

ARS ANTIQUA CHORALIS

1026

Ave verum corpus

SATB Voices, Organ Continuo
and String Quartet or Quintet

W. A. MOZART

Edited by Richard Proulx



Notes

In 1791, the last year of his life, Wolfgang Amadeus Mozart made several visits to Baden, a spa-town located 16 miles outside Vienna. Constanze Mozart, ill and pregnant, spent the summer months at the Baden resort, where her health gradually improved. During his visits with Constanze at Baden (as well as during previous visits in 1789 and 1790) Mozart became friendly with Anton Stoll, school teacher and choirmaster at the Pfarrkirche (parish church) of St. Stephan.

Composed on June 17, 1791, Mozart wrote his exquisite little motet “Ave verum corpus” (K. 618) for the Feast of Corpus Christi and dedicated the work to Anton Stoll. Scored for SATB chorus, strings and organ, the motet was repeated on July 10th at the Stephanskirche with Mozart conducting. (The ordinary setting on that occasion was Mozart’s *Missa Brevis in B♭*, K. 275, composed in 1777.)

A plaque commemorating the creation of “Ave verum corpus,” the most celebrated of Mozart’s small-scale liturgical works, may be seen in the parish church at Baden.

Performance: The original scoring for “Ave verum corpus” is for string quintet and organ continuo. If using string quartet, omit either the cello or bass part. The motet may also be performed with a single violin, in which case the cue notes of the organ part in measures 1–2 and 18–21 should be played. When string quartet or quintet is available, the organ should play only the bass notes in those measures (*tasto solo*). The organ continuo part is editorial, derived from Mozart’s own figured-bass given below the organ part; it would have originally been improvised.

When no strings are available, the motet may be accompanied by organ alone. A keyboard reduction is found on pages 10–11.

Suggestions for dynamics and breathing, as well as parenthetical figured bass, are entirely editorial. Phrasing in the string parts is original, as are Mozart’s indications of *adagio* and *sotto voce*.

—Richard Proulx

“Ave verum corpus” is recorded on Catholic Latin Classics. The compact disc, CD-486, and the printed collection, G-5776, are available from the publisher.

AVE VERUM CORPUS

(K. 618)

For SATB Voices, Organ Continuo, and String Quartet or Quintet

Text attributed to
Innocent VI (c. 1300-1362)W. A. Mozart (1756-1791)
Edited with continuo realization
by Richard Proulx

*Hail, true body, born of Mary the Virgin.
You truly suffered on the cross
for us children of earth.
Your sacred side was pierced
from which flowed a river of water and blood.
May you, dear Lord, be given to us
as food at the hour of death.*

Adagio ♩ = 60
Violins I, II *sotto voce*
p

Viola *sotto voce*
p

S, A *p sotto voce*
A - ve, — a - ve *

T, B *p sotto voce*

Organ continuo
p
tasto solo

(+ Cello/Bass)

5	—	6	—	—
3	—	5	4	4 ½
		2	—	—

*No breath

Instrumental parts for two violins, viola, cello and bass are available separately from the publisher, G-5417INST. An organ reduction for use without strings is found on pages 10–11.

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G-5417

5

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

6 5 — 9 4 8 3 — 6 5

9

vir - gi - ne, Ve - re pas - sum

9 4 6 5 — 6# 4 3 —

13

mf

mf

mp in cru - ce

im - mo - lá - tum *mp* in cru - ce pro

im - mo - lá - tum *mp*

6 7 (7) 6# 9 8 6 7
5 # (#) 6 6 7 5

17

dim.

hó - mi - ne. *dim.*

tasto solo

5 4 # (5 3)

Piano introduction for measures 22-23. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with sustained chords and moving bass lines.

per - fo - rá - tum ,
 Cu - jus la - tus — per - fo - rá - tum
 per - fo - rá - tum
 per - fo - rá - tum

Piano accompaniment for measures 22-23, showing the left and right hand parts of the piano.

5 — — 6 — 7^b 9 8⁴ 7^b — 5⁴ —
 3 — — 4 — 5 7^b 6 5 —
 — 3^b — — — — —

Piano introduction for measures 26-27. The right hand continues the melodic development with more complex rhythmic patterns, and the left hand maintains the harmonic support.

un - da flu - xit et sán - gui - ne,

Piano accompaniment for measures 26-27, showing the left and right hand parts of the piano.

6 — — 6[#] 6^b 6 7 6 6⁴ 3 4 4 —
 4⁴ — — 5^b 3⁴ 4 4 4 7⁴ 2 2 —
 2 — — — — — 2 — —

30

poco a poco cresc.

poco a poco cresc.

e - sto no - bis — prae - gu - stá - tum in

e - sto no - bis — prae - gu -

7 6 7 6
5

34

f

mor - tis ex - á - mi - ne,

ex - á - mi - ne,

stá - tum in mor - tis ex - á - mi - ne,

mf in

7 6 6 6 6 5 6 6
4 5 4 3

