

Ave Verum Corpus

William Byrd

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Ave Verum Corpus – William Byrd

Editorial Decisions

Bar Lines

- Bar lines were retained in the full score to aid the conductor with vertical alignment of parts
- A dotted, rather than solid, bar line is used to reduce their emphasis and to remind that they must not imply metric stress
- The individual partbooks have no bar lines

Note Length

- Non-diplomatic score = reduced note lengths that resemble half the length of the white mensural notation used. Reflects modern note values.
- Long notes that cross bars were retained in the full score rather than using a tie across the bar. These match the note lengths used in the singers' partbooks.

Slurs and Beams

- Modern editorial practice is to slur notes together that are sung on the same syllable. No slurs were used in this edition to match the original partbooks and to avoid resultant note groupings.
- Modern editorial practice is to beam notes together to show placement within a bar. No beams were used to avoid metric groupings.

Mensuration

- The original mensuration is C, and so this edition uses a 4/4 time signature, which retains four pulses in the opening breve (or whole note in this non-diplomatic edition).

Latin Text

- The Latin pronunciation guide is based on Ecclesiastical Latin, and may vary if using regional Latin pronunciation (i.e. British, French, German, Spanish, etc)
- In two-syllable words the stress will always be placed on the first syllable
- In polysyllabic words, the location of the stress varies, so diacritical accents (á,é,ó) have been used to indicate the stressed syllable
- Modern punctuation has been used to reflect the structure of the Latin text phrases

Chromatic Notes

- Chromatic notes on the staff were retained from the prints used for this edition
- Chromatic notes above the staff are suggested *musica ficta*
- Chromatic notes on the staff in parenthesis are courtesy accidentals (the propensity of William Byrd's music to include cross relations requires a higher than normal use of courtesy accidentals)
- Accidentals are repeated on every pitch because the singers' partbooks do not have bar lines so they do not follow modern rules of applying accidentals

Rehearsal Letters

- Rehearsal letters have been added to aid in the rehearsal process
- Where possible, rehearsal letters fall at moments when all voice parts are singing, aiding the singer not only in knowing where the conductor is starting, but also so they have a reference pitch from which to find their subsequent pitch
- Rehearsal letters sometimes fall at phrase beginning and at other times at phrase endings – the decision was based on choosing a moment when most voices are singing

Original Partbooks

- When possible, I have included an original set of partbooks for reference and as an educational tool
- These original partbooks come from the Gradualia I of 1610
- The title page for the Superius partbook has been included for reference

Ave Verum Corpus

Gradualia I (1605)

William Byrd (1543-1623)

Soprano
Alto
Tenor
Bass

A - ve ve - rum cor - pus, na - tum de Ma - rí - a Vír - gi -

A - ve ve - rum cor - pus, na - tum de Ma - rí - a Vír - gi -

A - ve ve - rum cor - pus, na - tum de Ma - rí - a Vír - gi -

A - ve ve - rum cor - pus, na - tum de Ma - rí - a Vír - gi -

(A) (B)

S.
A.
T.
B.

ne, ve - re pas - sum, im - mo - lá - tum in cru - ce pro hó - mi - ne. Cu -

ne, ve - re pas - sum, im - mo - lá - tum in cru - ce pro hó - mi - ne. Cu -

ne, ve - re pas - sum, im - mo - lá - tum in cru - ce pro hó - mi - ne. Cu -

ne, ve - re pas - sum, im - mo - lá - tum in cru - ce pro hó - mi - ne. Cu -

(C)

S.
A.
T.
B.

- jus la - tus per - fo - rá - tum, un - da flux - it sán - gui - ne, sán - gui - ne. E -

- jus la - tus per - fo - rá - tum, un - da flux - it sán - gui - ne, sán - gui - ne. E -

