

Ave verum corpus

Josquin des Prez

Copyright 2011 by Charles H. Giffen for the Choral Public Domain Library
(www.CPDL.org). May be freely copied, distributed, performed, or recorded.
This copyright notice must not be removed.

Layout, notes, intonation markings, and footnotes Copyright 2013 by William Copper
May be freely copied, distributed, performed, or recorded.
This copyright notice must not be removed.

Intonation Markings

- ⊕ Tonic.
- ▼ Tuned third, seventh, usually sixth, and often second. Tune to appropriate tonic, fifth, fourth (usually), and fifth below (often), respectively. Marked to indicate low tuning in relation to equal temperament. The third, 14 cents low; the seventh, 12 cents low; the sixth, when low, is 16 cents low; the second, when low, is 18 cents low. No attempt should be made to tune away from an equal tempered note; rather, a part with a tuned marking should identify and tune to the appropriate note in another voice.
- ↑ Pure fifth above tonic, sometimes second when tuned above fifth, occasionally sixth when tuned above second and used as secondary dominant with musica ficta.
- ↓ Fourth, tuned a pure fifth below tonic.

Musica Ficta

Musica ficta choices are not arbitrary: they are closely related to issues of intonation.

Where, as in measure 33, footnote 4, both A and D are sounded simultaneously, or in a melodic skip, then the A will be tuned high and any C sounded with that A must be sharp.

Where, as in measure 64, Part 2, an F is sounded with C, it must be flatted to F natural. In the next measure, the F sounded above a B in the bass must NOT be flatted. In the following measure a C must be sharpened because of the high intonation of the A. These three measures may possibly be interpreted differently, assuming that the momentary nature of some of the passing tones allow for momentary tritones and out of tune intervals, but the editor feels that the solution proposed is both musical and correct.

Tempo

Total duration at suggested tempi around 7 minutes.
Part I: ca 2' 20", Part II: ca 3' 20", Part III: ca 1:30".

Tempo choices will be influenced by the environment in which the work is to be sung. Many church reverberation times are several seconds long. If the length of a musical period matches the reverberation time, then that gives a reason for a particular tempo. The following suggestions are not sanctioned by Josquin!

The proposed metronome markings result in a period of three tempora in the first part lasting about 7 1/2 seconds, a fairly normal reverberation time for a large church.

In part two, two tempora at the tempo proposed (quarter = 64) will last the same amount of time and thus also match the reverberation period for this assumed church.

In part three, four tempora at the proposed tempo again last the same time. In a different environment, the tempo might be adjusted within certain limits of practicability.

Ave verum corpus

No. 26, *Cantiones Triginta Selectissimae*
Ed. Clemes Stephani, Nürnberg, 1568

Josquin des Prez (c. 1450-1521)
Edited by Charles H. Giffen
Revised by William Copper

Tempo giusto (♩=ca 92-96) (*1) (Footnotes and tuning indications at the end.)

Discantus

⊕ ▼(*2) 2 ↑(*2) ⊕ ▼▼↑ ↓ ▼▼ 3 , ↑ ↓ ▼▼↑ ⊕ ▼▼↑ ↓ 4 , ↑ ↓

A - - ve ve - - rum, [ve] - - - [rum] cor -

Altera
vox

Altus

A - - - ve ve -

Tenor

Bass

A - - - ve ve - rum cor-pus na -

11 ▼↑⊕▼▼↑↓ 5▼,↑ ↓ ▼▼⊕, 6↑ ↑ ↓ ▼▼⊕ 7▼▼↓

- - - pus [cor] - - [pus] na - - -

A - - - ve - - - ve - - -

- - - rum cor - pus na - tum. Ex Ma -

- - - ve - - - ve - - - rum cor-pus na -

- - - tum: Ex Ma - ri - a vir - gi -

21 8 9 10

tum. Ex Ma-ri - a vir-gi - ne. Ve

rum cor - pus na - tum. Ex Ma - ri -

ri - a vir - gi - ne.

tum. Ex Ma - ri - a vir - gi - ne.

