

Music through the Microscope



William Byrd

Ave verum corpus

A musical analysis

Music through the Microscope Volume 8

Illustrations

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The singular voice



Table of Contents

Table of figures	7
About this document.....	10
YouTube	10
Sources	11
Acknowledgements	11
Gimell Records & The Tallis Scholars	11
Ave verum corpus: complete animated score	13
Rhythmic convention	13
Video: Texture bar 1 to 4	13
Video: Texture bar 5 to 8	15
Video: Texture bar 8 to 10.....	16
Video: Texture bar 10 to 12.....	17
Video: Texture bar 10 to 15.....	18
Video: Texture bar 15 to 18.....	19
Video: Texture bar 18 to 22.....	20
Video: Texture bar 22 to 26.....	21
Video: Texture bar 25 to 28.....	21
Section B	22
Video: Texture bar 28 to 32.....	22
Video: Texture bar 31 to 35.....	24

Video: Texture bar 36 to 37.....	25
Video: Texture bar 36 to 39.....	26
Video: Texture bar 40 to 43.....	27
Video: Texture bar 44 to 47.....	28
Harmony & tonality.....	29
Section A.....	29
Video: Harmony bar 1 to 4 reduction	29
Video: Harmony bar 5 to 8 reduction	30
Video: Harmony bar 9 to 12 reduction	30
Video: Harmony bar 13 to 15.....	31
Video: Harmony bar 13 to 16 reduction.....	32
Video: Harmony bar 16 to 18 reduction.....	32
Video: Harmony bar 19 to 22 reduction.....	33
Video: Harmony bar 22 to 25 reduction.....	33
Video: Harmony bar 26 to 28 reduction.....	34
Section B.....	34
Video: Harmony bar 29 to 31 reduction.....	34
Video: Harmony bar 32 to 35 reduction.....	35
Video: Harmony bar 36 to 37 reduction.....	35
Video: Harmony bar 38 to 40 reduction.....	36
Video: Harmony bar 38 to 40.....	36

Video: Harmony bar 41 to 43 reduction.....	37
Video: Harmony bar 44 to 47 reduction.....	38
Vocal lines & motivic structure	39
Section A	39
Video: Lines bar 1 to 4.....	39
Video: Soprano bar 1 to 4	39
Video: Soprano bar 41 to 43.....	40
Video: Lines bar 5 to 8.....	40
Video: Lines bar 8 to 12	41
Video: Lines bar 12 to 15	42
Video: Soprano bar 1 to 28.....	43
Video: Soprano bar 5 to 12.....	44
Video: Soprano bar 17 to 18.....	44
Video: Soprano bar 17 to 20.....	45
Video: Soprano bar 21 to 28.....	46
Miserere Motif.....	47
Video: Bar 36 Miserere.....	47
Section B	47
Video: bar 29 to 35	48
Video: Bass bar 29 to 31	49
Video: Bass bar 31 to 33	49

Video: Miserere Motif bar 36 to 39	50
Video: Miserere Motif bar 37 to 39	51
Video: Imitation bar 36 to 43	52
Video: Alto bar 40 to 43	53
Video: Tenor bar 36 to 43	54
Video: Bass bar 37 to 43	55
Video: Final cadence bar 44 to 47.....	56
Rhythmic language	57
Hemiola	57
Section A.....	57
Video: Hemiola bar 1 to 2.....	57
Video: Hemiola bar 5 to 6.....	58
Video: Hemiola Tenor bar 10 to 13	58
Video: Hemiola bar 10 to 14	59
Video: Hemiola bar 19 to 24	60
Section B.....	60
Video: Hemiola bar 32 to 35	61
Links.....	62

Table of figures

Figure 1 Texture bar 1 to 4	13
Figure 2 Part spacing bar1 to 4	14
Figure 3 Texture bar 5 to 8	15
Figure 4 Part spacing bar 5 to 8	15
Figure 5 Texture bar 8 to 10	16
Figure 6 Texture bar 10 to 12	17
Figure 7 Texture bar 10 to 15	18
Figure 8 Texture bar 10 to 15	18
Figure 9 Texture bar 15 to 18	19
Figure 10 Texture bar 18 to 22.....	20
Figure 11 Texture & canonic imitation bar 18 to 22	20
Figure 12 Texture bar 22 to 26.....	21
Figure 13 Texture bar 25 to 28.....	21
Figure 14 Texture & setting bar 28 to 32	22
Figure 15 Texture & spacing bar 28, beat 4, to 31	22
Figure 16 Texture & spacing bar 32 to 35	23
Figure 17 Tenor bar 33 to 35	23
Figure 18 Polyphonic texture bar 31 to 35	24
Figure 19 Texture bar 36 to 37.....	25
Figure 20 Texture Miserere Motif bar 36 to 39	26
Figure 21 Texture Miserere Motif bar 40 to 43	27
Figure 22 Texture bar 44 to 47.....	28

Figure 23 Harmony bar 1 to 4	29
Figure 24 Harmonic annotation bar 1 to 4.....	29
Figure 25 Harmonic annotation bar 5 to 8.....	30
Figure 26 Harmonic annotation bar 9 to 12	30
Figure 27 Harmony bar 13 to 15.....	31
Figure 28 Harmonic annotation bar 13 to 16	32
Figure 29 Harmonic annotation bar 16 to 18	32
Figure 30 Harmonic annotation bar 19 to 22	33
Figure 31 Harmonic annotation bar 22 to 25	33
Figure 32 Harmonic annotation bar 26 to 282	34
Figure 33 Harmonic annotation bar 29 to 31	34
Figure 34 Harmonic annotation bar 32 to 35	35
Figure 35 Harmonic annotation bar 36 to 37	35
Figure 36 Harmonic annotation bar 38 to 40	36
Figure 37 Harmony bar 38 to 40.....	37
Figure 38 Harmonic annotation bar 41 to 43	38
Figure 39 Harmonic annotation bar 44 to 47	38
Figure 40 Bar 1 to 5 annotated reduction.....	39
Figure 41 Soprano bar 1 to 4	39
Figure 42 Soprano bar 41 to 43.....	40
Figure 43 Lines bar 5 to 8.....	40
Figure 44 Lines bar 5 to 8 annotated.....	41
Figure 45 Lines bar 8 to 12	41
Figure 46 Lines bar 12 to 15	42