- jus la - tus per - fo - rá - tum, un - da flux - it sán - gui - ne. E -

- jus la - tus per - fo - rá - tum, un - da flux - it sán - gui - ne. E -

D

S. - sto no - bis prae - gu - stá - tum in mor - tis ex - á - mi - ne. O Dul - cis! O pi -

A. - sto no - bis prae - gu - stá - tum in mor - tis in mor - tis ex - á - mi - ne. O Dul - cis, O

T. sto no - bis prae - gu - stá - tum in mor - tis ex - á - mi - ne. O Dul - cis, O

B. - sto no - bis prae - gu - stá - tum in mor - tis ex - á - mi - ne. O Dul - cis, O

E

S. e! O Je - su fi - li Ma - rí - ae, mi - se - ré - re me -

A. pi - e O Je - su fi - li Ma - rí - ae, mi - se - ré - re me - i, mi - se - ré - re

T. pi - e, O Je - su fi - li Ma - rí - ae, mi - se - ré - re me - i, mi - se -

B. pi - e, O Je - su fi - li Ma - rí - ae, mi - se - ré - re me - i,

F

S. i, mi - se - ré - re me - i, me - i. O Dul - cis! O pi - e! O

A. mi - se - ré - re me - i, mi - se - ré - re me - i. O Dul - cis, O pi - e,

T. ré - re me - i, me - i, mi - se - ré - re me - i. O Dul - cis, O pi - e,

B. mi - se - ré - re me - i, mi - se - ré - re me - i. O Dul - cis, O pi - e, O

Ⓒ

S. Je - su fi - li Ma - ri - ae, mi - se - ré - re me -

A. O Je - su fi - li Ma - ri - ae, mi - se - ré - re me - i, mi - se - ré - re

T. O Je - su fi - li Ma - ri - ae, mi - se - ré - re me - i, mi - se -

B. Je - su fi - li Ma - ri - ae, mi - se - ré - re me - i,

Ⓗ

S. i, mi - se - ré - re me - i, me - i. A - men.

A. mi - se - ré - re me - i, mi - se - ré - re me - i. A - men.

T. ré - re me - i, me - i, mi - se - ré - re me - i. A - men.

B. mi - se - ré - re me - i, mi - se - ré - re me - i. A - men.

Soprano

Ave Verum Corpus

Gradualia I (1605)

William Byrd (1543-1623)

A - ve ve - rum cor - pus, na - tum de Ma - rí - a Vír - gi -
ne, ve - re pas - sum, im - mo - lá - tum in cru - ce pro hó - mi - ne. Cu -
- jus la - tus per - fo - rá - tum, un - da flux - it sán - gui - ne, sán - gui - ne. E - sto no -
bis prae - gu - stá - tum in mor - tis ex - á - mi - ne. O Dul - cis! O pi - e! O Je - su
fi - li Ma - rí - ae, mi - se - ré - re me - i, mi - se - ré - re
me - i, me - i. O Dul - cis! O pi - e! O Je - su fi -
li Ma - rí - ae, mi - se - ré - re me - i,
mi - se - ré - re me - i, me - i. A - men.

Alto

Ave Verum Corpus

Gradualia I (1605)

William Byrd (1543-1623)

(A)



A - ve ve - rum cor - pus, na - tum de Ma - rí - a Vír - gi - ne, ve -

(B)



- re pas - sum, im - mo - lá - tum in cru - ce pro hó - mi - ne. Cu - jus la -

(C)



tus per - fo - rá - tum, un - da flux - it sán - gui - ne, sán - gui - ne. E - sto no - bis prae - gu -

(D)



stá - tum in mor - tis in mor - tis ex - á - mi - ne. O Dul - cis, O pi - e O Je - su fi - li

(E)



Ma - rí - ae, mi - se - ré - re me - i, mi - se - ré - re mi - se - ré - re me - i, mi - se -

(F)



ré - re me - i. O Dul - cis, O pi - e, O Je - su fi - li Ma - rí -

(G)



- ae, mi - se - ré - re me - i, mi - se - ré - re mi - se - ré - re me - i, mi - se -

(H)



ré - re me - i. A - men.

Tenor

Ave Verum Corpus

Gradualia I (1605)

William Byrd (1543-1623)

A - ve ve - rum cor - pus, na - tum de Ma - ri - a Vir - gi - ne, ve -

- re pas - sum, im - mo - lá - tum in cru - ce pro hó - mi - ne. Cu - jus la -

tus per - fo - rá - tum, un - da flux - it sán - gui - ne. E - sto no -

bis prae - gu - stá - tum in mor - tis ex - á - mi - ne. O Dul - cis, O pi - e,

O Je - su fi - li Ma ri - ae, mi - se - ré - re me - i, mi - se - ré - re me -

- i, me - i, mi - se - ré - re me - i. O Dul - cis, O pi - e,

O Je - su fi - li Ma - ri - ae, mi - se - ré - re me - i, mi - se - ré - re me - i, me -

- i, mi - se - ré - re me - i. A - - - men.

