

# *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 - ri - a Vír - gi -

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

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

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

**A**

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

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

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

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

**B**

(C)

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

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

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

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

(D)

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

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

T. 8 sto no - bis prae-gu - stá - tum in mor - tis ex - á - mi - ne. O Dul - cis, O

B. - sto no - bisprae - 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. 8 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. 8 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

(G)

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

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

T. 8 O Je - su fi - li Ma - rí - ae, mi - se - ré - re me - i, mi - se -

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

(H)

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. 8 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)

The musical score for "Ave Verum Corpus" features eight staves of music for soprano voice, set in common time with a key signature of one flat. The lyrics are written below each staff. The staves are labeled A through H.

**Staff A:** Ave ve - rum cor - pus, na - tum de Ma - ri - a Vír - gi -

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

**Staff C:** - jus la - tus per - fo - rá - tum, un - da flux - it sán-gui - ne, sán - gui - ne. E - sto no -

**Staff D:** bisprae - gu - stá - tum in mor - tis ex - á - mi-ne. O Dul - cis! O pi - e! O Je - su

**Staff E:** fi - li Ma - ri - ae, mi - se - ré - re me - i, mi - se-ré - re

**Staff F:** me - i, me - i. O Dul - cis! O pi - e! O Je - su fi -

**Staff G:** li Ma - ri - ae, mi - se - ré - re me - i,

**Staff H:** mi - se - ré - re me - i, me - i. A - men.

Alto

# Ave Verum Corpus

Gradualia I (1605)

William Byrd (1543-1623)

The musical score consists of eight staves (A-H) in G clef, 4/4 time, and F major. The lyrics are in Spanish and Latin, with some words in Portuguese. The score includes vocal parts for Alto, Tenor, Bass, and Organ.

**Staff A:** Alto part. Lyric: A - ve ve - rum cor - pus, na - tum de Ma - rí - a Vír - gi - ne, ve -

**Staff B:** Alto part. Lyric: - re pas - sum, im - mo-lá - tum in cru - ce pro hó - mi - ne. Cu - jus la -

**Staff C:** Alto part. Lyric: tus per - fo - rá - tum, un - da flux - it sán-gui - ne, sán-gui - ne. E - sto no - bis prae - gu -

**Staff D:** Alto part. Lyric: stá - tum in mor - tis in mor - tis ex - á - mi-ne. O Dul - cis, O pi - e O Je - su fi - li

**Staff E:** Alto part. Lyric: Ma - rí - ae, mi - se-ré - re me - i, mi - se-ré - re mi - se-ré - re me - i, mi - se -

**Staff F:** Alto part. Lyric: ré - re me - i. O Dul - cis, O pi - e, O Je - su fi - li Ma - rí -

**Staff G:** Alto part. Lyric: - ae, mi - se-ré - re me - i, mi - se-ré - re mi - se-ré - re me - i, mi - se -

**Staff H:** Alto part. Lyric: ré - re me - - - - i. A - - - - men.

Tenor

# Ave Verum Corpus

Gradualia I (1605)

William Byrd (1543-1623)

The musical score consists of eight staves of music for the Tenor part, written in common time with a key signature of one flat. The vocal line begins with 'A - ve ve - rum cor - pus, na - tum de Ma - rí - a Vír - gi - ne, ve -' (Staff A). The score is divided into sections labeled A through H, each containing a portion of the lyrics and corresponding musical notation.

**(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 - guí - ne. E - sto no -

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

**(E)**  
O Je - su fi - li Ma - rí - ae, mi - se-ré-re me - i, mi - se - ré-re me -

**(F)**  
- i, me - i, mi - se - ré - re me - i. O Dul - cis, O pi - e,

**(G)**  
O Je - su fi - li Ma - rí - ae, mi - se-ré-re me - i, mi - se - ré-re me - i, me -

**(H)**  
- i, mi - se - ré - re me - i. A - - - men.

Bass

# Ave Verum Corpus

Gradualia I (1605)

William Byrd (1543-1623)

The musical score consists of eight staves of bass notation, each labeled with a circled letter (A through H) above it. The music is in common time, with a key signature of one flat. The lyrics are written below each staff.