Figure 47 Soprano Section A bar 1 to 28	43
Figure 48 Melody Soprano bar 5 to 12.....	44
Figure 49 Soprano bar 17 to 18.....	44
Figure 50 Soprano bar 17 to 20.....	45
Figure 51 Soprano bar 21 to 28.....	46
Figure 52 Miserere Motif, Alto & Tenor, bar 36	47
Figure 53 Bar 29 to 35	48
Figure 54 Bass bar 29 to 31	49
Figure 55 Bass bar 31 to 33	49
Figure 56 Miserere Motif bar 36 to 39.....	50
Figure 57 Miserere Motif bar 37 to 39 annotated.....	51
Figure 58 Imitation bar 36 to 43.....	52
Figure 59 Lines Alto bar 40 to 43.....	53
Figure 60 Tenor bar 36 to 43	54
Figure 61 Bass bar 37 to 43	55
Figure 62 Final cadence bar 44 to 47	56
Figure 63 Hemiola bar 1 to 2.....	57
Figure 64 Hemiola bar 5 to 6.....	58
Figure 65 Hemiola Tenor bar 10 to 13	58
Figure 66 Hemiola bar 10 to 14	59
Figure 67 Hemiola bar 19 to 24	60
Figure 68 Hemiola bar 32 to 35	61

About this document

This document is a detailed analysis of *Ave verum corpus* by William Byrd. The purpose of this analysis is to aid the study of the work by isolating aspects of structure, melody and melodic development, harmony, texture, rhythm, etc.

This study is not a critique of the composer and does not seek to explore the cultural, contextual or historical aspects of the music.

This book is illustrated by animated scores, for which there are hyperlinks within the text of this book, located by image illustrations. To access these resources on the internet then please visit either:

http://www.nickredfern.co.uk/ave_verum_corpus.html

or via the William Byrd Ave verum corpus YouTube channel:

https://www.youtube.com/channel/UC8gLwig2ETCg4zsOXYgJrzg?guided_help_flow=3

If some of the image illustrations appear too small, then a free copy of the illustrations and a variety of scores and resources can be downloaded as PDF files from:

http://www.nickredfern.co.uk/byrd_ave_verum_corpus.html

YouTube

Further resources will be available at the YouTube channel:

https://www.youtube.com/channel/UC8gLwig2ETCg4zsOXYgJrzg?guided_help_flow=3

Sources

The source of this analysis is a Sibelius transcription made from a number of sources at IMSLP:

[http://imslp.org/wiki/Ave_verum_corpus_\(Byrd,_William\)](http://imslp.org/wiki/Ave_verum_corpus_(Byrd,_William))

The text has been excluded from many illustrations for visual clarity.

Acknowledgements

Gimell Records & The Tallis Scholars

I would like to offer my most sincere thanks Steve Smith and Gimell Records for allowing the use of their recording of Ave verum corpus, sung by the magnificent Tallis Scholars, directed by Peter Phillips. This recording has been used to illustrate this document and without their cooperation the completion of this book would not be possible. Nick Redfern

The recording of Ave verum corpus is part of *The Tallis Scholars sing William Byrd* and is available in many audio formats, including CD.



The Tallis Scholars sing William Byrd

<https://www.gimell.com/cdgim208-tallis-scholars-william-by>

The Tallis Scholars sing William Byrd at Hyperion, CD or download

http://www.hyperion-records.co.uk/dc.asp?dc=D_CDGIM208

Gimell

<http://www.gimell.com/>

The Tallis Scholars

<http://www.thetallisscholars.co.uk/>

Ave verum corpus: complete animated score

<https://www.youtube.com/watch?v=DI6Tv6AYtTY&feature=youtu.be>

Rhythmic convention

The note values are in half the value of the original, which is in keeping with modern publications of the work.

Video: Texture bar 1 to 4

<https://www.youtube.com/watch?v=ZWMj7OOcdq0&feature=youtu.be>

The image displays a musical score for the first four bars of the 'Ave verum corpus' section. It consists of four staves, each with a different clef and a common time signature (C). The lyrics 'A - ve ve - rum cor - pus,' are written below each staff. The first staff uses a soprano clef, the second an alto clef, the third a bass clef, and the fourth a tenor clef. The notes are written in a simplified, modernized style, with some notes beamed together and others separated by rests. The lyrics are aligned with the notes on each staff.

Figure 1 Texture bar 1 to 4



Figure 2 Part spacing bar1 to 4

Video: Texture bar 5 to 8

[https://www.youtube.com/watch?v=pRvE-](https://www.youtube.com/watch?v=pRvE-9ak7fU&feature=youtu.be)

[9ak7fU&feature=youtu.be](https://www.youtube.com/watch?v=pRvE-9ak7fU&feature=youtu.be)

5

na - tum de Ma - ri - a Vir - gi - ne, ve -
na - tum - de Ma - ri - a Vir - gi - ne, ve -
na - tum de Ma - ri - a Vir - gi - ne, ve -
na - tum de Ma - ri - a Vir - gi - ne, ve -

Detailed description: This figure shows a musical score for texture bar 5 to 8. It consists of four staves. The top three staves are vocal parts, and the bottom staff is a bass line. The lyrics are: 'na - tum de Ma - ri - a Vir - gi - ne, ve -'. The music is in a minor key and features a variety of note values and rests across the four parts.

Figure 3 Texture bar 5 to 8

5

Detailed description: This figure shows a musical score for part spacing bar 5 to 8. It consists of two staves, likely representing the piano accompaniment. The music is in a minor key and features a variety of note values and rests across the two parts.

Figure 4 Part spacing bar 5 to 8

Video: Texture bar 8 to 10

<https://www.youtube.com/watch?v=U17s4XgrN0U&feature=youtu.be>

8

ne, ve - re pas - sum, im -

ne, ve - re pas - sum, im -

ne, ve - re pas - sum, im -

ne, ve - re pas - sum, im -

The image shows a musical score for texture bar 8 to 10. It consists of four staves, each with a different clef: the first three are treble clefs and the fourth is a bass clef. The key signature is one flat (B-flat). The lyrics are 'ne, ve - re pas - sum, im -' and are repeated on each staff. The music features a mix of quarter and eighth notes, with some notes beamed together and others held as half notes. There are rests in the first and third measures of each staff.

Figure 5 Texture bar 8 to 10

Video: Texture bar 10 to 12

https://www.youtube.com/watch?v=c2kT_YMh8Qk&feature=youtu.be

10

sum, im - mo - la - tum in

sum, im - mo - la - tum

8 sum, im - mo - la - tum in cru -

sum, im - mo - la - tum in

Detailed description: The image shows a musical score for texture bar 10 to 12. It consists of four staves. The first staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The second staff is also a treble clef with the same key signature and time signature. The third staff is an alto clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are: 'sum, im - mo - la - tum in' for the first staff, 'sum, im - mo - la - tum' for the second staff, '8 sum, im - mo - la - tum in cru -' for the third staff, and 'sum, im - mo - la - tum in' for the fourth staff. The number '10' is written above the first staff, and the number '8' is written below the third staff. The music features various note values, including quarter notes, eighth notes, and half notes, with some notes beamed together and some notes having slurs or ties.