Bass

Ave Verum Corpus

Gradualia I (1605)

William Byrd (1543-1623)

A - ve ve - rum cor - pus, na - tum de Ma - ri - a Vir - gi -

ne, ve - re pas - sum, im - mo - lá - tum in cru - ce pro hó - mi - ne. Cu - jus la -

tus per - fo - rá - tum, un - da flux - it sán - gui - ne. E - sto no - bis prae - gu -

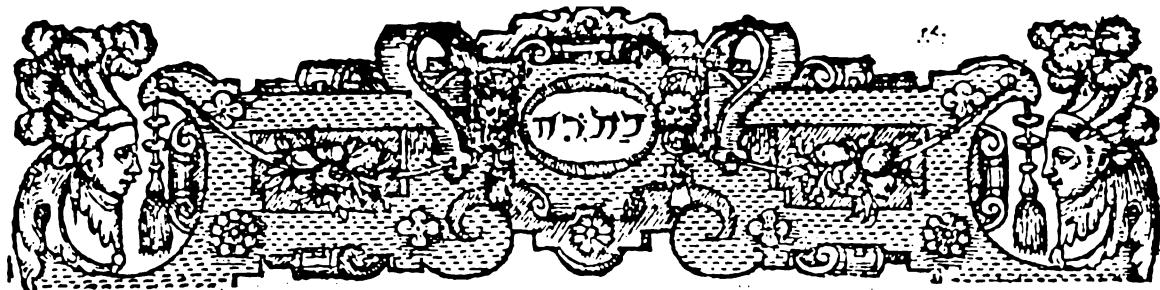
stá - tum in mor - tis ex - á - mi - ne. O Dul - cis, O pi - e, O Je - su fi - li

Ma - ri - ae, mi - se - ré - re me - i, mi - se - ré - re me - i, mi - se - ré - re me -

- i. O Dul - cis, O pi - e, O Je - su fi - li Ma - ri - ae,

mi - se - ré - re me - i, mi - se - ré - re me - i, mi - se - ré - re me -

i. A - men.



GRADVALIA,

AC CANTIONES SA-

cræ, quinis, quaternis, trinisque

vocibus concinnatæ.

LIB. PRIMVS.

*Authore Gulielmo Byrde, Organista
Regio, Anglo.*

EDITIO Secunda, priore emendatior.

Dulcia defectâ modulatur carmina lingua

Cantator Cygnus funeris ipse sui. Martialis.

SVPERIVS.



LONDINI,

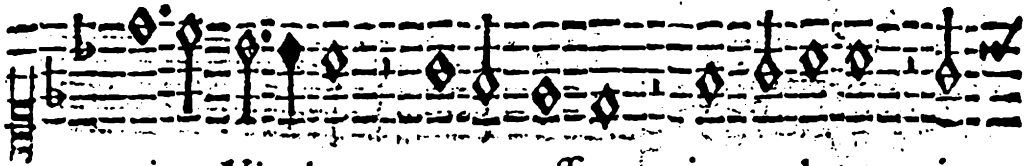
Excudebat H. L. Impensis RICARDI REDMERI,

Stella aurea in D. Pauli Cimiterio.

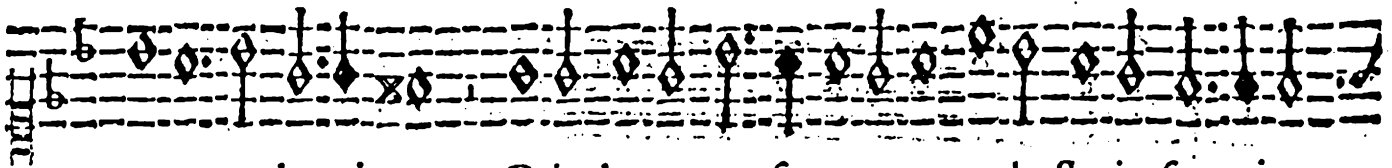
1610.



