

FULL SCORE

# Hildegard Fantasy No. 1

## *Ave Generosa*

for solo guitar

Anne Cawrse

2024

The logo features the name "Anne Cawrse" in a large, elegant, black cursive script. Below the name, the word "COMPOSER" is written in a smaller, black, all-caps sans-serif font. The entire logo is enclosed within a thin, light gray rectangular border.

[www.annecawrse.com](http://www.annecawrse.com)

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Composer : Anne Cawrse

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# Hildegard Fantasy No. 1 – Ave Generosa

*For solo guitar*

Total duration: c. 5 minutes

Composed August-November 2024

Commissioned by the Adelaide Guitar Festival for the 2025 Adelaide International Classical Guitar Competition.

The composer acknowledges Aleksandr Tsiboulski for his invaluable assistance and suggestions in the composition of this work, and the remaining works in the set.

## Program Note

This work is the first in a set of three fantasies for solo guitar, each based upon plainchant by 12th Century composer, philosopher, mystic, abbess and polymath Hildegard of Bingen.

Motives and melodic phrases from Hildegard's plainchants have been used freely throughout, occasionally quoted in full, though often represented by motives and intervals which provide a starting point for my own melodic statements. The music seeks to explore an ethereal soundscape evoking a meeting place between earthly and spiritual realms.

*Ave generosa, gloriosa et intacta puella.*

*Tu pupilla castitatis, tu materia sanctitatis, que Deo placuit.*

*Hail, well-born girl, untouched and full of glory.*

*You ward of purity, you substance of holiness, pleasing to God.*

English translation © Hugh McElroy, <https://eyamedievalmusic.org/>

A - ve ge - ne - ro - sa

glo - ri - o - sa et i - (n) - ta - cta pu - e - (l) - la

The second work in the set is based upon the antiphon *O Frondens Virga* (Oh blossoming bough).

The third work is based upon the antiphon *O Quam Mirabilis* (Oh how miraculous).

## Performance notes

The prevailing mood of this Fantasy is one of reflection and gentle contemplation.

All dynamics are suggestive only; the performer is encouraged to add their own expressive interpretation to the work.

Notes in brackets may be omitted at the performer's discretion.

Aim for clear distinction between melody and accompaniment at all times, with song-like phrasing of the melodic material from bar 98 onwards.

# Hildegard Fantasy No. 1

## Ave Generosa

⑥ =D

Anne Cawrse (2024)

Semplice; a gentle toccata

♩ = c.80

mp

6

11

16

sub. p

21

intimate

25

mp

29

33

Musical staff 33-36: Treble clef, key signature of one sharp (F#). The melody consists of eighth notes with a dotted quarter note. The bass line consists of quarter notes. Dynamics include *p* and the instruction *warm*.

37

Musical staff 37-40: Treble clef, key signature of one sharp. The melody continues with eighth notes and a dotted quarter note. The bass line has quarter notes. Dynamics include *poco*. A *rit.* (ritardando) instruction is shown above the staff. A triplet of eighth notes is marked with a '3' at the end of the staff.

a tempo,  
a little more intensity

41

Musical staff 41-46: Treble clef, key signature of one sharp. The melody features a *linger* instruction with a long note and a slur. The bass line has quarter notes. Dynamics include *mp* and *poco*. Accents (*v*) are placed over the melody.

47

Musical staff 47-50: Treble clef, key signature of one sharp. The melody consists of eighth notes with accents. The bass line has quarter notes. Dynamics include *p*.

poco rit. . . . . II art. a tempo

51

Musical staff 51-55: Treble clef, key signature of one sharp. The melody has eighth notes with accents. The bass line has quarter notes. Dynamics include *mp*. A *l.v.* (lento vivace) instruction is shown below the staff. An *8va* (octave) instruction is shown above the staff.

56

Musical staff 56-59: Treble clef, key signature of one sharp. The melody has eighth notes with accents. The bass line has quarter notes. Dynamics include *poco*.

poco rit. . . . . II art. a tempo

60

Musical staff 60-63: Treble clef, key signature of one sharp. The melody has eighth notes with accents. The bass line has quarter notes. Dynamics include *p* and *mp*. A *l.v.* instruction is shown below the staff. An *8va* instruction is shown above the staff.

65

69

rit. . . . .

73

**Chorale**  
Slower, with rubato

77

*p* molto espress.

80

*pp* *p*

*recit. ad lib.*

84

*p*

88

*mf* *p*

91

*pp*

6 ♩=64 (equivalent quavers to opening)

96 *p* *leggiero* bring out melody

99

103

107 *murmuring*

110 *like vapours* *(pp)*

114

117 *p*

121

5 5 5 5 5 5 5 5

125

5 5 5 5 5 5 5

*sim. ad lib.*

129

5 5 5 5 5 5 5

*poco*

133

5 5 5 5 5 5 5

*poco a poco dim.*

137 *dreamlike*

*p* 5 5 5 5 5 5

*rall.*

141

5 5 5 5 5 5

144

5 5 5 5