Figure 6 Texture bar 10 to 12

Video: Texture bar 10 to 15

https://www.youtube.com/watch?v=DqgsLUSx_Ro&feature=youtu.be

10

sum, im - mo-la - tum in cru - ce pro ho - mi - ne: Cu

sum, im - mo-la - tum in cru - ce pro ho - mi - ne: Cu

sum, im - mo-la - tum in cru - ce pro ho - mi - ne: Cu

sum, im - mo-la - tum in cru - ce pro ho - mi - ne: Cu

Detailed description: This figure shows a musical score for four parts: Soprano, Alto, Tenor, and Bass. The music is in a minor key (one flat) and 4/4 time. The lyrics are 'sum, im - mo-la - tum in cru - ce pro ho - mi - ne: Cu'. The Soprano part has a melodic line with some rests. The Alto and Tenor parts have similar melodic lines. The Bass part provides a harmonic foundation with a steady bass line. The score covers bars 10 to 15.

Figure 7 Texture bar 10 to 15

10

13

Detailed description: This figure shows the piano accompaniment for the same musical passage. It consists of two systems of staves. The first system covers bars 10 to 12, and the second system covers bars 13 to 15. The piano part features a mix of chords and moving lines in both the right and left hands, supporting the vocal melody. The notation includes various note values, rests, and articulation marks.

Figure 8 Texture bar 10 to 15

Video: Texture bar 15 to 18

<https://www.youtube.com/watch?v=xIT1ITmNNhU&feature=youtu.be>

15

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "ne: Cu - ius la - tus per - fo - ra - tum, un -". The Soprano part starts with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The Alto part starts with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The Tenor part starts with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The Bass part starts with a quarter rest, followed by a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3.

ne: Cu - ius la - tus per - fo - ra - tum,

ne: Cu - ius la - tus per - fo - ra - tum, un -

ne: Cu - ius la - tus per - fo - ra - tum,

ne: Cu - ius la - tus per - fo - ra - tum,

Figure 9 Texture bar 15 to 18

Video: Texture bar 18 to 22

https://www.youtube.com/watch?v=pzreaPoZ_YQ&feature=youtu.be

18

- tum, un - da flux - it san-gui- ne, san - gui - ne. Es

ra - tum, un - da flux - it san-gui- ne, san - gui- ne, Es

ra - tum, un - da flux-itsan - gui - ne. Es-

ra - tum, un - da flux - it san - gui - ne. Es

Figure 10 Texture bar 18 to 22

18

- tum, un - da flux - it san-gui- ne, san - gui - ne. Es

ra - tum, un - da flux - it san-gui- ne, san - gui- ne, Es

ra - tum, un - da flux-itsan - gui - ne. Es-

ra - tum, un - da flux - it san - gui - ne. Es

Figure 11 Texture & canonic imitation bar 18 to 22

Video: Texture bar 22 to 26

<https://www.youtube.com/watch?v=7bugnoBr3jU&feature=youtu.be>

[u.be](https://www.youtube.com/watch?v=7bugnoBr3jU&feature=youtu.be)

22

ne. Es - to no - bis prae - gus - ta - tum in mor - tis_

ne, Es - to no - bis prae - gus - ta - tum in mor - tis in

ne. Es - to no - bis prae - gus - ta - tum in mor - tis_

ne. Es - to no - bis prae - gus - ta - tum in mor -

Figure 12 Texture bar 22 to 26

Video: Texture bar 25 to 28

https://www.youtube.com/watch?v=Ojsd7bC_sV4&feature=youtu.be

[u.be](https://www.youtube.com/watch?v=Ojsd7bC_sV4&feature=youtu.be)

25

ta - tum in mor - tis_ ex - a - mi - ne: O

ta - tum in mor - tis in mor - tis ex - a - mi - ne:

ta - tum in mor - tis_ ex - a - mi - ne:

ta - tum in mor - tis ex - a - mi - ne:

Figure 13 Texture bar 25 to 28

Section B

Video: Texture bar 28 to 32

<https://www.youtube.com/watch?v=2X7C0X7i4nY&feature=youtu.be>

28

- mi - ne. O dul - cis, O pi - e, O Ie - su
a - mi - ne. O dul - cis, O pi - e, O Ie -
- mi - ne. O dul - cis, O pi - e,
- mi - ne. O dul - cis, O pi - e, o Ie - su

Detailed description: This figure shows a four-part vocal setting of a text. The score is written for Soprano, Alto, Tenor, and Bass staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The music begins at bar 28. Each voice part has a melodic line with lyrics underneath. The lyrics are: '- mi - ne. O dul - cis, O pi - e, O Ie - su' for Soprano; 'a - mi - ne. O dul - cis, O pi - e, O Ie -' for Alto; '- mi - ne. O dul - cis, O pi - e,' for Tenor; and '- mi - ne. O dul - cis, O pi - e, o Ie - su' for Bass. The music features a variety of note values including quarter, eighth, and half notes, with some rests. A repeat sign is present at the beginning of each line.

Figure 14 Texture & setting bar 28 to 32

28

Detailed description: This figure shows the piano accompaniment for the vocal setting. It is written for the right and left hands of a piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The music begins at bar 28. The right hand plays a melodic line with some grace notes and rests, while the left hand provides a harmonic accompaniment with chords and moving lines. The texture is primarily homophonic, supporting the vocal lines.

Figure 15 Texture & spacing bar 28, beat 4, to 31

32

Figure 16 Texture & spacing bar 32 to 35

33

O Ie - su fi - li Ma - ri - ae.

