

AVE VERUM CORPUS

(Lord Most Holy)

for S.A.T.B. voices, accompanied,*

with optional C-Instrument**

Music by

WOLFGANG AMADEUS MOZART (1756-1791)

Edited and arranged by

PATRICK M. LIEBERGEN

English words by

PATRICK M. LIEBERGEN

Expressively and smoothly (♩ = ca. 84) ③ *mp*

SOPRANO
ALTO

A - ve, a - ve
Lord most ho - ly,

TENOR
BASS

Expressively and smoothly (♩ = ca. 84) *mp*

C-INSTRUMENT
(optional)

Expressively and smoothly (♩ = ca. 84) ③ *mp*

ACCOMP.

5

ve - rum Cor - pus na - tum de Ma - ri - a
hori - of Ma - ry, praise and hon - or be to

6

* Also available for S.A.B. voices, No. 16005, and unison or two-part voices, No. 16006.

** A Latin pronunciation guide and a part for C-Instrument may be found on pages 7 and 8, respectively.

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16004

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9 (11) *cresc.*

Vir - gi - ne: Ve - re pas - sum,
 you, O Lord. In Your pas - sion

cresc.

cresc.

9 (11)

cresc.

13

in cru - ce pro
 Your blood on the

mf

im - mo - la - tum in cru - ce pro
 You have suf - fered, Your blood on the

mf

im - mo - la - tum
 You have suf - fered,

mf

13

mf

17 *mp*

ho - mi - ne:
cross — was poured.

mp

mp cresc. *mf* *dim.*

17

mp cresc. *mf* *dim.*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins at measure 17 with a mezzo-piano (*mp*) dynamic. The lyrics are "ho - mi - ne: cross — was poured." The middle staff is a vocal line in bass clef, also starting at measure 17 with a mezzo-piano (*mp*) dynamic. The piano accompaniment is shown in two staves (treble and bass clefs) below the vocal lines. It starts at measure 17 with a mezzo-piano (*mp*) dynamic and includes markings for *cresc.*, *mf*, and *dim.*

per - fo - ra - tum
Lord — of — mer - cy.

② *mp cresc.* *mf*

Cu - jus la - tus — per - fo - ra - tum
Bless - ed Sav - ior, — Lord — of mer - cy,

mp cresc. *mf*

mp cresc. *mf*

②

mp cresc. *mf*

The second system of the musical score continues from the first. It features a vocal line in treble clef and a vocal line in bass clef, both starting at measure 22 with a mezzo-piano (*mp*) dynamic. The lyrics are "per - fo - ra - tum Lord — of — mer - cy." and "Cu - jus la - tus — per - fo - ra - tum Bless - ed Sav - ior, — Lord — of mer - cy,". The piano accompaniment is shown in two staves (treble and bass clefs) below the vocal lines. It starts at measure 22 with a mezzo-piano (*mp*) dynamic and includes markings for *cresc.* and *mf*. The system concludes with a circled measure number 22.

26 *dim.* *p*

un - da flu - xit et san - gui - ne:
glo - ry be - to Your name a - dored.

dim. *p*

dim. *p*

26 *dim.* *p*

(30) *mp* *cresc. poco a poco*

Es - to no - bis pra - gus - ta - tum in
Songs of praise and thanks are giv - en for -

mp *cresc. poco a poco*

Es - to no - bis pra - gus -
Songs of praise and thanks are

mp *cresc. poco a poco*

(30) *mp* *cresc. poco a poco*

34 *f* *in for*

mor - tis ex - a - mi - ne,
 ev - er to You, O Lord,

ta - tum in mor - tis ex - a - mi - ne,
 giv - en for - ev - er to You, O Lord,

34 *f*

mor - tis
 ev - er

38 *f* *dim.*

in - mor - tis ex -
 for - ev - er to

38 *f* *dim.*

38 *dim.*

42 *mp* *rit.*

a - mi - ne.
You, O Lord.

a - mi - ne.
You, O Lord.

42 *mp* *dim. e rit.* *p*

mp *dim. e rit.* *p*

Wolfgang Amadeus Mozart was one of the most notable composers of the Viennese Classical style and is revered today for his genius in composing many of the important musical forms of that era. Mozart's sacred choral works include masses, a requiem and miscellaneous works for various performance occasions. *Ave verum Corpus* (K. 618), one of Mozart's most beautiful and beloved works, was composed as an independent choral work in June, 1791, six months before the composer's death.

The source for this edition is *W. A. Mozart's Werke, Series 3/2*, p. 123, published by Breitkopf and Härtel, 1876-1905. *Ave verum Corpus* was scored originally for S.A.T.B. voices, strings, continuo and organ. This new S.A.T.B. edition includes a keyboard reduction of the instrumental parts and a newly composed optional C-Instrument part inspired by the original orchestration. Since Mozart indicated only "sotto voce" for the entire piece, the editor has added dynamic indications, which are to be performed within a very conservative range. The editor has also added an optional English text and metronome markings. This work should be performed with very smooth phrasing and a general feeling of two pulses per measure.

LATIN PRONUNCIATION GUIDE

A-ve, a-ve ve-rum Cor-pus
AH-veh, AH-veh VEH-room KAWR-pous

na-tum de Ma-ri-a Vir-gi-ne;
NAH-toom deh mah-REE-ah VEER-jee-neh;

Ve-re pas-sum, in-mo-la-tum in cru-ce pro ho-mi-ne;
VEH-reh PAH-soom, ee-maw-LAH-toom een KROO-keh praw AW-mee-neh;

Cu-jus la-tus per-fo-ra-tum
KOO-yous LAH-toos pchr-faw-RAH-toom

un-da flu-xit et san-gui-ne;
OON-dah FLOO-kseet eht SAHN-gwee-neh;

Es-to no-bis prae-gus-ta-tum in mor-tis ex-a-mi-ne,
BH-staw NAW-bees preh-goo-STAH-toom een MAWR-tees ehks-AH-mee-neh,

in mor-tis ex-a-mi-ne.
een MAWR-tees ehks-AH-mee-neh.

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C-INSTRUMENT

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Expressively and smoothly ($\text{♩} = \text{ca. } 84$)

mp

8

11

cresc.

mf

16

22

mp cresc.

mf dim.

mp cresc.

mf

25

30

dim.

p

mp

cresc. poco a poco

33

38

f

41

dim.

mp

dim. e rit.

p

Ave verum Corpus is appropriate for Lent and Holy Week. Suggested corresponding lectionary readings include Exodus 12: 1-14, Psalm 116: 12-18, Isaiah 52: 13-15 & 53: 1-12, John 18: 1-40 & 19: 1-42, and 1 Corinthians 11: 23-26. One basic homiletical theme is that Jesus, the word of God incarnate and the son of Mary, was crucified and died for our sins.

Patrick M. Liebergen is Director of Choral Activities at the University of Wisconsin (Stout) and Director of the Chancel Choir at United Methodist Church, Menomonie, Wisconsin. With music degrees from St. Norbert College in DePere, Wisconsin, the University of Wisconsin (Madison), and the University of Colorado (Boulder), Dr. Liebergen frequently appears throughout the country as an adjudicator and clinician. His choral editions, arrangements and original works are widely published. Dr. Liebergen was the 1988 winner of the Wisconsin Choral Directors Association Composition Competition and the 1990 Winner of the Anthem Contest sponsored by the Twin Cities Church Musicians Association.

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