**Staff A:** A - ve ve - rum cor - pus, na - tum de Ma - rí - a Vir - gi -

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

**Staff C:** tus per - fo - rá - tum, un - da flux - it sán-gui - ne. E - sto no - bisprae - gu -

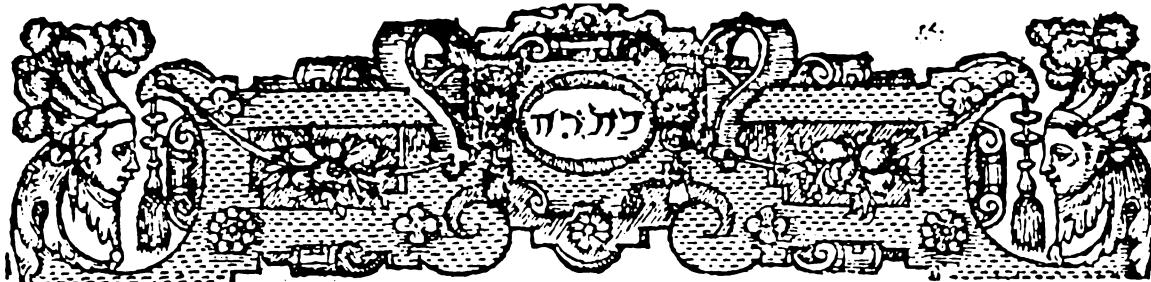
**Staff D:** stá - tum in mor - tis ex - á - mi-ne. O Dul - cis, O pi - e, O Je - su fi - li

**Staff E:** Ma - rí - ae, mi - se-ré - re me - i, mi - se - re - re me - i, mi - se-ré - re me -

**Staff F:** - i. O Dul - cis, O pi - e, O Je - su fi - li Ma - rí - ae,

**Staff G:** mi - se-ré - re me - i, mi - se - ré - re me - i, mi - se-ré - re me -

**Staff H:** i. A - - - - men.



# GRADVALIA, AC CANTIONES SA- cræ, quinis, quaternis, trinisque vocibus concinnatæ.

LIB. PRIMVS.

*A uthore Gulielmo Byrde, Organista  
Regio, Anglo.*

EDITIO Secunda, priore emendatior.

*Dulcia defetâ modularunt carmina lingua  
Cantator Cygnus funeris ipse suis. Martialis.*

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SVPERIVS.

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LONDINI,  
Excudebat H. L. Impensis RICARDI REDEMERI,  
Stella aurea in D. Pauli Camerario,  
1610.

4. voc.

V.

S V P E R I V S .



V e verum cor pus, natum de Ma-

ri a Virgine, vere passum, immolatum in

cruce pro homini ne: Cuius latus per forata tum, vnde fluxit sanguine.

sanguine. Esto nobis prægustatum in mortis ex amine: O Dulcis!

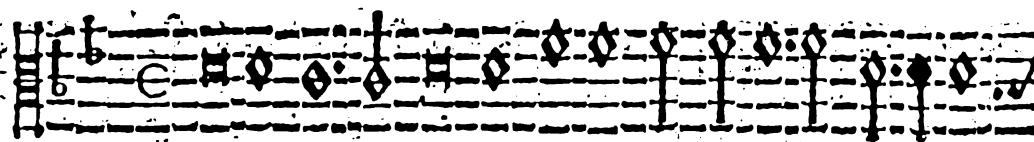
O pice! O Iesu fili Mariæ, misere me i.

ij. me. i. O Dulcis! O pice! O

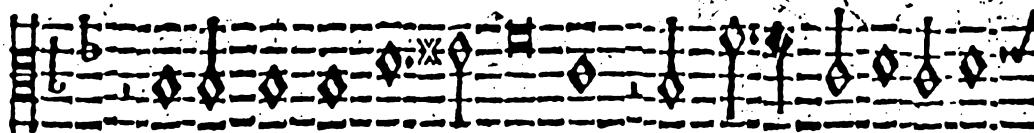
Iesu fili Mariæ, misere me i. ij.

me. i. Amen.