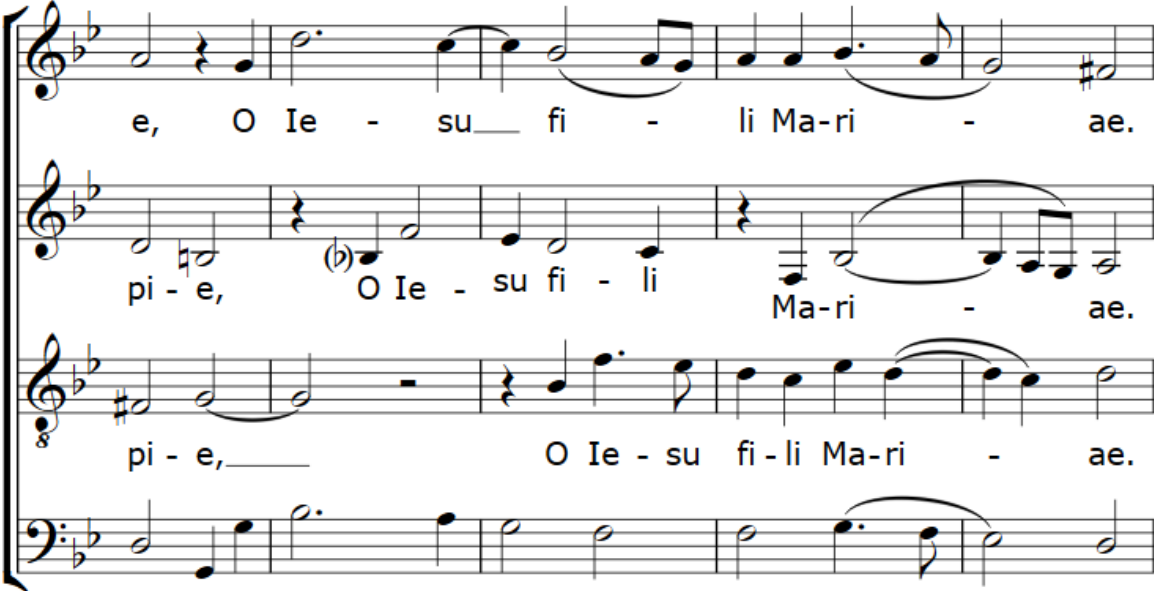
Figure 17 Tenor bar 33 to 35

Video: Texture bar 31 to 35

<https://www.youtube.com/watch?v=NSwdb2TxmAE&feature=youtu.be>

[utu.be](https://www.youtube.com/watch?v=NSwdb2TxmAE&feature=youtu.be)

31



The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "e, O Ie - su fi - li Ma-ri - ae. pi - e, O Ie - su fi - li Ma-ri - ae. pi - e, O Ie - su fi - li Ma-ri - ae. pi - e, o Ie - su fi - li Ma - ri - ae." The Soprano part starts with a whole note, followed by quarter notes. The Alto part starts with a quarter note, followed by quarter notes and a half note. The Tenor part starts with a quarter note, followed by quarter notes and a half note. The Bass part starts with a quarter note, followed by quarter notes and a half note. The texture is polyphonic, with each voice part having its own melodic line.

Figure 18 Polyphonic texture bar 31 to 35

Video: Texture bar 36 to 37

<https://www.youtube.com/watch?v=WjfJMbMFkWI&feature=youtu.be>

36

The image shows a musical score for texture bar 36 to 37. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It starts with a whole rest in bar 36 and a half note G4 in bar 37, with the lyrics "mi - se -". The second staff is a vocal line in treble clef with a key signature of two flats. It starts with a half note G4 in bar 36 and a half note E4 in bar 37, with the lyrics "mi - se - re - re me - i,". The third staff is a vocal line in treble clef with a key signature of two flats. It starts with a half note G4 in bar 36 and a half note E4 in bar 37, with the lyrics "mi - se - re - re - me - i,". The fourth staff is a vocal line in bass clef with a key signature of two flats. It starts with a whole rest in bar 36 and a half note G2 in bar 37, with the lyrics "mi - se - re - re".

mi - se -

mi - se - re - re me - i,

mi - se - re - re - me - i,

mi - se - re - re

Figure 19 Texture bar 36 to 37

Video: Texture bar 36 to 39

<https://www.youtube.com/watch?v=WD->

[wtJUa0S0&feature=youtu.be](https://www.youtube.com/watch?v=WD-wtJUa0S0&feature=youtu.be)

36

mi - se-re-re me - i,

mi se-re-re me - i, mi - se-re-re, mi - se-re-re

mi se-re-re - me - i, mi - se - re - re me

mi - se-re-re me - i, mi-se - re - re

The image displays a musical score for the 'Miserere Motif' in bars 36 to 39. It consists of four staves: a vocal line at the top, followed by three instrumental lines (likely for strings or woodwinds). The key signature is B-flat major (two flats). The lyrics are 'mi - se-re-re me - i,'. Several motifs are highlighted with black boxes: a single note in the vocal line; a four-note sequence in the first instrumental line; a four-note sequence in the second instrumental line; a four-note sequence in the third instrumental line; a four-note sequence in the bass line; and a four-note sequence in the second instrumental line. The score is written in a standard musical notation with treble and bass clefs.

Figure 20 Texture Miserere Motif bar 36 to 39

Video: Texture bar 40 to 43

<https://www.youtube.com/watch?v=B2JTTP3->

[BBI&feature=youtu.be](https://www.youtube.com/watch?v=B2JTTP3-BBI&feature=youtu.be)

40

mi - se-re-re me - i, me - i. O

me-i, mi - se - re - re me - i.

- i, me - i mi - se - re - re me - i.

me - i, mi - se-re - re me - i.

Detailed description: The image shows a musical score for four staves, numbered 40 to 43. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are 'mi - se-re-re me - i, me - i. O' for the first staff, 'me-i, mi - se - re - re me - i.' for the second, '- i, me - i mi - se - re - re me - i.' for the third, and 'me - i, mi - se-re - re me - i.' for the fourth. Four specific motifs are highlighted with black boxes: the first staff's main melody, the second staff's melody starting with 'mi - se - re - re', the third staff's melody starting with 'mi - se - re - re', and the fourth staff's melody starting with 'mi - se-re - re'. A first ending bracket is shown above the first staff, and a double bar line with repeat dots is at the end of each staff.

Figure 21 Texture Miserere Motif bar 40 to 43

Video: Texture bar 44 to 47

<https://www.youtube.com/watch?v=rnUtqo-rnn0&feature=youtu.be>

44 | 2.

i. A - - - men._____

i. A - - - - - men.____

i. A - - - - - men.____

i. A - - - - - men._____

The image shows a musical score for texture bars 44 to 47. It consists of four staves, each with a vocal line and lyrics. The lyrics are "i. A - - - men." with varying numbers of dashes. The first staff has a repeat sign with a first ending bracket. The second staff has a flat symbol under the second dash. The third staff has an 8-measure rest at the beginning. The fourth staff has a bass clef. The music is in a key with two flats and a common time signature.

Figure 22 Texture bar 44 to 47

Harmony & tonality

Section A

Video: Harmony bar 1 to 4 reduction

https://www.youtube.com/watch?v=NIK4a_6Krvs&feature=youtu.be

Figure 23 shows a musical score in G minor, common time, for bars 1 to 4. The score is written for piano with treble and bass staves. The harmony reduction is indicated by Roman numerals below the bass staff: I, V, \flat VII, IV \flat V7 (IC - V), and I \flat .

