4.00

AVE VERUM

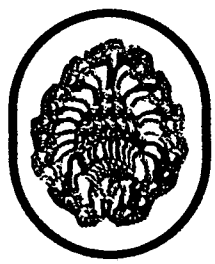
(Jesu, Word of God Incarnate)

K. 618

Wolfgang Amadeus Mozart

Arranged for accordion

Franklin Eddings



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Performance Suggestions

Pitch— Because a register with the lowest set of treble reeds is indicated, notation in the treble clef is shown one octave higher than in the original score. For that reason, an *'8'* appears above the treble clef sign. The piece can be played on either *stradella* or free bass instruments. In either case, there are no chords to play in the left hand. When playing an instrument with *stradella* bass, register changes must be made clearly and without overlap. Some accommodations may have to be made if the needed register switch is unavailable or inconvenient to reach.

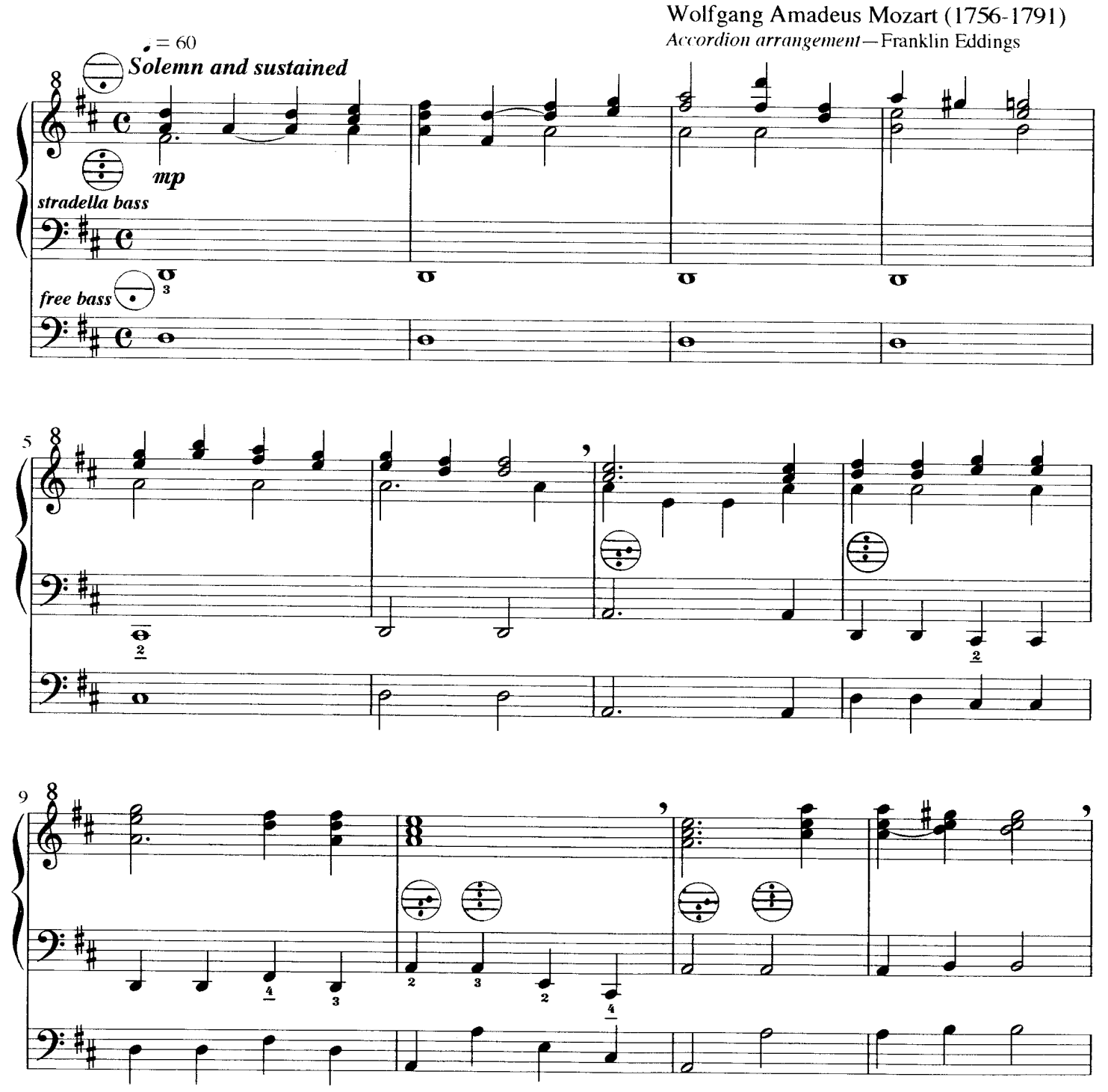
Bellows— Avoid affectations. Draw the bellows smoothly and steadily to insure a clear resonance . . . like the singing of a choir. Plan ahead for suitable places to change bellows direction. This is particularly important in the last four measures, but also throughout the piece. In all voices, avoid breaking sustained notes.

