

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

Altera vox

Altus

Tenor

Bass

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

A - - - ve ve -

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

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 -

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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-

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

a vir - gi - ne. Ve - re 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 -

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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,

(*8) 15

(*6)

(*7)

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

(*9) 18

(*9)

- ⊕ 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.

(*1) Editorial addition; no tempo indication in original.

(*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.

(*3) Possible copyist error. C. H. Giffen gives C here.

(*4) Musica ficta added by Copper because of the perfect fourth skip A to D, and consequent high intonation for the A.

(*5) Possible copyist error: skip into dissonance and secondary seventh chord both unusual.

(*6, 7, 8) Musica ficta in Discantus, Altus, and Bass added.

(*9) Tenor and Discantus might end here if the part book is followed literally.