Figure 23 Harmony bar 1 to 4

Figure 24 shows the same musical score as Figure 23, but with harmonic annotations. A circled '1' is placed under the first note of the bass staff in bar 3. A box highlights the notes in the bass staff from the end of bar 2 to the end of bar 3. Brackets labeled '2' and '3' are placed above the treble staff, spanning bars 2-3 and bars 3-4 respectively.

Figure 24 Harmonic annotation bar 1 to 4

Video: Harmony bar 5 to 8 reduction

<https://www.youtube.com/watch?v=X2nT44x31B0&feature=youtu.be>

5 B \flat major G minor B \flat major

V I IC V I IC V I V \sharp IV

2

Figure 25 Harmonic annotation bar 5 to 8

Video: Harmony bar 9 to 12 reduction

<https://www.youtube.com/watch?v=svXioqGnl60&feature=youtu.be>

9 B \flat major F major G minor

IV Ib IV I Ib III V I I IV IV

Figure 26 Harmonic annotation bar 9 to 12

Video: Harmony bar 13 to 15

https://www.youtube.com/watch?v=5_t34yF8BsA&feature=youtu.be

[u.be](https://www.youtube.com/watch?v=5_t34yF8BsA&feature=youtu.be)

13

The image shows a musical score for four staves, numbered 13 to 15. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are in Latin and are written below each staff. The lyrics are: "cru - ce pro ho - mi - ne: Cu - in cru - ce pro ho - mi - ne: Cu - - ce pro ho - mi - ne: Cu - cru - ce pro ho - mi - ne: Cu -". The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The lyrics are: "cru - ce pro ho - mi - ne: Cu - in cru - ce pro ho - mi - ne: Cu - - ce pro ho - mi - ne: Cu - cru - ce pro ho - mi - ne: Cu -".

Figure 27 Harmony bar 13 to 15

Video: Harmony bar 13 to 16 reduction

<https://www.youtube.com/watch?v=nY5DSxLDM1c&feature=youtu.be>

13 **1** G minor **3** **4** F major

I VII III IV^b V V V I

Figure 28 Harmonic annotation bar 13 to 16

Video: Harmony bar 16 to 18 reduction

<https://www.youtube.com/watch?v=lvIhspvhXs0&feature=youtu.be>

16 F major **1** **2**

V I V IV III^b IV^{7b} VII I

Figure 29 Harmonic annotation bar 16 to 18

Video: Harmony bar 19 to 22 reduction

<https://www.youtube.com/watch?v=KiUeVHkeu0k&feature=youtu.be>

19 B \flat major

(V II \flat Ib)

1 2

V V II \flat Ib III I V I IV
(III \flat)

Detailed description: This figure shows a piano score for four measures in B \flat major. The first measure contains a half-note chord in the right hand and a whole-note chord in the left hand, with the annotation (V II \flat Ib) below. The second measure has a half-note chord in the right hand and a half-note chord in the left hand, with a circled '1' above the right-hand chord and the annotation V II \flat Ib below. The third measure has a half-note chord in the right hand and a half-note chord in the left hand, with a circled '2' above the right-hand chord and the annotation III I V below. The fourth measure has a half-note chord in the right hand and a half-note chord in the left hand, with the annotation I IV below. A circled '1' is also present above the first measure.

Figure 30 Harmonic annotation bar 19 to 22

Video: Harmony bar 22 to 25 reduction

<https://www.youtube.com/watch?v=am6gKMtc6xc&feature=youtu.be>

22 B \flat major C major B \flat major

1

I IV IV II V IV II I V

Detailed description: This figure shows a piano score for four measures. The first measure is in B \flat major with a half-note chord in the right hand and a half-note chord in the left hand, annotated with I below. The second measure is in B \flat major with a half-note chord in the right hand and a half-note chord in the left hand, annotated with IV IV below. The third measure is in C major with a half-note chord in the right hand and a half-note chord in the left hand, annotated with II V below. The fourth measure is in B \flat major with a half-note chord in the right hand and a half-note chord in the left hand, annotated with IV II below. A circled '1' is above the second measure. The key signature changes from B \flat major to C major between the second and third measures, and back to B \flat major between the third and fourth measures.

Figure 31 Harmonic annotation bar 22 to 25

Video: Harmony bar 26 to 28 reduction

<https://www.youtube.com/watch?v=Gv->

[OssPnkEk&feature=youtu.be](https://www.youtube.com/watch?v=Gv-OssPnkEk&feature=youtu.be)

Figure 32 shows a musical score for three bars (26, 27, and 28) in a minor key. The score is written for piano with treble and bass staves. Above the treble staff, three phrases are bracketed and numbered 1, 2, and 3. Below the bass staff, Roman numeral annotations are provided for each bar: Bar 26: IIb, II, IIc, VI; Bar 27: Ic, V, V; Bar 28: V7, I.

Figure 32 Harmonic annotation bar 26 to 28

Section B

Video: Harmony bar 29 to 31 reduction

[https://www.youtube.com/watch?v=sULUyRj2ClQ&feature=youtu](https://www.youtube.com/watch?v=sULUyRj2ClQ&feature=youtu.be)

[u.be](https://www.youtube.com/watch?v=sULUyRj2ClQ&feature=youtu.be)

Figure 33 shows a musical score for three bars (29, 30, and 31) in G minor. The score is written for piano with treble and bass staves. Above the treble staff, two phrases are bracketed and numbered 1 and 2. An arrow points to a note in bar 30. Below the bass staff, Roman numeral annotations are provided for each bar: Bar 29: I, IV; Bar 30: I_b, I; Bar 31: V[#], I_b.

Figure 33 Harmonic annotation bar 29 to 31

, D to C.

Video: Harmony bar 32 to 35 reduction

<https://www.youtube.com/watch?v=BeD3Ddap0gU&feature=youtu.be>

Figure 34 shows a musical score for bars 32 to 35. The score is in a key with two flats (B-flat and E-flat) and a common time signature. The music is written for piano, with a treble and bass clef. The score is divided into five measures, each with a bracketed number above it: 1, 2, 3, 4, and 5. The harmonic annotations below the score are: I, VIIb IVc I VII, VII I, IVb, and V#.

Figure 34 Harmonic annotation bar 32 to 35

Video: Harmony bar 36 to 37 reduction

<https://www.youtube.com/watch?v=8F6vMZoRtr8&feature=youtu.be>

Figure 35 shows a musical score for bars 36 to 37. The score is in a key with two flats (B-flat and E-flat) and a common time signature. The music is written for piano, with a treble and bass clef. The score is divided into two measures. The harmonic annotations below the score are: I, Ib II I, V#, VI, and Ic. A circled number '1' is placed above the first chord of the second measure.

