano/fortepiano (pf). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C).

The first system (measures 93-98) includes:

- fl:** Flute part with long, sustained notes and slurs.
- horn:** Horn part with sustained notes and slurs.
- gtr:** Guitar part with a rhythmic pattern of eighth and sixteenth notes.
- cb:** Cello/bass part with sustained notes and slurs.
- pf:** Piano part with a complex rhythmic pattern. The right hand features *trillo* and *loco* markings, with dynamics alternating between *ff* and *mp*. The left hand provides a steady accompaniment.

The second system (measures 99-104) includes:

- fl:** Flute part with sustained notes and slurs, ending with rests.
- horn:** Horn part with sustained notes and slurs, ending with rests.
- gtr:** Guitar part with a rhythmic pattern of eighth and sixteenth notes.
- cb:** Cello/bass part with sustained notes and slurs, ending with rests.
- pf:** Piano part with a complex rhythmic pattern, continuing the *trillo* and *loco* markings in the right hand and accompaniment in the left hand.

106

fl

106

horn

106

gtr

106

cb

106

pf

loud, but tenderly

loud, but tenderly

loud, but tenderly

113

fl

113

horn

113

gtr

113

cb

113

pf

121

grtr

121

pf

128

grtr

128

pf

slow dim. to the end

135

pf

135

142

pf

142