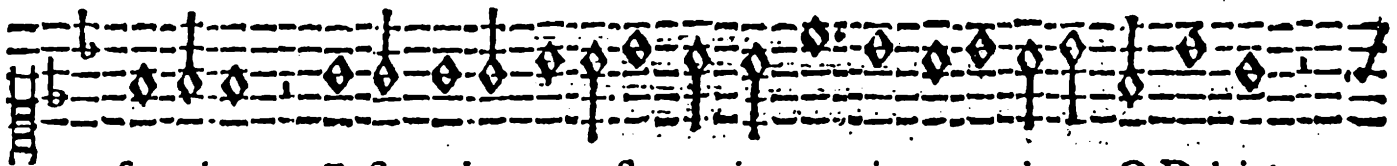
Ve verum cor- pus, natum de Ma-



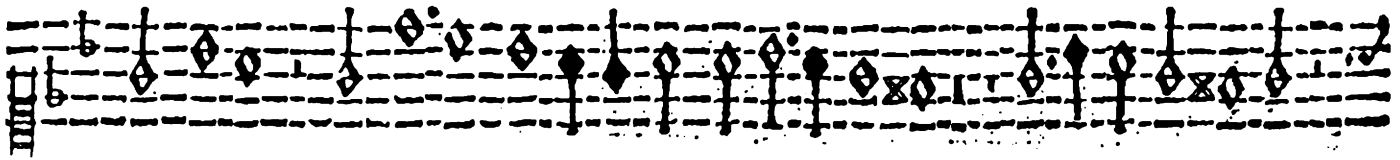
ri a Virgi ne, ve re passum, im mo la tum in



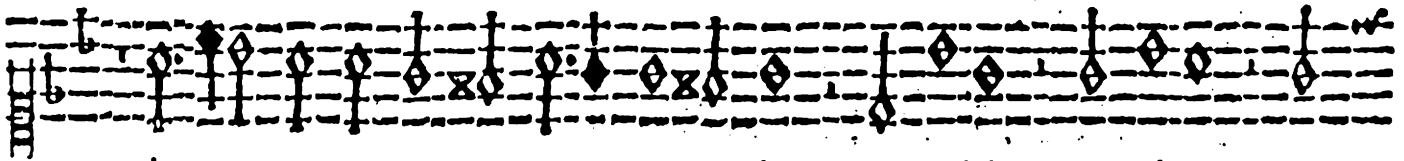
cruce pro ho mi ne: Cuius la tus per fo ra tum, vn da fluxit san guine.



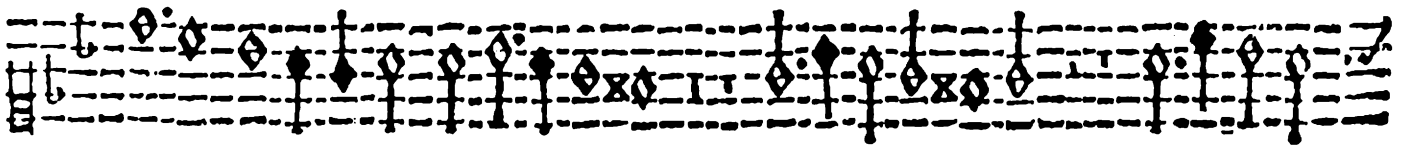
sangui ne. E sto nobis praegustatum in mor tis ex a mi ne: O Dulcis!



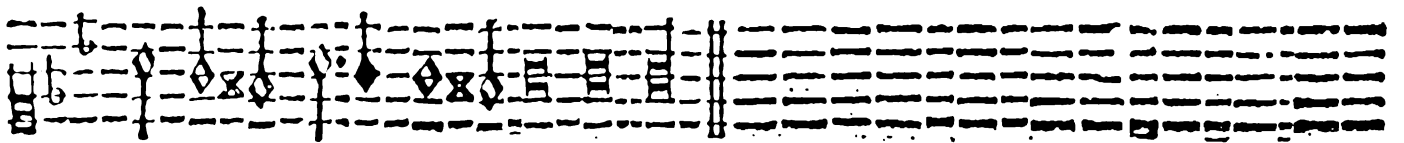
O pi e! O Ie su fi li Mari æ, mi se re re me i.



