

Full Score

Performance Time - 2:30

# Ave Verum Corpus

K. 168

for Brass Quintet

W.A. Mozart

transcribed by D. Toomey

**A** *Adagio* ♩ = 80 *molto cantabile*

Trumpet 1 Bb solo *pp*

Trumpet 2 in B♭ *p* *pp*

French Horn *p* *pp*

Trombone *p* *pp*

Tuba *p* *pp*

**B**

**C** **D** solo *pp*

*p* *pp*

*p* *pp*

*p* *pp*

*pp*

**W. A. MOZART**  
**Ave Verum Corpus, K.618**  
**(1791)**

Dated within the last six months of the composer's life, the *Ave Verum Corpus* is a profound example of the unrivaled beauty, elegance and simplicity of Mozart's style. It is a stand-alone choral work based on a sacred Latin text, probably written for a Corpus Christi service in Baden, near Vienna.

Often cited as one of Mozart's most "perfect" works, it's sublimity inspired the following remarks from Albert Einstein: "the perfection of modulation and part-writing, lightly introducing polyphony as a final intensification, (is) no longer perceived. Here...ecclesiastical and personal elements flow together. The problem of style is solved."

Originally scored for four-part chorus (SATB), organ and strings, this arrangement preserves the original key and markings; the only additions are the "molto cantabile" marking in the solo voice and my suggested metronome marking of ♩=80.

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Ave verum Corpus  
natum di Maria Virgine:  
Vere passum, immolatum  
in cruce pro homine:  
Cujus latus perforatum  
fluxit aqua et sanguine:  
Esto nobis praegustatum  
mortis in examine.

*Hail true body,  
born of the Virgin Mary,  
truly sacrificed through suffering  
on the cross for man,  
whose pierced side  
flowed with blood and water;  
may we have tasted of You  
when we come to the hour of  
our death.*

# Ave Verum Corpus

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K. 168

W.A. Mozart

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Trumpet 1 Bb

for Brass Quintet

**Adagio** ♩ = 80 **A** *molto cantabile*  
solo

8 **B**

15 **C**

*pp* *p* *p*

# Ave Verum Corpus

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Trumpet 2 in B $\flat$

K. 168

for Brass Quintet

W.A. Mozart

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**Adagio** ♩ = 80

**A**

**B**

8

**C**

15

, solo

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K. 168

for Brass Quintet

W.A. Mozart

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French Horn

**Adagio** ♩ = 80

**A**

**B**

8

**C**

14

# Ave Verum Corpus

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**K. 168**

**W.A. Mozart**

transcribed by D. Toomey

Trombone

*for Brass Quintet*

**Adagio** ♩ = 80

**A**

**B**

**C**

8

14

*p* *pp* *p* *p*

# Ave Verum Corpus

Performance Time - 2:30

K. 168

W.A. Mozart

Tuba

for Brass Quintet

transcribed by D. Toomey

Adagio  $\text{♩} = 80$

**A**

Musical notation for the first staff of the Tuba part, measures 1-8. The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is Adagio with a quarter note equal to 80 beats per minute. The notation includes a series of six half notes: F#2, C#3, F#2, C#3, F#2, C#3. The first two notes are marked *p* and the last two are marked *pp*. A slur covers the first six notes. The final measure contains a whole note G#2, which is part of a phrase that continues in the next staff.

9

**B**

Musical notation for the second staff of the Tuba part, measures 9-15. The notation begins with a slur over a quarter note G#2, followed by quarter notes A2, B2, and C3. A slur covers these four notes, with a *p* dynamic marking below. This is followed by a whole rest in measure 11, another whole rest in measure 12, and a quarter note G#2 in measure 13. A slur covers the quarter notes A2, B2, and C3 in measures 14-15. The notation includes accents and hairpins.

16

**C**

**D**

Musical notation for the third staff of the Tuba part, measures 16-21. The notation begins with a slur over a quarter note G#2, followed by quarter notes A2, B2, and C3. A slur covers these four notes, with a *p* dynamic marking below. This is followed by a quarter rest in measure 17, a whole rest in measure 18, and a triplet of quarter notes G#2, A2, and B2 in measure 19. A slur covers the quarter notes C3, B2, and A2 in measures 20-21.