

Ave Verum Corpus

Johan De Wael

Op. 7, nr.1a

november 2004

Adagio $\text{♩} = 46$

Soprano

Alto

Tenore

Basso

2 Flauti

Adagio $\text{♩} = 46$

Violino I

Violino II

Viola

Violoncello

sotto voce, come una preghiera

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Measures 5-8 of the musical score. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a measure rest marked with a '5' above it, followed by eighth notes G4, A4, B4, and C5, each with a slur. The second staff is in treble clef with a key signature of one sharp, containing whole notes G4, A4, and B4, followed by a half note C5. The third staff is in alto clef with a key signature of one sharp, containing eighth notes G3, A3, B3, and C4, each with a slur. The bottom staff is in bass clef with a key signature of one sharp, containing whole notes G2, A2, and B2, followed by a half note C3.

Measures 9-12 of the musical score. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp, containing eighth notes G4, A4, B4, and C5, each with a slur. The second staff is in treble clef with a key signature of one sharp, containing whole notes G4, A4, and B4, followed by a half note C5. The third staff is in alto clef with a key signature of one sharp, containing eighth notes G3, A3, B3, and C4, each with a slur. The bottom staff is in bass clef with a key signature of one sharp, containing whole notes G2, A2, and B2, followed by a half note C3.

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Measures 13-17 of the musical score. The score is written for four staves: two treble staves (Soprano and Alto) and two bass staves (Tenor and Bass). The key signature is one sharp (F#). The music features a variety of note values, including eighth, quarter, and half notes, with many notes beamed together. There are several slurs and ties across measures. A 'V' marking is present above the Tenor staff in measure 15 and above the Bass staff in measure 17.

Measures 18-22 of the musical score. The score continues with the same four-staff format. In measure 18, the Soprano staff has the instruction *sotto voce, come una preghiera* written below it. The musical notation continues with various note values and slurs. A 'V' marking is present above the Soprano staff in measure 18.

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Measures 23-26 of the musical score. The score is written for four staves: Treble 1, Treble 2, Alto, and Bass. The key signature is one sharp (F#). Measure 23 begins with a treble clef and a key signature of one sharp. The music features a melodic line in the Treble 1 staff, a supporting line in the Treble 2 staff, and a bass line in the Bass staff. The Alto staff contains a single note in measure 23. The music continues through measures 24, 25, and 26, with various melodic and harmonic developments.

Measures 27-30 of the musical score. The score is written for four staves: Treble 1, Treble 2, Alto, and Bass. The key signature is one sharp (F#). Measure 27 begins with a treble clef and a key signature of one sharp. The music features a melodic line in the Treble 1 staff, a supporting line in the Treble 2 staff, and a bass line in the Bass staff. The Alto staff contains a single note in measure 27. The music continues through measures 28, 29, and 30, with various melodic and harmonic developments.

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31 *sotto voce, come una preghiera*

A - - - ve Ve - rum Cor - - pus na - tum

sotto voce, come una preghiera

A - - - ve Ve - rum Cor - - pus na - tum

8 *sotto voce, come una preghiera*

A - - - ve Ve - rum Cor - - pus na - tum

sotto voce, come una preghiera

A - - - ve Ve - rum Cor - - pus na - tum

31

31

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35

de Ma - ri - a Vir - - - gi - ne.

de Ma - ri - a Vir - - - gi - ne.

8 de Ma - ri - a Vir - - - gi - ne.

de Ma - ri - a Vir - - - gi - ne.

35

35

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39

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

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

8 Ve - - - re pas - sum im - - - mo -

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

39

39

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

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[illegible]

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[illegible]

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48

ce pro ho - - - mi - ne.

8

ce pro ho - - - mi - ne.

48

ce pro ho - - - mi - ne.

48

ce pro ho - - - mi - ne.

48

3 3 3 3 3 3

3 3 3 3 3 3

3 3 3 3 3 3

3 3 3 3 3 3

V

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51

This musical system contains measures 51 through 57. It is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#). The vocal parts feature melodic lines with various note values and rests, while the piano accompaniment provides harmonic support with chords and moving lines. Measure 51 begins with a vocal entry on a half note, followed by a piano accompaniment entry. The system concludes with measure 57, which ends with a double bar line.

58

This musical system contains measures 58 through 61. It continues the four-staff arrangement from the previous system. Measures 58 and 59 show the vocal parts with melodic phrases and the piano accompaniment with arpeggiated figures. Measures 60 and 61 conclude the system with sustained vocal notes and a final piano accompaniment chord. The system ends with a double bar line in measure 61.