B. jy:



Ve verum corpus natum de Maria Virgine,



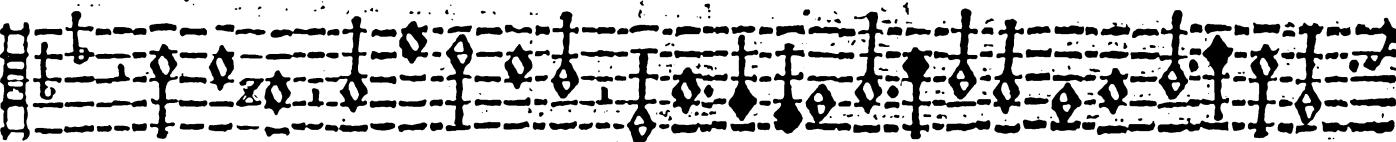
vere passum, immo la tum in cruce pro homine:



Cui ius la tuis per foratum tum, vnde fluxit sanguine, sanguine.



Esto nobis praegustatum in mortis in mortis examine: O Dulcis,

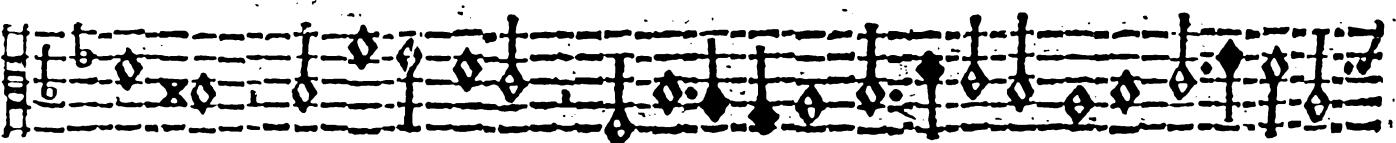


O pice, O Iesu fili Mari x, misere mei, misere

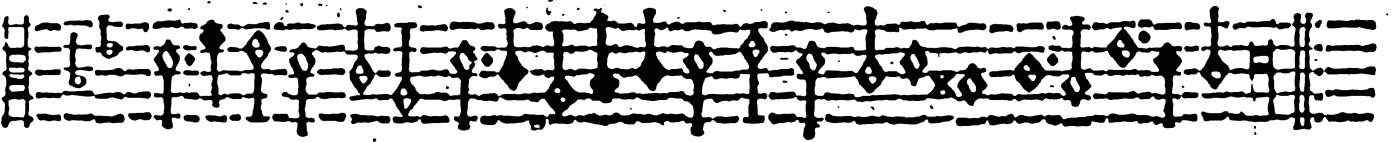


mi se re me i. ij.

O Dulcis, O



pi e, O Iesu fili Mari x, mi se re me i. mi se re re



mi se re re me i. ij.

A men.

4. VOC.

V.

TENOR.



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

ve re passum, im molatum in cruce pro

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

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

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

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

O Iesu fi li Mari a, mi se re re me i. ij.

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

B. ij.

4. voc.

V.

BASSVS.



Ve verum cor pus, natum de Ma ri a Vir-  
 gi ne, ve re passum, immola tum in cru- .  
 ce pro homi ne: Cuius latus per fo ra tum, vn da flux it san gu-  
 ne. E sto no bis prægustatum in mortis ex a mi ne: O Dulcis,  
 O pi c, O le su fi li Mari x, mi se re re me i. ij.  
 mi se re re me i. O Dulcis, O pi c, O  
 Ic su fi li Mari x, mi se re re me i. ij.  
 mi se re re me i. A- men.

B.ij.