

Choir 1: SATB (soli or semi-chorus)

Choir 2: SATTBB.

Ideally the two choirs should be placed apart at a distance.

There are 2 extra optional bass parts, which may be from either choir:

in bar 35 these are written into Choir 1; in the final bar they are written split between the choirs.

Ave verum corpus

based on the chant melody

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With quiet, still dignity. Gently flowing.

CHOIR 1

S1
A1
T1
B1

CHOIR 2

S2
A2
T2
B2

p A - ve ve rum cor-pus na tum

p A - ve ve rum cor-pus na tum

p A - ve ve rum

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S1
A1
T1
B1

S2
A2
T2
B2

Ve - re pas sum im-mo

Ve - re pas sum im-mo

p ex Ma-ri - a vir - gi - ne.

p ex Ma-ri - a vir - gi - ne.

p Cor - pus

32 **f con forza** **ff a tempo (steadier)** 3

S1
A1
T1
B1

flu - xit a - qua, flu - xit a - qua et san - gui - ne.

flu - xit a - qua, flu - xit a - qua et san - gui - ne. (optional extra bass parts)

S2
A2
T2
B2

a - qua et san - gui - ne. es - to no - bis prae - gu -

a - qua et san - gui - ne. es - to no - bis,

- xit, a - qua et san - gui - ne. es - to no - bis

- xit, a - qua et san - gui - ne. es - to,

(+ optional basses if desired)

38 *dim.* san - gui - ne, **calando** *dim.* san - gui - ne.

T1
B1

dim. *mf* > *p* *mf* > *p* *più dim.* *pp*

S2
A2
T2
B2

- sta - tum, mor - tis in e - xa - mi - ne. *pp*

es - to no - bis prae - gu - sta - tum, mor - tis in e - xa - mi - ne. *pp*

prae - gu - sta - tum, mor - tis in e - xa - mi - ne. *pp*

es - to no - bis prae - gu - sta - tum, mor - tis in e - xa - mi - ne. *pp*

4 44 **Tranquillo (a little slower)**

S1 *pp* O dul - cis,

A1 *pp* O dul - cis,

T1

B1

S2 *mp* O pi - e, *mf*

A2 *mp* O pi - e, *mf*

T2 *pp* O dul - cis,

B2 *pp* O dul - cis,



S1 *f* O

A1 *f* O

T1 *mf* O pi - e, *f*

B1 *mf* O pi - e, *f*

S2 *cresc.* *ten. f* Je - su,

A2 *cresc.* *ten. f* Je - su,

T2 *cresc.* *ten. f* Je - su,

B2 *f* Je - su,

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S1: Je - - - - - su, *ff*

A1: Je - - - - - su, *ff*

T1: Je - - - - - su, *ff*

B1: Je - - - - - su, *ff*

S2: *f* Je - *ff* su, *p* fi - li Ma -

A2: *f* Je - *ff* su, *p* fi - li Ma -

T2: *f* Je - *ff* su, *p* fi - li Ma -

B2: *f* Je - *ff* su, *p* fi - li Ma -

63

S1: *ppp lontano* fi - - - li Ma - ri - ae. *Rall.* *ppp*

A1: *ppp lontano* fi - - - li Ma - ri - ae. *ppp*

T1: *ppp lontano* fi - - - li Ma - ri - ae. *ppp*

B1: *ppp lontano* fi - - - li Ma - ri - ae. *ppp*

S2: *mf* ri - *p* ae. *pp* *ppp*

A2: *mf* ri - *p* ae. *pp* *ppp*

T2: *mf* ri - *p* ae. *pp* *ppp*

B2: *mf* ri - *p* ae. *pp* *ppp*

Basses and T2 - see note overleaf

65

T2
(divisi)

ae _____

The basses in the final bar may be distributed as desired.
 If there is only one singer on B1 and he descends to low G# or C# in the final bar rather than singing the E, then a T2 should sing the E in the final bar and approach it by singing an F# in the penultimate bar with the vowel "-ae" (see last three bars above).