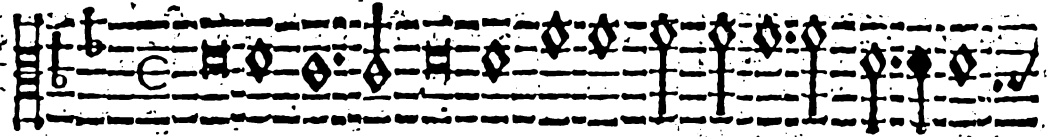
ij. me i. O Dulcis! O pi e! O



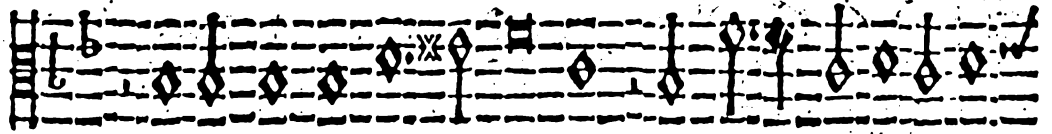
Ie su fi li Mari æ, mi se re re me i. ij.



me i. Amen.



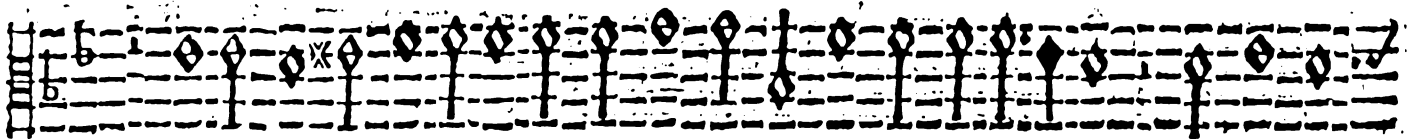
Ve verum corpus, natum de Ma ri a Virgi ne,



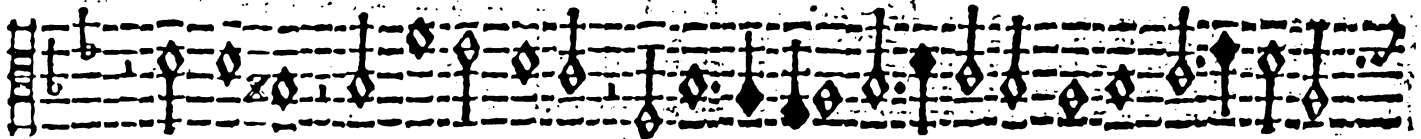
ve re passum, im mo la tum in cru ce pro homi ne:



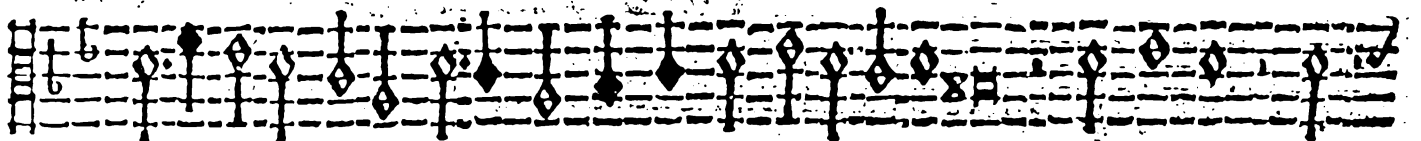
Cu ius la tus per fo ra tum, vn de fluxit san guine: san gui ne.



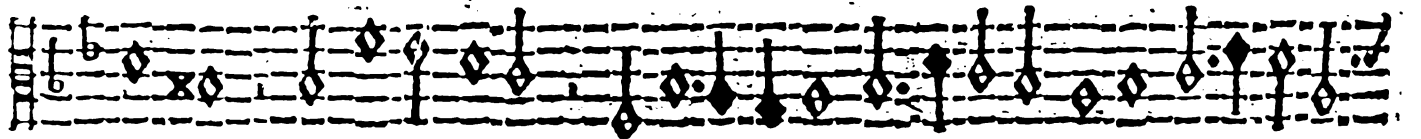
E sto no bis praegustatum in mor tis in mor tis ex a mi ne: O Dulcis,



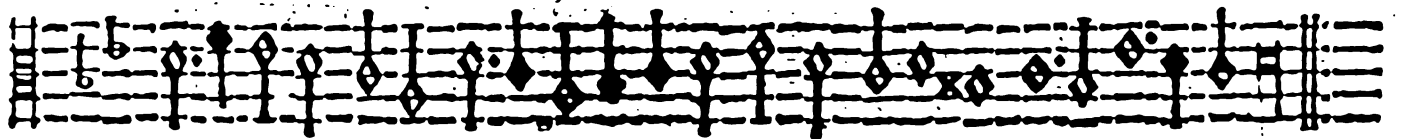
O pi e, O Ie su fi li Mari ae, mi se re re me i. mi se re re