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Measures 62-66 of the musical score. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, often beamed together. The second staff is also in treble clef with a key signature of one sharp, featuring a more static line with whole and half notes. The third staff is in alto clef with a key signature of one sharp, showing a continuous eighth-note accompaniment. The bottom staff is in bass clef with a key signature of one sharp, providing a harmonic foundation with whole and half notes. A fermata is placed over the final note of the bottom staff in measure 66.

Measures 67-70 of the musical score. The system continues with four staves. The top staff (treble clef, one sharp) continues the melodic line. The second staff (treble clef, one sharp) has a more active line with eighth notes and some ties. The third staff (alto clef, one sharp) maintains the eighth-note accompaniment. The bottom staff (bass clef, one sharp) continues the harmonic support with whole and half notes. The system concludes in measure 70.

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Measures 71-75 of the musical score. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several slurs and ties across measures, indicating phrasing and sustained notes. A 'V' marking is present above the third staff in measure 74.

Measures 76-80 of the musical score. The score continues with the same four-staff layout and key signature. Measures 76-79 show a dense texture with many sixteenth and thirty-second notes, often beamed together. Measure 80 features a more open texture with longer note values and rests. The piece concludes with a final note in the bottom right staff.

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80

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

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

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

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

80

80

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84

flu - - - xit und' et san - - - gui - ne.

flu - - - xit und' et san - - - gui - ne.

8 flu - - - xit und' et san - - - gui - ne.

flu - - - xit und' et san - - - gui - ne.

84

84

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[illegible]

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The image displays a page from a musical score for J.S. Bach's "Miserere" (BWV 215). The top section contains four staves for vocal parts: Soprano, Alto, Tenor, and Bass. Each staff begins with a treble clef and a key signature of one sharp (F#), indicating D major or B minor. The lyrics "ta - tum in mor - tis ex -" are written below each vocal staff. The music features long, sustained notes with ties across measures, creating a slow, solemn atmosphere. Below the vocal staves is a single staff for the basso continuo, starting at measure 91, which provides harmonic support through figured bass notation. The bottom section of the page shows three systems of keyboard accompaniment, likely for harpsichord or organ. These systems include staves for the right hand, left hand, and a combined right/left hand part. The right-hand parts feature intricate triplets and sixteenth-note patterns, while the left-hand parts provide a steady rhythmic foundation. The overall layout is clean and professional, typical of a printed musical manuscript.

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[illegible]

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This musical score is for the chorale "Exultate, Omnes in Domino" by Johann Sebastian Bach, BWV 341. It is a four-part setting for SATB voices and figured bass, in the key of D major (two sharps) and 4/4 time. The score is divided into two systems, each starting at measure 97. The vocal parts (Soprano, Alto, Tenor, and Bass) all sing the same Latin text: "tis ex - a - - - mi - ne." The figured bass part provides a harmonic foundation with various triplets and single notes. The first system shows the vocal parts with long horizontal lines indicating sustained notes. The second system shows the vocal parts with more active melodic lines, including triplets and a final cadence. The figured bass part continues with complex rhythmic patterns, including many triplets, and concludes with a final cadence.

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Measures 101-104 of the musical score. The score is written for four staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is one sharp (F#). Measure 101 begins with a treble staff containing a half note F#4 and a whole note F#4. The grand staff begins with a half note F#4 in the treble and a half note F#3 in the bass. Measures 102-104 continue the melodic and harmonic development with various note values and phrasing.

Measures 105-108 of the musical score. The score continues on the same four-staff format. Measure 105 begins with a treble staff containing a half note F#4 and a whole note F#4. The grand staff begins with a half note F#4 in the treble and a half note F#3 in the bass. Measures 106-108 continue the melodic and harmonic development with various note values and phrasing.

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108

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

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

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

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

108

108

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112

pi - e, o Ie - - - su fi - li Ma - ri - - -

pi - e, o Ie - - - su fi - li Ma - ri - - -

8 pi - e, o Ie - - - su fi - li Ma - ri - - -

pi - e, o Ie - - - su fi - li Ma - ri - - -

112

112

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116 *Molto più lento*

ae. A - - - - men.

ae. A - - - - men.

8 ae. A - - - - men.

ae. A - - - - men.

116

116 *Molto più lento*

ritenuto

The a capella version of this piece was the compulsory composition in the category chamber choirs at the XII International Contest of Sacral Music in Preveza (Greece), 2006.

The Choir of University of Warmia and Mazury in Olsztyn (Poland) won 1st prize: www.uwm.edu.pl/choir.

If you perform this piece with pleasure, the composer would be delighted with a simple little word of appreciation: johan.de.wael@telenet.be.