Figure 35 Harmonic annotation bar 36 to 37

Video: Harmony bar 38 to 40 reduction

<https://www.youtube.com/watch?v=Jep0yA3YTGQ&feature=youtu.be>

The image shows a musical score for piano, specifically bars 38 to 40. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music is presented in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The score is divided into three measures. Above the treble staff, there are six numbered brackets (1 through 6) indicating specific melodic phrases. Below the bass staff, there are harmonic annotations for each measure. The first measure is annotated with 'IV'. The second measure is annotated with 'V#(7)'. The third measure is annotated with 'I V# IV Ib #VIIb I V7'. A circled number '4' is placed above the bass staff in the third measure, indicating a specific harmonic or melodic element.

Figure 36 Harmonic annotation bar 38 to 40

Video: Harmony bar 38 to 40

<https://www.youtube.com/watch?v=L76fAX5y9cs&feature=youtu.be>

38

re - re me - i, mi - se-re - re

mi - se-re - re, mi - se-re - re me - i, mi - se-

mi - se - re - re me - i, me -

me - i, mi - se - re - re me - i, mi -

Figure 37 Harmony bar 38 to 40

Video: Harmony bar 41 to 43 reduction

<https://www.youtube.com/watch?v=ZUKrwVqWeUY&feature=youtu.be>

Figure 38 shows a musical score for three bars (41, 42, 43) in a key with two flats. The score is annotated with fingerings (1-5) and harmonic labels. The labels are: V(#+b), VI or IVb, V# IIb, Ic, II7c or IVb, V#, and I_b.

Figure 38 Harmonic annotation bar 41 to 43

Video: Harmony bar 44 to 47 reduction

<https://www.youtube.com/watch?v=FBUEzEZtN1q&feature=youtu.be>

Figure 39 shows a musical score for four bars (44, 45, 46, 47) in a key with two flats. The score is annotated with fingerings (1-3) and harmonic labels. The labels are: I_b, IV, IVb, I_b, IVb, IV, IVc, and I_b.

Figure 39 Harmonic annotation bar 44 to 47

Vocal lines & motivic structure

Section A

Video: Lines bar 1 to 4

<https://www.youtube.com/watch?v=z0HZXEVUby&feature=youtu.be>



Figure 40 Bar 1 to 5 annotated reduction

Video: Soprano bar 1 to 4

<https://www.youtube.com/watch?v=P7IB7MuKf6A&feature=youtu.be>



Figure 41 Soprano bar 1 to 4

Video: Soprano bar 41 to 43

<https://www.youtube.com/watch?v=fzdfEIZK5I&feature=youtu>

[.be](#)

41

me - i, me - - i. O

Figure 42 Soprano bar 41 to 43

Video: Lines bar 5 to 8

<https://www.youtube.com/watch?v=mhhJ8kYE11Y&feature=you>

[tu.be](#)

5

na - tum de Ma - ri - - a Vir - gi - ne, ve -
na - tum - de Ma - ri - - a Vir - gi - ne, ve -
na - tum de Ma - ri - - a Vir - gi - ne, ve -
na - tum de Ma - ri - a Vir - - gi - ne, ve -

Figure 43 Lines bar 5 to 8

5

na - tum de Ma - ri - - a Vir - gi - ne, ve -

na - tum **2** - de Ma - ri - - a Vir - gi - ne, ve -

na - tum de Ma - ri - - a Vir - gi - ne, ve -

na - tum de Ma - ri - - a Vir - gi - ne, ve -

1

Figure 44 Lines bar 5 to 8 annotated

Video: Lines bar 8 to 12

<https://www.youtube.com/watch?v=q1p->

[GID1uUc&feature=youtu.be](https://www.youtube.com/watch?v=q1p-GID1uUc&feature=youtu.be)

8

ne, ve - re pas - sum, im - mo - la - tum in

ne, ve - re pas - sum, im - mo - la - tum

ne, ve - re pas - sum, im - mo - la - tum in cru -

ne, ve - re pas - sum, im - mo - la - tum in

Figure 45 Lines bar 8 to 12

Video: Lines bar 12 to 15

<https://www.youtube.com/watch?v=owPNyyYBq8c&feature=youtu.be>

12

tum in cru - ce pro ho - mi - ne: Cu -

- tum in cru - ce pro ho - mi - ne: Cu -

in cru - ce pro ho - mi - ne: Cu -

tum in cru - ce pro ho - mi - ne: Cu -

Figure 46 Lines bar 12 to 15

Video: Soprano bar 1 to 28

[https://www.youtube.com/watch?v=YWcnDz1fCjc&feature=youtu](https://www.youtube.com/watch?v=YWcnDz1fCjc&feature=youtu.be)

[u.be](https://www.youtube.com/watch?v=YWcnDz1fCjc&feature=youtu.be)

A - ve ve - rum cor - pus,
5 na - tum de Ma - ri - a Vir - gi - ne, ve -
9 - re pas - sum, im - mo - la - tum in
13 cru - ce pro ho - mi - ne: Cu - ius la -
17 tus per - fo - ra - tum, un - da flux - it san - gui -
21 ne, san - gui - ne. Es - to no - bis prae - gus -
25 ta - tum in mor - tis ex - a - mi - ne. O

Figure 47 Soprano Section A bar 1 to 28

Video: Soprano bar 5 to 12

https://www.youtube.com/watch?v=QF_myZKwjUY&feature=youtu.be

[utu.be](https://www.youtube.com/watch?v=QF_myZKwjUY&feature=youtu.be)

5

na - tum de Ma - ri - a Vir - gi - ne, ve -

9

- re pas - sum, im - mo - la - tum in

Figure 48 Melody Soprano bar 5 to 12

Video: Soprano bar 17 to 18

<https://www.youtube.com/watch?v=VnboXAaSfqs&feature=youtu.be>

[u.be](https://www.youtube.com/watch?v=VnboXAaSfqs&feature=youtu.be)

17

tus per - fo - ra - - tum,

Figure 49 Soprano bar 17 to 18

Video: Soprano bar 17 to 20

[https://www.youtube.com/watch?v=2i_Pub4AfAQ&feature=youtu](https://www.youtube.com/watch?v=2i_Pub4AfAQ&feature=youtu.be)

[u.be](https://www.youtube.com/watch?v=2i_Pub4AfAQ&feature=youtu.be)

17



tus per - fo - ra - tum,

19



un - da flux - it san - gui-

Figure 50 Soprano bar 17 to 20

Video: Soprano bar 21 to 28

[https://www.youtube.com/watch?v=pgiNGkTaUig&feature=youtu](https://www.youtube.com/watch?v=pgiNGkTaUig&feature=youtu.be)

[u.be](https://www.youtube.com/watch?v=pgiNGkTaUig&feature=youtu.be)

21



ne, san - gui - ne. Es -

Musical notation for bar 21: Treble clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The melody consists of quarter notes: G4, A4, B-flat4, C5, followed by a quarter rest, then a half note G4.