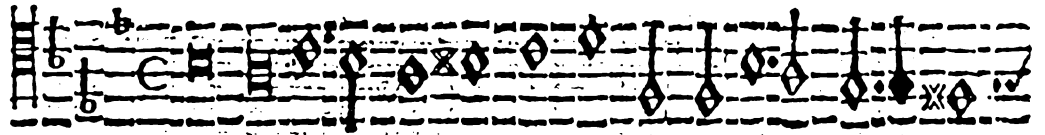
mi se re re me i. ij. O Dulcis, O



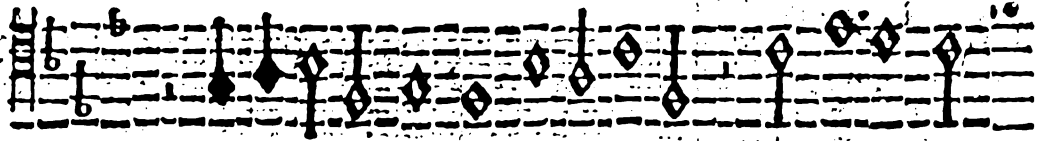
pi e, O Ie su fi li Mari ae, mi se re re me i. mi se re re



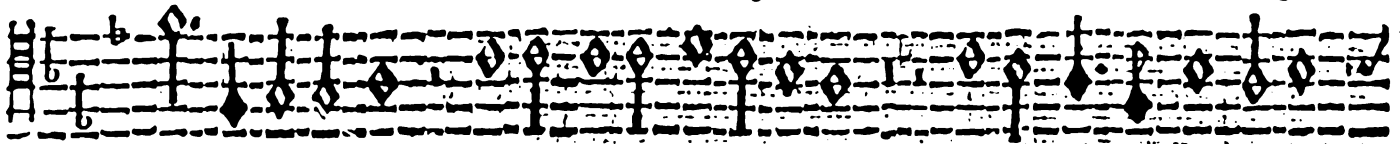
mi se re re me i. ij. A men.



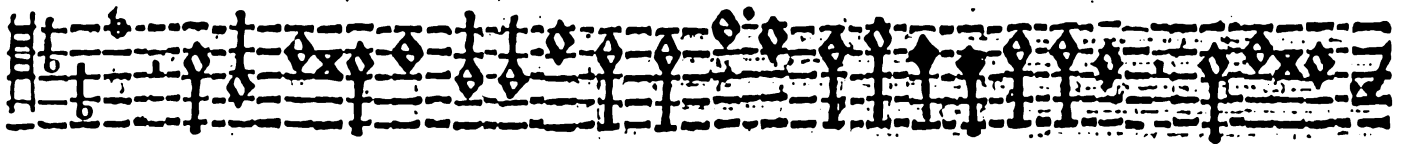
Ve verum corpus, na tum de Ma ri a Vir gi ne,



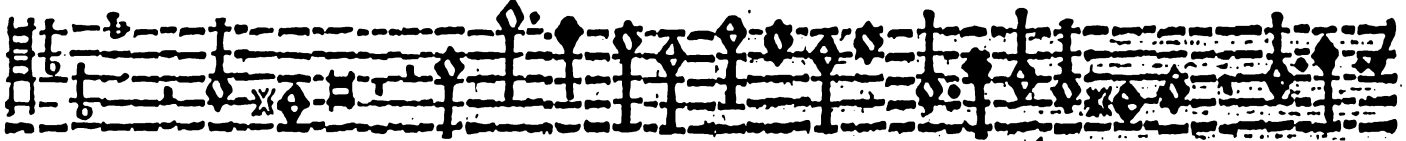
ve re passum, im molatum in cru ce pro



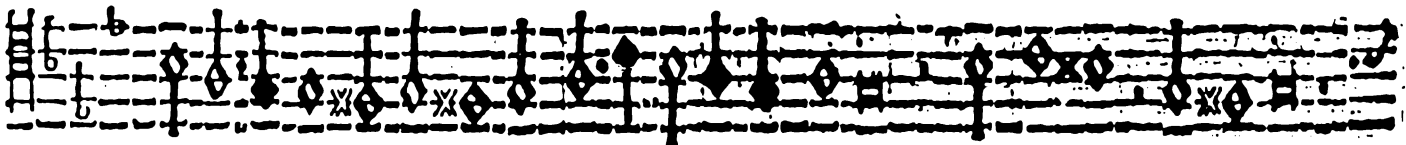
ho mi ne: Cuius latus per foratum, vn da flux it san guine.



