

Domenico Brunetti  
(c.1580 - 1646)

# Ave verum corpus

à7

Transcribed and edited by Lewis Jones

## The source:

The title page to each "vocal" partbook of the source reads: [PART NAME]/*Promptuarii musici*,/SACRAS HAR-/MONIAS SIVE MOTETAS/V. VI. VIII. & VIII./Vocum,/E DIVERSIS, CLARISSIMIS/huius & superioris aetatis authoribus,/In Germania nusquam editis collectas exhibentis./PARS ALTERA:/Que/AESTIVI TEMPORIS FESTIVITATIBUS DOMINI-/cisque diebus selectiores concentus S.S. Ecclesiae/usui inservientes continet./COLLECTORE ABRAHAMO SCHADAEO,/Sensstebergensi,/Cui/BASIN AD ORGANA MUSICAQUE INSTRU-/menta accomodatum, vulo generalem dictam/adjecit./CASPAR VINCENTIUS, SPIRENSIUM/Organicen./ARGENTINAE/[RULE]/Typis Caroli Kiefferi,/Sumptibus PAULI LEDERTZ./ ANNO 1612.

The title page to the continuo part is laid out differently, and reads: *BASIS/GENERALIS/AD ORGANA/MUSICA ACCOM-/modata;/SECUNDAEQUE PARTI/Promptuarii musici/é variis usque Clarißimis authoribus,ante-/hac in Germania nunquam editis,/ab/Abrahamo Schadaeo Sensstebergensi/COLLECTI,/In gratiam Organicinum./ADJECTA,/Studio & industria/ CASPARIS VINCENTII, SENATUS/Spirensis Organorum moderatoris./ARGENTINAE/Impensis PAULI LEDERTZ,/ Bibliopolae;/Typis Caroli Kiefferi./M. DC. XII.*

The present motet appears as no. 64 in the publication.

**Editorial method:** Original part names and note durations have been retained. Time signatures have been standardised and clefs have been modernised, with originals appearing in prefatory staves. The overall range of each underlaid part appears in black stemless notes before the initial time signature, to which the music has been barred. The music has been transposed *alla quarta bassa* in deference to the *chiavi alti*.

Editorial accidentals appear above the stave, whereas courtesy accidentals appear in parentheses. Ligatures are shown by use of square brackets above the stave.

Bass figuring has been placed below the stave, and chromatic accidentals spelled consistently. Editorial figuring appears in square brackets.

**Text and translation:** Punctuation and capitalisation have been standardised. Ditto marks in the source underlay have been expanded using italics.

*Ave verum corpus natum de Maria Virgine  
vere passum immolatum in cruce pro homine.  
Cuius latus perforatum unda fluxit sanguine  
esto nobis praegustatum in mortis examine.  
O dulcis, O pie, O Jesu fili Mariae,  
miserere nobis.*

Hail true body, born of the Virgin Mary,  
who having suffered, was sacrificed on the cross for man.  
Whose pierced side flowed with blood,  
may it be for us a foretaste [of the heavenly banquet]  
in the trial of death.  
O sweet, O pious, O Jesus son of Mary,  
have mercy on us.

Liturgical use: Communion

**Critical notes:** Comprised of source readings not retained in the Edition. Given in the order bar, part, object, comment.

24,5,3, #

34,6,5, #

# Ave verum corpus

à7

Domenico Brunetti

Cantus

Altus

Tenor  
Super cho. interior

Quinta vox

Septima vox

Sexta vox

Bassus

Basis generalis

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

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

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

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

[6]<sub>4</sub> [5]<sub>7</sub>

Detailed description: This is a musical score for a seven-part vocal setting of 'Ave verum corpus'. The score is written in common time (C) and the key signature has one flat (B-flat). The parts are: Cantus (Soprano), Altus (Alto), Tenor Super cho. interior (Tenor), Quinta vox (Soprano), Septima vox (Soprano), Sexta vox (Soprano), Bassus (Bass), and Basis generalis (Bass). The vocal parts enter with the text 'Ave verum corpus natum' in various ways, with some parts having longer melismas. The general bass part provides harmonic support, with figured bass notation [6]<sub>4</sub> [5]<sub>7</sub> at the end of the piece.