23



- to no - bis prae - gus -

Musical notation for bar 23: Treble clef, key signature of two flats. The melody consists of quarter notes: G4, A4, B-flat4, C5, followed by quarter notes D5, E5, and F5.

25



ta - tum in mor - tis

Musical notation for bar 25: Treble clef, key signature of two flats. The melody consists of quarter notes: G4, A4, B-flat4, C5, followed by a dotted half note G4.

27



— ex - a - mi - ne. O

Musical notation for bar 27: Treble clef, key signature of two flats. The melody consists of quarter notes: G4, A4, B-flat4, C5, followed by quarter notes D5, E5, and F5.

Figure 51 Soprano bar 21 to 28

Miserere Motif

Video: Bar 36 Miserere

<https://www.youtube.com/watch?v=gdrxjAwOhFg&feature=youtu.be>

36

The image shows two staves of musical notation for the Miserere Motif in bar 36. The top staff is for the Alto voice and the bottom staff is for the Tenor voice. Both staves are in a treble clef with a key signature of one flat (B-flat major or D minor). The melody consists of four notes: a dotted quarter note (G4), an eighth note (A4), a quarter note (Bb4), and a quarter note (A4). The lyrics 'mi - se - re - re' are written below each staff.

mi - se - re - re

mi - se - re - re

Figure 52 Miserere Motif, Alto & Tenor, bar 36

Section B

(Return to [Texture & setting: Section B](#))

Video: bar 29 to 35

<https://www.youtube.com/watch?v=G4pCW2EaRwo&feature=youtu.be>

29

dul - cis, O pi - e, O Ie - su

O dul - cis, O pi - e, O Ie -

O dul - cis, O pi - e, _____

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

33

— fi - li Ma - ri - - ae,

su fi - li Ma - ri - - ae,

O Ie - su fi - li Ma - ri - - ae,

fi - li Ma - ri - - ae,

Detailed description: This figure shows a musical score for four voices (Soprano, Alto, Tenor, Bass) across two systems of staves. The first system covers bars 29-32, and the second system covers bars 33-35. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are Latin: 'dul - cis, O pi - e, O Ie - su' and 'fi - li Ma - ri - - ae'. The score includes various musical notations such as rests, notes, and slurs. A fermata is present over the final note of the first system. A 'b' (flat) is indicated for a note in the second system.

Figure 53 Bar 29 to 35

Video: Bass bar 29 to 31

https://www.youtube.com/watch?v=KZJPzNRdX_M&feature=youtu.be

29



Figure 54 Bass bar 29 to 31

Video: Bass bar 31 to 33

<https://www.youtube.com/watch?v=JoAMmx80SHo&feature=youtu.be>

31

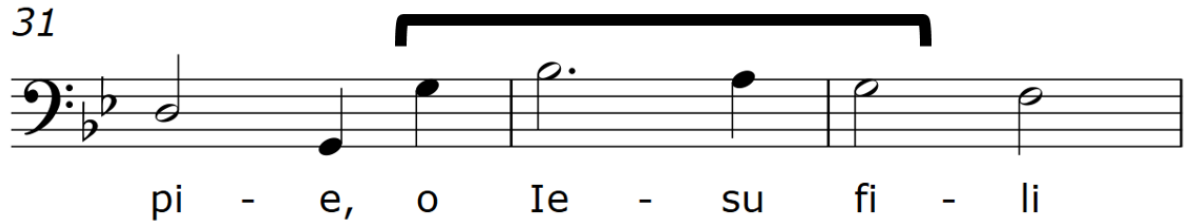


Figure 55 Bass bar 31 to 33

Video: Miserere Motif bar 36 to 39

<https://www.youtube.com/watch?v=H5sWADLSpDw&feature=youtu.be>

[utu.be](https://www.youtube.com/watch?v=H5sWADLSpDw&feature=youtu.be)

36

mi - se-re - re me - i,

mi - se-re - re me - i, mi - se-re - re, mi - se-re - re

mi - se-re - re - me - i, mi - se - re - re me -

mi - se-re - re me - i, mi - se - re - re

Figure 56 Miserere Motif bar 36 to 39

Video: Miserere Motif bar 37 to 39

https://www.youtube.com/watch?v=3Q23m_0swG4&feature=youtu.be

The image shows a musical score for the Miserere Motif, bars 37 to 39. The score is written for four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "mi - se-re-re me - i, me - i, mi - se-re-re, mi - se-re - re me - i, 1 mi - se - re - re me - mi - se - re - re". The score is annotated with numbers 1 through 6, each with a bracket indicating a specific melodic phrase or interval. Annotation 1 is under the first 'me - i, 1' in the Tenor staff. Annotations 2, 3, 4, 5, and 6 are distributed across the vocal staves, highlighting various intervals and melodic lines.

Figure 57 Miserere Motif bar 37 to 39 annotated

Video: Alto bar 40 to 43

[https://www.youtube.com/watch?v=bZIO49I8TJk&feature=youtu](https://www.youtube.com/watch?v=bZIO49I8TJk&feature=youtu.be)

[u.be](https://www.youtube.com/watch?v=bZIO49I8TJk&feature=youtu.be)

40



me - i, mi - se - re - re - me -

42



i.

Detailed description: The image shows two lines of musical notation for an alto voice part. The first line, labeled '40', is in a treble clef with a key signature of one flat (B-flat). It contains two measures of music. The first measure has four notes: a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The second measure has four notes: a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The lyrics 'me - i, mi - se - re - re - me -' are written below the notes, with hyphens indicating syllables that span across notes. The second line, labeled '42', is also in a treble clef with a key signature of one flat. It contains two measures. The first measure has three notes: a quarter note G4, a quarter note F4, and a half note E4. The second measure has a single note: a quarter note D4. The lyrics '- - i.' are written below the notes, with hyphens indicating syllables that span across notes. The piece ends with a double bar line and repeat dots.

Figure 59 Lines Alto bar 40 to 43

Video: Tenor bar 36 to 43

<https://www.youtube.com/watch?v=EIc0e8w9j50&feature=youtu.be>

[u.be](https://www.youtube.com/watch?v=EIc0e8w9j50&feature=youtu.be)

36
8 mi - se - re - re - me - i,

38
8 mi - se - re - re - me -

40
8 - i, me - i mi - se -

42
8 re - re - me - i.