ne, ex Ma - ri - a vir - gi - ne. Ve-

29 11 12 13

- re pas - sum [ve-re pas - sum] im - mo

a vir - gi - ne. Ve - re

Ve - re pas - sum im - mo - la - tum

Ve - re pas - sum im - mo la -

re pas - sum [ve-re pas - sum] Ve - re pas - sum im -

2

38

la - - - - - tum in cru-ce pro ho-mi-ne,

pas - sum - im - mo - la - - - - - tum

in cru - - - - - ce pro - - - - - ho - mi-ne,

- - - - - tum in cru - ce

mo - la - tum in cru-ce - - - - - pro ho-mi-ne, in cru-ce pro ho-mi-ne,

45

in cru-ce pro - - - - - ho - mi - ne. - - - - -

in cru - ce pro ho - - - - - mi - ne. - - - - -

in cru - ce, in cru - ce - - - - - pro ho-mi-ne. - - - - -

pro ho - - - - - mi - ne. - - - - -

in cru-ce pro - - - - - ho-mi - ne ₃ in cru - ce pro ho-mi-ne. - - - - -

Secunda pars

55 19 Lento (♩ = ca 64) (*10) 20

21

Cu - ius la - - tus

Cu - ius la - - - - - tus

ius la - - tus per

Cu - ius la - tus

per-fo - ra - tum, per - - fo - ra - tum. ____

Cu - ius la - tus per - fo - ra -

per - fo-ra - - - - - tum, per - fo - ra

68 26 27 (*14) 28

fo - ra - tum. Un - da flux - it san - gui - ne, flu -

per - fo - ra - tum, per - fo - ra -

Un - da flu - xit, un - da flu - xit, un - da flu -

tum, per - fo - ra - tum. Un - da

- - tum. Un - da flu - xit - - san - -

75 29 30 31 32

xit san - gui - ne, flu - xit san - gui - ne. Un - da flu - xit

tum. Un - da flu - xit, un - da flu - xit san - gui -

- xit san - gui - ne, san - gui -

flu - xit, un - da flu - xit san - gui - ne. -

- - - gui - ne, san - gui - ne. Un - da flu -

5

83 33 ⊕ ⊕ ▼ ↑ ▼ ⊕ 34 35 ⊕ ▼ ▼ 36 ⊕ ▼ ▼ ▼ ▼

san-gui - ne _____ Es - to no - bis, es - -

ne Es - to no - bis

8 - - ne. Es - to no - bis es - to no - bis

Es - to no - bis prae-gu - sta -

- xit san-gui-ne. Es - to no - bis _____ prae - gu - -

90 ▼ ⊕ ▼ 37 ↑ (*15) 38 ↑ ▼ ▼ ▼ ⊕ 39 ▼ ⊕ ▼ ↓

- to no - bis: prae - gu - sta - - - -

prae-gu - sta - - - - tum mor -

prae-gu - - sta - tum _____ prae

- - tum mor - tis in ex-a - mi - ne,

sta - tum mor-tis in ex-a - mi - ne,

97 40 41 42

tum mor - tis in ex - a - mi - ne, mor - tis

tis in ex - a - mi - ne, mor - tis in ex - a - mi - ne, mor -

8 gu - sta - tum, mor - tis in ex - a - mi - ne, mor - tis

mor - tis in ex - a - mi - ne, mor - tis in ex -

mor - tis in ex - a - mi - ne, mor -

104 43 44 45

in ex - a - mi - ne.

- tis in ex - a - mi - ne.

in ex - a - mi - ne.

a - mi - ne.

tis in ex - a - mi - ne.

7

Allegro (♩=ca 128) (*16) ⊕

Tertia pars ▼

110 46 (*17) 47 ⊕

O dul - - - cis

O dul - - - cis Ie - - -

114 48 ↑ 49 ⊕ 50 ↑ 51 ⊕

dul - - - cis, O

Ie - - - su, O dul-cis Ie - - - su fi - - - li

dul - - - cis, O

su, O dul - - - cis Ie - - - su, O

122 52[⊕] 53 54[⊕] 55

cis le pi e, Ma ri ae, fi - li Ma-ri pi e, dul cis le su, O

129 56[⊕] 57[†] (*18) 58

su fi - li Ma-ri ae, fi - le su fi - li Ma - ri ae, ae, fi - li Ma - ri ae, le - - su fi - li Ma - ri ae, dul cis, O dul-cis le su

136 59 60 61 62

li Ma - ri - ae, fi - li

Ie - su fi - li Ma

Ma - ri - ae, fi - li Ma - ri - ae, fi - li Ma -

Ie - su fi - li Ma

fi - li Ma - ri - ae, fi - li Ma - ri - ae. A -

144 63 64 65 66

Ma - ri - ae. A - men.

ri - ae, A - men.

ri - ae A - men.

ri - ae, A - men.

men.

- 1 (*1) Editorial addition; no tempo indication in original.
- 3 (*2) Intonation for the second scale step could be either raised or lowered; lowered then raised intonation chosen because of parallel with bass voice entry.
- 25 (*3) Possible copyist error. C. H. Giffen gives C here.
- 33 (*4) Musica ficta added by Copper because of the perfect fourth skip A to D, and consequent high intonation for the A.
- 33 (*5) Possible copyist error, altus: skip into dissonance and secondary seventh chord both unusual.
- 40 (*6, 7, 8) Musica ficta in discantus, altus, and bass added.
- 51 (*9) Tenor and discantus might end here if the part book is followed literally.
- 55 (*10) Tempo marking added; duration of two bars equals three bars in Part I.
- 61 (*11) Copyist omission. C. H. Giffen gives quaver B here.
- 64 (*12) Musica ficta in discantus, tenor, bass added.
- 71 (*13) Musica ficta added.
- 72 (*14) Probable copyist error corrected by adding G and altering rhythm slightly, avoiding parallel fifth and major seventh chord on beat three.
- 91 (*15) Musica ficta added.
- 110 (*16) Tempo marking added: duration of two bars equals one bar in Part II.
- 110 (*17) First note of discantus doubled in length from part book. Giffen introduces rest in first measure of discantus.
- 130 (*18) Musica ficta added.
- 149 (*19) Partbook has a squiggle that might indicate altera vox holds previous note until end here.