

Ave verum corpus, á 5

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

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

Discantus

Altera Vox

Altus

Tenor

Bassus

A - - - - - ve ve - - -

Altera vox in Epidiapente post tria Tempora (Tenor)

A - - - - -

Notes: The parenthesized *semiminim* (quarter note) in m. 22 of the Bassus part and parenthesized *breve* (double whole) rests in m. 46 of the Discantus part, as well as in m. 14 of the Tenor and m. 15 of the Altera Vox parts, are editorial additions for items that are missing from the source (presumably copyist errors). An alternate interpretation of each of these parenthesized rests that have been added is that the note that appears following them might have been intended as a *longa* instead of a *breve* rest. Otherwise, we have tried in this edition to provide a faithful rendering in modern notation of the original, *musica ficta* in particular being (probably wisely) avoided.

Revised 2013-08-21, 2013-08-27.

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7

tum: Ex Ma - ri -
ve - rum cor - pus na - tum:
tum: Ex Ma - ri - a vir -
cor - pus na - tum: Ex Ma - ri -
a vir - gi - ne: Ex Ma - ri - a

Detailed description: This block contains the musical notation for measures 7 and 8. It features five staves: a vocal line (treble clef), a lute line (treble clef), a soprano line (treble clef), an alto line (treble clef), and a bass line (bass clef). The lyrics are distributed across these staves, with some words appearing on multiple staves. Measure 7 begins with a vocal line starting on a whole note 't' in 'tum:'. Measure 8 continues with 'Ex Ma - ri - a vir -' on the vocal line and 'cor - pus na - tum: Ex Ma - ri - a' on the soprano line.

9

a Vir - gi - ne: Ve - re pas -
Ex Ma - ri - a vir - gi -
- gi - ne: Ve -
a vir - gi - ne:
vir - gi - ne: Ve - re pas - sum Ve -

Detailed description: This block contains the musical notation for measures 9 and 10. It features five staves: a vocal line (treble clef), a lute line (treble clef), a soprano line (treble clef), an alto line (treble clef), and a bass line (bass clef). Measure 9 starts with 'a Vir - gi - ne: Ve - re pas -' on the vocal line. Measure 10 continues with 'Ex Ma - ri - a vir - gi -' on the lute line, '- gi - ne: Ve -' on the soprano line, 'a vir - gi - ne:' on the alto line, and 'vir - gi - ne: Ve - re pas - sum Ve -' on the bass line.

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11

- sum (Ve - re pas - - - - sum)

ne: Ve - re

- re pas - - - - sum im - mo -

Ve - re pas - sum im - mo -

re pas - - - - sum Ve - re pas - sum

13

im - mo-la - - - - tum in

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

la - tum in cru - - - - ce pro - - - -

la - - - - tum (in)

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

15

Musical score for measures 15-16. It features five staves: Soprano, Alto, Tenor, Bass, and Bass. The lyrics are: "cru - ce pro ho - mi - ne, in cru - ce pro ho - mi - ne, in cru - ce pro ho - mi - ne". The Soprano part has a long note on "pro" in measure 15. The Alto part has a long note on "in" in measure 15. The Tenor part has a long note on "ho" in measure 15. The Bass part has a long note on "ho" in measure 15. The Bass part has a long note on "ne" in measure 16.

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

17

Musical score for measures 17-18. It features five staves: Soprano, Alto, Tenor, Bass, and Bass. The lyrics are: "ne. ho - mi - ne. cru - ce pro ho - mi - ne. in cru - ce pro ho - mi - ne." The Soprano part has a long note on "ne." in measure 17. The Alto part has a long note on "ho" in measure 17. The Tenor part has a long note on "cru" in measure 17. The Bass part has a long note on "ne." in measure 17. The Bass part has a long note on "in" in measure 18.

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

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Secunda pars

19

Discantus

Altera Vox *Altera vox in Epidiapente post duo Tempora (Tenor)*

Altus

Tenor

Bassus

Cu -

Cu - ius la - tus

Cu - ius la - - - - -

22

ius la - - - - -

Cu - ius la -

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

Cu - ius la - tus per - fo -

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

25

- tus per - fo - ra - tum: Un - da flu - xit san - gui ne,
 tus per - for - ra - tum,
 Un - da flu - xit, un - da flu -
 ra - tum, per - fo - ra - tum: -
 ra - tum: Un - da flu

28

flu - xit san - gui - ne, flu - xit san - gui -
 per - fo - ra - tum: Un - da flu - xit,
 - xit san - gui -
 Un - da flu - xit, un - da flu - xit
 xit san - gui - ne, san -

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31

ne, Un - da flu - xit san - gui - ne: _____

un - da flu - xit san - gui - ne:

ne, san - gui - ne: Es -

san - gui - ne: Es -

_____ gui - ne, Un - da flu - xit _____ san - gui - ne: Es -

34

_____ Es - to no - bis, es - to no -

Es - to no - bis prae -

to no - bis, es - to no - bis

to no - bis prae - gu - sta -

to no - bis _____ prae - gu - sta - tum

37

bis: præ - gu - sta - - - - -
- gu - sta - - - - - tum mor - tis in ex - a -
præ - gu - sta - - - - - tum, _____ præ - gu - sta -
tum mor - tis in ex - a - mi - ne,
mor - tis in ex - a - mi - ne,

40

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

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43

in ex - a - mi - ne. _____
 - tis in ex - a - mi - ne. _____
 in ex - a - mi - ne. _____
 a - mi - ne. _____
 in ex - a - mi - ne. _____

Tertia pars

46

Discantus
 Altera Vox
 Altus
 Tenor
 Bassus

(O) O _____
 Altera vox in Epidiapente post unum Tempus (Tenor)
 O dul - - - cis _____
 O _____
 O dul - cis _____ Ie -

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48

dul - - - - -

dul - - - - - cis, O

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

dul - - - - - cis, O

- - - - - su, O dul - - - - - cis le - - - - - su, O -

52

- - - - - cis le - - - - -

pi - - - - - e,

Ma - - - - - ri - æ, fi - li Ma - ri -

pi - - - - - e,

dul - - - - - cis le - - - - - su,

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55

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

58

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

61

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

Detailed description: This system contains measures 61, 62, and 63. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one basso continuo staff. The lyrics are: 'ri - æ, fi - li Ma - - -', 'li Ma - - - - - ri -', 'ri - æ, fi - - - li Ma - - - -', 'Ma - - - - - ri - æ. A -', and 'Ma - - - - - ri - æ. A - - - - -'. The music is in a minor key with a common time signature. The vocal parts have various note values including minims, crotchets, and quavers, with some notes tied across measures. The basso continuo part provides harmonic support with chords and single notes.

64

ri - æ. A - - - - men.
æ. A - - - - men.
ri - æ. A - - - - men.
- - - - - men.
- - - - - men.

Detailed description: This system contains measures 64, 65, and 66. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one basso continuo staff. The lyrics are: 'ri - æ. A - - - - men.', 'æ. A - - - - men.', 'ri - æ. A - - - - men.', '- - - - - men.', and '- - - - - men.'. The music continues with similar rhythmic patterns and note values as the previous system. The vocal parts have various note values including minims, crotchets, and quavers, with some notes tied across measures. The basso continuo part provides harmonic support with chords and single notes.

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