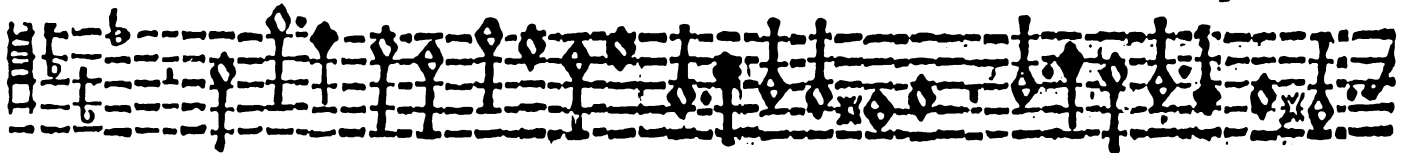
E sto no bis pra gustatum in mortis ex a mi ne: O Dulcis,



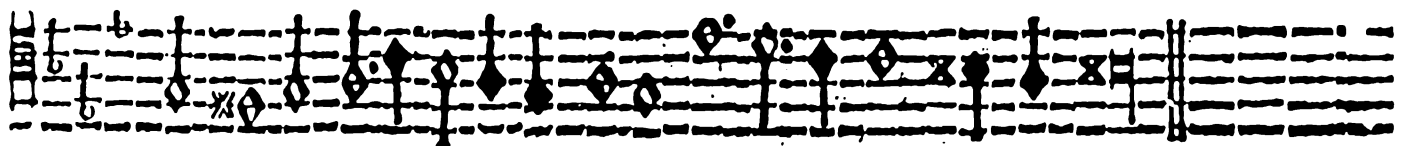
O pi e, O Ie su fi li Mari æ, mi se re re me i. ij.



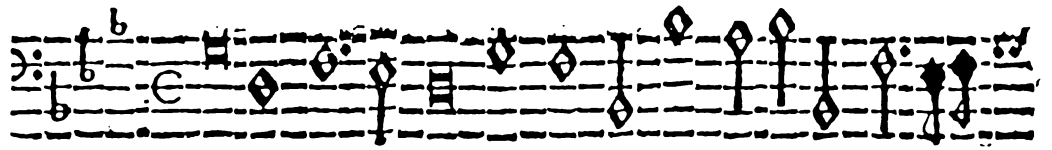
me i. mi se re re me i. O Dulcis, O pi e,



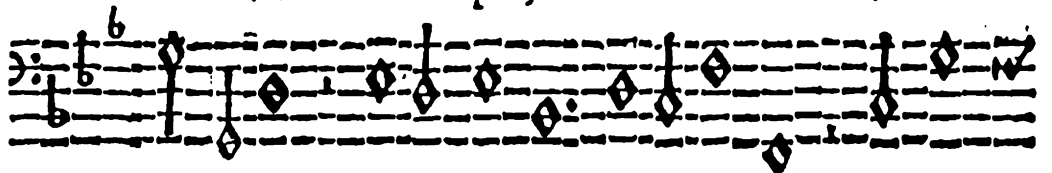
O Ie su fi li Mari æ, mi se re re me i. ij.



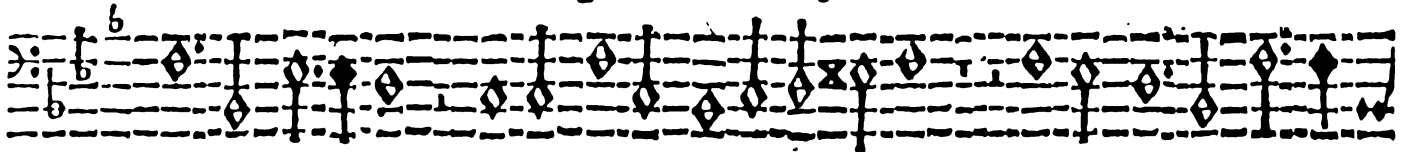
me i. mi se re re me i. A men.



