

Ave Maria

Music: Franz Shubert arr. Connie Zareen Delaney
Movements: Connie Zareen

D b m A 13 b m G A

A - ve Ma - ri a gra - ti - a ple -

5 1. D D b m C#7

na na Ma - ri a gra - ti - a ple - na Ma -

9 e m b m A D b m E A

ri a Gra - ti - a ple - na A - ve Dom - i - nus te - cum

This dance is put to Franz Shubert's Ave Maria and the main part of the attunement will come from leading the melody correctly as Shubert has absolutely captured the essence of Mary in this hymn. The song speaks the whole story. Shubert's Ave Maria is written in 4/4 time, but most of the time it is played with a triplet inside each beat, so it is easiest to hear and lead if you call out a count of twelve before singing the song while setting it up.

To the average Catholic practitioner Mary is a living presence. She is not a goddess figure, but one of us. And so her compassion comes from really understanding us closely. Also, Mary is not an avatar figure as she never died, but was assumed into heaven. This may seem like a very small point, but it is the essence behind the feeling that Mary is still here with us, and why she appears constantly around the world to those in need. Mary is still here, still one of us even though she sits at the right hand of God.

The Catholic faith is one of humility and simplicity. It is about giving and service, not about receiving, and so one would never assume to take their small human problems to God or to Jesus. Even facing our own death is a small problem when seen in the absolute context that is God. So the faithful take these things to Mary.

In the beginning of the Hail Mary prayer the Angel Gabriel comes down to Mary recognizes her humility, and gives her a choice to take on the task of being the mother of Jesus. Because she is asked, of course she says yes, and suffers through all the pain that can come to a Mother watching her son's difficult path. But the task of becoming the help maiden to all the rest of us, she takes on herself after her assumption. She takes this on willingly, and it is even her idea. So we can feel free and welcome to bring all our small problems, hurts and prayers to Mary and she will always hear us. She can help us because she, herself, has overcome these things in her own life. This is the feeling of this Ave Maria, that we are singing and praying to Mary who is so willing to hear and respond to us.

Keep the rhythm up on the song and don't let it drag. Especially while the dancers are learning the tune. When everyone is ready it can become nice and slow without the dragging feeling. The movements are very simple as to not detract from singing the melody.

1. Ave Maria (Hail Mary)
2. Gratia Plena (Full of Grace)
rep 1 & 2
3. Maria Gratia Plena
4. Maria Gratia Plena
5. Ave Dominus Tecum (The Lord is with thee)

1. This first line contains three measures of 4 beats each. Holding hands in the circle, on the first four beats step back slowly (Ave), on the next measure drop hands and do a slow four step turn to the right (Mar-i), Then on the third measure take hands again and take four slow steps in. (A)
2. Hands on shoulders and walk slowly to the right one step with each 4-beat (Gratia Plena)
rep one and two
3. Take hands and circle slowly steps back 4 beats (Maria Grati) Then four steps in (a Plena)
4. Repeat movements in 3
5. Slow turn to the right, ending up facing the center with a slight bow and prayer mudra.