5

C. ve - re pas - - sum

A. ve - re pas - - sum

T. ve - re pas - - sum

5. tum de Ma - ri - a vir - gi - ne ve -

7. de Ma - ri - a vir - gi - ne ve -

6. tum de Ma - ri - a vir - gi - ne ve -

B. tum de Ma - ri - a vir - gi - ne ve -

# 7 6 6 #

b # b # [#]

11

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

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

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

5. - re pas - - sum im-mo-la - tum in cru - ce pro ho - mi - ne,

7. - re pas - - sum im-mo-la - tum in cru - ce pro ho - mi - ne,

6. - re pas - - sum im-mo-la - tum in cru - ce pro ho - mi - ne,

B. - re pas - - sum im-mo-la - tum in cru - ce pro ho - mi - ne,

# # #

b 7 6 # [#] # [#]

17

C. un - - - da flu - xit san - gui - ne.

A. un - - - da flu - xit san - gui - ne.

T. un - - - da flu - xit san - gui - ne.

5. cu - ius la - tus per - fo - ra - tum un -

7. cu - ius la - tus per - fo - ra - tum

6. cu - ius la - tus per - fo - ra - tum

B. cu - ius la - tus per - fo - ra - tum

[4] [3]

22

C. es - to no - bis, es - to

A. es - to no - bis, es - to

T. es - to no - bis, es - to

5. - - da flu - xit san - gui - ne es - to no - bis,

7. un - - da flu - xit san - gui - ne es - to no - bis,

6. un - - da flu - xit san - gui - ne es - to no - bis,

B. un - - da flu - xit san - gui - ne es - to no - bis,

5 6 6 7 6 5 # # #

28

C. *no - bis prae - gu - sta - - - - tum*

A. *no - bis prae - gu - sta - - - - tum*

T. *no - bis prae - gu - sta - - - - tum*

5. *es - to no - bis prae - gu - sta - -*

7. *es - to no - bis prae - gu - sta - - - -*

6. *es - to no - bis prae - gu - sta - - -*

B. *es - to no - bis prae - gu - sta - - -*

# [6] 5 4 4 # #

# [2] [6] 5 4 4 #

34

C. *in mor - tis ex - a - mi - ne, in mor - tis ex - a - mi - ne. O dul - cis,*

A. *in mor - tis ex - a - mi - ne, in mor - tis ex - a - mi - ne. O dul - cis,*

T. *in mor - tis ex - a - mi - ne, in mor - tis ex - a - mi - ne. O dul - cis,*

5. *tum in mor - tis ex - a - mi - ne, in mor - tis ex - a - mi - ne. O*

7. *tum in mor - tis ex - a - mi - ne, in mor - tis ex - a - mi - ne. O*

6. *tum in mor - tis ex - a - mi - ne, in mor - tis ex - a - mi - ne. O*

B. *tum in mor - tis ex - a - mi - ne, in mor - tis ex - a - mi - ne. O*

[6] # # # [6] [4] [2] [4] # [2] # 7 6 #

# # # # # # # #

40

C. O Je - su fi - li Ma - ri - ae, mi -

A. O Je - su fi - li Ma - ri - ae, mi -

T. O Je - su fi - li Ma - ri - ae, mi -

5. pi - e, O Je - su fi - li Ma - ri - ae,

7. pi - e, O Je - su fi - li Ma - ri - ae,

6. pi - e, O Je - su fi - li Ma - ri - ae,

B. pi - e, O Je - su fi - li Ma - ri - ae,

# 7 6 # [6] 9 8 #

46

C. - se - re - re no - bis, mi - se - re - re no - bis.

A. - se - re - re no - bis, mi - se - re - re no - bis.

T. - se - re - re no - bis, mi - se - re - re no - bis.

5. mi - se - re - re no - bis, mi - se - re - re no - bis.

7. mi - se - re - re no - bis, mi - se - re - re no - bis.

6. mi - se - re - re no - bis, mi - se - re - re no - bis.

B. mi - se - re - re no - bis, mi - se - re - re no - bis.

# # [7] [6] # # b #