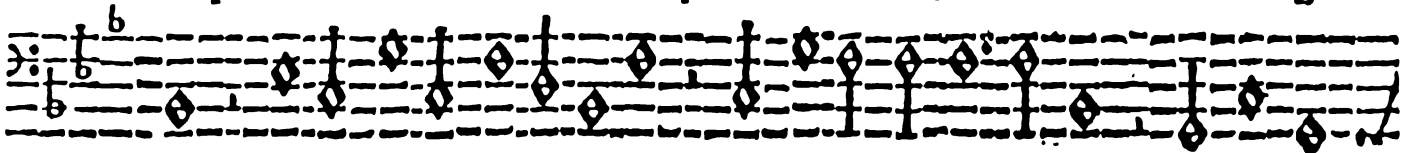
Ve verum cor pus, natum de Ma ri a Vir-



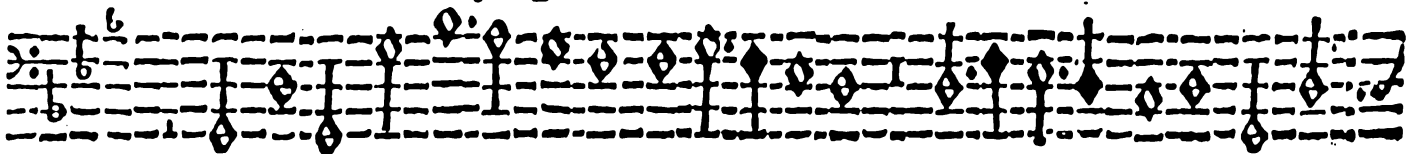
gi ne, ve re pas sum, immola tum in cru-



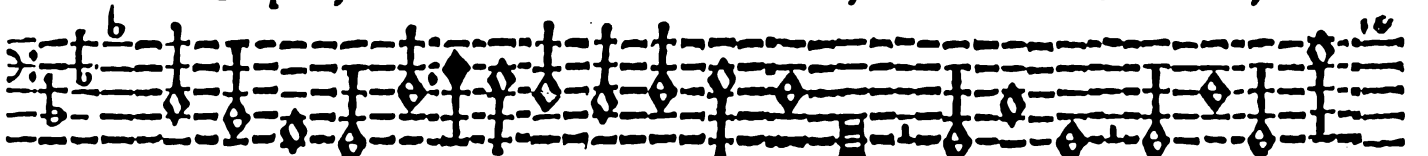
ce pro homi ne: Cuius la tus per fo ra tum, vn da, flux it san gui-



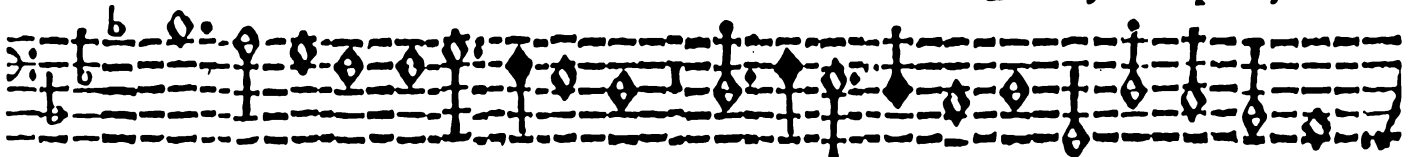
ne. E sto no bis praegustatum in mor tis ex a mi ne: O Dulcis,



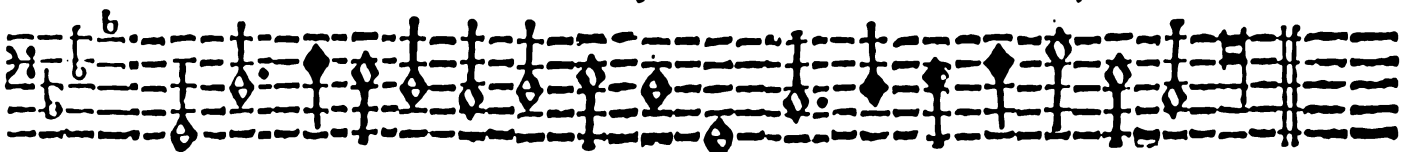
O pi e, O Ie su fi li Mari a, mi se re re me i. ij.



mi se re re me i. O Dulcis, O pi e, O



Ie su fi li Mari a, mi se re re me i. ij.



mi se re re me i. A- men.