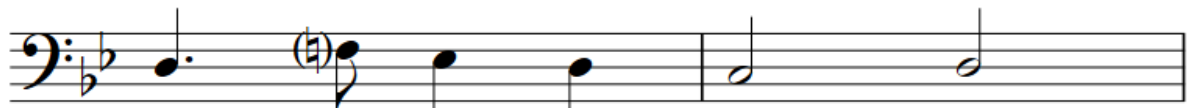
Figure 60 Tenor bar 36 to 43

Video: Bass bar 37 to 43

[https://www.youtube.com/watch?v=ojlAokm1_Fo&feature=youtu](https://www.youtube.com/watch?v=ojlAokm1_Fo&feature=youtu.be)

[u.be](https://www.youtube.com/watch?v=ojlAokm1_Fo&feature=youtu.be)

37



mi - se - re - re me - i,

39



mi - se - re - re me - i, mi -

41



- se-re - re me - i.

Figure 61 Bass bar 37 to 43

Video: Final cadence bar 44 to 47

[https://www.youtube.com/watch?v=u_ikoFYXERY&feature=youtu](https://www.youtube.com/watch?v=u_ikoFYXERY&feature=youtu.be)

[u.be](https://www.youtube.com/watch?v=u_ikoFYXERY&feature=youtu.be)

The image shows a musical score for four staves, likely representing a vocal line and three instrumental accompaniment parts. The score is in a key with two flats (B-flat and E-flat) and a common time signature. The first staff is marked with a first ending bracket (2.) and contains the lyrics "i. A - - - men.". The second staff contains the lyrics "i. A - - - - - men.". The third staff contains the lyrics "i. A - - - - - men.". The fourth staff is the bass line. The music features a final cadence with a first ending bracket over the first two staves.

Figure 62 Final cadence bar 44 to 47

(Return to [Texture & setting: Section B](#))

Rhythmic language

Hemiola

Section A

Video: Hemiola bar 1 to 2

<https://www.youtube.com/watch?v=Nj3E9R4eNrM&feature=youtu.be>

The image displays a musical score for Section A, illustrating a hemiola. It consists of four staves, all in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The first three staves are vocal lines, and the fourth is a bass line. The lyrics are 'A - - ve ve -' for the first three staves and 'A - - ve ve -' for the fourth. The hemiola is demonstrated by the fact that the vocal lines have a half note in the first bar and a dotted half note in the second bar, while the bass line has a half note in the first bar and a dotted half note in the second bar, creating a 3:2 ratio of notes between the two parts.

Figure 63 Hemiola bar 1 to 2

Video: Hemiola bar 5 to 6

<https://www.youtube.com/watch?v=B8r3rTtpY14&feature=youtu.be>

5

na - tum de Ma - ri -

na - tum - de Ma - ri -

na - tum de Ma - ri -

na - tum de Ma - ri - a

Detailed description: This musical score shows four staves for a vocal ensemble. The top three staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The music spans two measures, labeled '5' and '6'. The lyrics are 'na - tum de Ma - ri -' for the first three parts and 'na - tum de Ma - ri - a' for the fourth. A large bracket above the first three staves indicates a hemiola rhythm. The bottom staff has a bracket above the first two notes and another bracket above the last two notes, also indicating a hemiola rhythm.

Figure 64 Hemiola bar 5 to 6

Video: Hemiola Tenor bar 10 to 13

<https://www.youtube.com/watch?v=61h6JMmYIHY&feature=youtu.be>

10

sum, im - mo-la - tum in cru - ce pro

Detailed description: This musical score shows a single staff in treble clef with a key signature of two flats. The music spans four measures, labeled '10' through '13'. The lyrics are 'sum, im - mo-la - tum in cru - ce pro'. Brackets above the notes indicate a hemiola rhythm across the four measures.

Figure 65 Hemiola Tenor bar 10 to 13

Video: Hemiola bar 10 to 14

<https://www.youtube.com/watch?v=ZvcvbzAQ9kU&feature=youtu.be>

[u.be](#)

10

sum, im - mo-la - tum in cru - ce pro ho - mi -

sum, im - mo-la - tum in cru - ce pro ho - mi -

sum, im - mo-la - tum in cru - ce pro ho - mi -

sum, im - mo-la - tum in cru - ce pro ho - mi -

Figure 66 Hemiola bar 10 to 14

Video: Hemiola bar 19 to 24

<https://www.youtube.com/watch?v=UBGd6tW8FN4&feature=youtu.be>

[utu.be](https://www.youtube.com/watch?v=UBGd6tW8FN4&feature=youtu.be)

19

un - da flux - it san-gui- ne, san - gui - ne. Es - to no - bis prae - gus-

- da flux - it san-gui- ne, san - gui- ne, Es - to no - bis prae - gus-

un - da flux-it san - gui - ne. Es - to no - bis prae-gus-

un - da flux - it san - gui - ne. Es - to no - bis prae - gus-

The image shows a musical score for four staves, likely representing different vocal parts. The music is in a minor key (one flat) and features a hemiola rhythm. The lyrics are Latin: 'un - da flux - it san-gui- ne, san - gui - ne. Es - to no - bis prae - gus-'. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and beams.

Figure 67 Hemiola bar 19 to 24

Section B

Video: Hemiola bar 32 to 35

[https://www.youtube.com/watch?v=G06RKBpD-](https://www.youtube.com/watch?v=G06RKBpD-1M&feature=youtu.be)

[1M&feature=youtu.be](https://www.youtube.com/watch?v=G06RKBpD-1M&feature=youtu.be)

32

Ie - su - fi - li Ma - ri - - ae,

O Ie - su fi - li Ma - ri - - ae,

8 O Ie - su fi - li Ma - ri - - ae,

Ie - su fi - li Ma - ri - - ae,

Figure 68 Hemiola bar 32 to 35

Links

Resources for this publication

The Tallis Scholars

<http://www.thetallisscholars.co.uk/>

The Tallis Scholars sing William Byrd

<http://www.gimell.com/recording-The-Tallis-Scholars-sing-William-Byrd.aspx>

The Tallis Scholars Sing William Byrd (Hyperion)

http://www.hyperion-records.co.uk/dc.asp?dc=D_CDGIM208

Gimell

<http://www.gimell.com/>

Illustrations, scores and other resources

http://www.nickredfern.co.uk/byrd_ave_verum_corpus.html

Video illustrations

http://www.nickredfern.co.uk/ave_verum_corpus.html

YouTube resources

https://www.youtube.com/channel/UC8gLwig2ETCg4zsOXYgJrzg?guided_help_flow=3