

Ave verum corpus

Op. 2, No. 1

Sir Edward Elgar (1857 - 1934)

Largo (♩ = c.66)
p legato

SOPRANO
(or all Trebles)

A - ve ve - rum cor - pus, na - tum ex Ma - ri - a Vir - gi -

Largo
p pp
ped. man.

5

S.

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

ORG.

10

S.
A.

A - ve ve - rum cor - pus, na - tum ex Ma - ri - a Vir - gi -

T.
B.

pp

ORG.

pp
ped.

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

T. B.

ORG.

S. *p* Cu - jus la - tus per - fo - ra - tum ve - ro flu - xit san - gui - ne; e - sto *f*

ORG. *p* man. *f*

20

S. *p* no - bis prae - gu - sta - tum mor - tis in ex - a - mi - ne.

ORG. *p*

25

S. A. *pp* *f*
 Cu - jus la - tus per - fo - ra - tum ve - ro flu - xit san - gui - ne; e - sto

T. B. *pp* *f*

ORG. *pp* *f*
 ped.

S. A. *p* *rit.* **Più lento**
 no - bis prae - gu - sta - tum mor - tis in ex - a - mi - ne. O cle - mens,

T. B. *p* *rit.* **Più lento**

ORG. *p* *rit.* *pp* **Più lento**

S. A. *pp* *f* *pp*
 O dul - cis Je - su, Fi - li Ma ri - ae.

T. B. *pp* *f* *pp*
 pi - e, O dul - cis Je - su, Fi - li Ma - ri - ae, Ma - ri - ae.

ORG. *dim.* *f* *pp*

Text and translation**LATIN**

*Ave verum corpus,
natum ex Maria Virgine,
vere passum,
immolatum in cruce pro homine.
Cujus latus perforatum
vero fluxit sanguine,
esto nobis praegustatum
mortis in examine.
O clemens, O pie,
O dulcis Jesu, fili Mariae.*

(Anonymous, 14th century)

PRONUNCIATION

Ah-veh veh-room kawr-pooos nah-toom
ehks Mah-ree-ah Veer-gee-neh,
Veh-reh pah-soom, ee-maw-lah-toom
een kroo-cheh praw aw-mee-neh.
Koo-yoos lah-toos pehr-fah-rah-toom
veh-roh floo-kseet sahn-gwee-neh;
Eh-staw naw-bees preh-goo-stah-toom
mawr-tees een ehk-sah-mee-neh.
Aw kleh-mehns, Aw pee-eh,
Aw dool-chees Yeh-soo, Fee-lee Mah-ree-eh

ENGLISH

Hail, true Body,
born of the Virgin Mary,
who having truly suffered,
was sacrificed on the cross for mankind.
Whose pierced side
flowed with (water and) blood,
May it be for us a foretaste [of the Heavenly banquet]
in the trial of death.
O clement, O pious,
O sweet Jesus, son of Mary.

Composer biography

The early years of Edward Elgar (1857-1934) were spent in the English cathedral city of Worcester. His family belonged to the Roman Catholic minority, and his father served as choirmaster and organist of the Catholic Church of St. George. One of the greatest composers in British history, Elgar created three large scale works for soloists, chorus and orchestra on religious themes, including *The Dream of Gerontius* (1900), *The Apostles* (1903) and *The Kingdom* (1906), though perhaps his most recognized works are the first of the *Pomp and Circumstance Marches* (1901) and the *Enigma Variations* (1899).

Ave Verum Corpus, the first of his *Three Motets, Op. 2*, was first sketched in 1887 as a brief setting of Pie Jesu, in memory of the death of his friend, William Allen. Elgar revised the work in 1902, changing the text to the present *Ave verum*, and completed the set of three choral works in 1906 by adding settings of *Ave Maria* and *Ave Maris Stella*.

Text note

This brief poem, of anonymous source, celebrates the mysteries of the Incarnation of the Word, the Passion and the Eucharist.

Performance note

The soprano indications in bars 1-9 and 17-25 may be sung by all sopranos, all trebles (sopranos and altos), or a solo voice. The work may even be presented by alternating a children's choir with a mixed choir in the SATB sections. For Pueri festivals, all trebles will sing the entirety of the unison soprano lines and will divide into parts during the mixed choir phrases.