Fingering— For both hands, but especially in the right hand, finger substitutions will need to be made in order to support smooth voice leading. Open harmony in the right hand often results in chords larger than an octave. For smaller hands, the lowest note in the chord usually can be played an octave higher or even omitted.

AVE VERUM, K. 618

Jesu. Word of God Incarnate

During a life of only 35 years, Mozart composed more than 600 works including numerous operas, symphonies and concertos. An Austrian scientist and admirer of Mozart's music, Ludwig von Köchel (1800-1877), cataloged Mozart's existing works assigning each a "K" number (for Köchel). The "K" number 618 indicates *Ave verum* was written late in Mozart's life, in fact in his last year, 1791. In June of that year, his wife, Constanze, who was awaiting the birth of a child went to Baden near Vienna for its curative waters. Mozart visited her there on June 15th and a day or two later composed *Ave verum* probably for the celebration of the Feast of Corpus Christi at the parish church of his friend, Anton Stoll. Scored for choir with organ and string accompaniment, the Latin text describes the Crucifixion of Christ.



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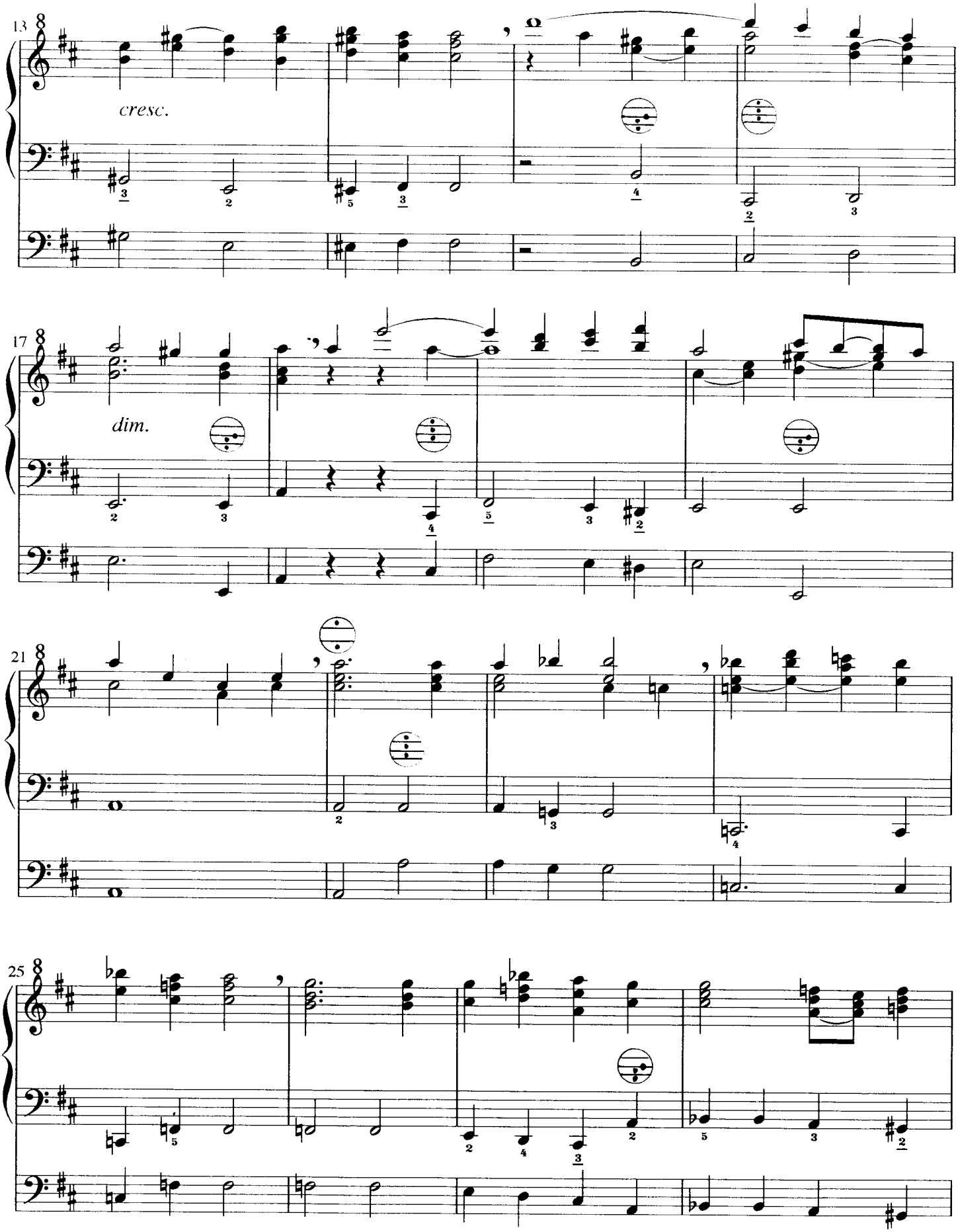
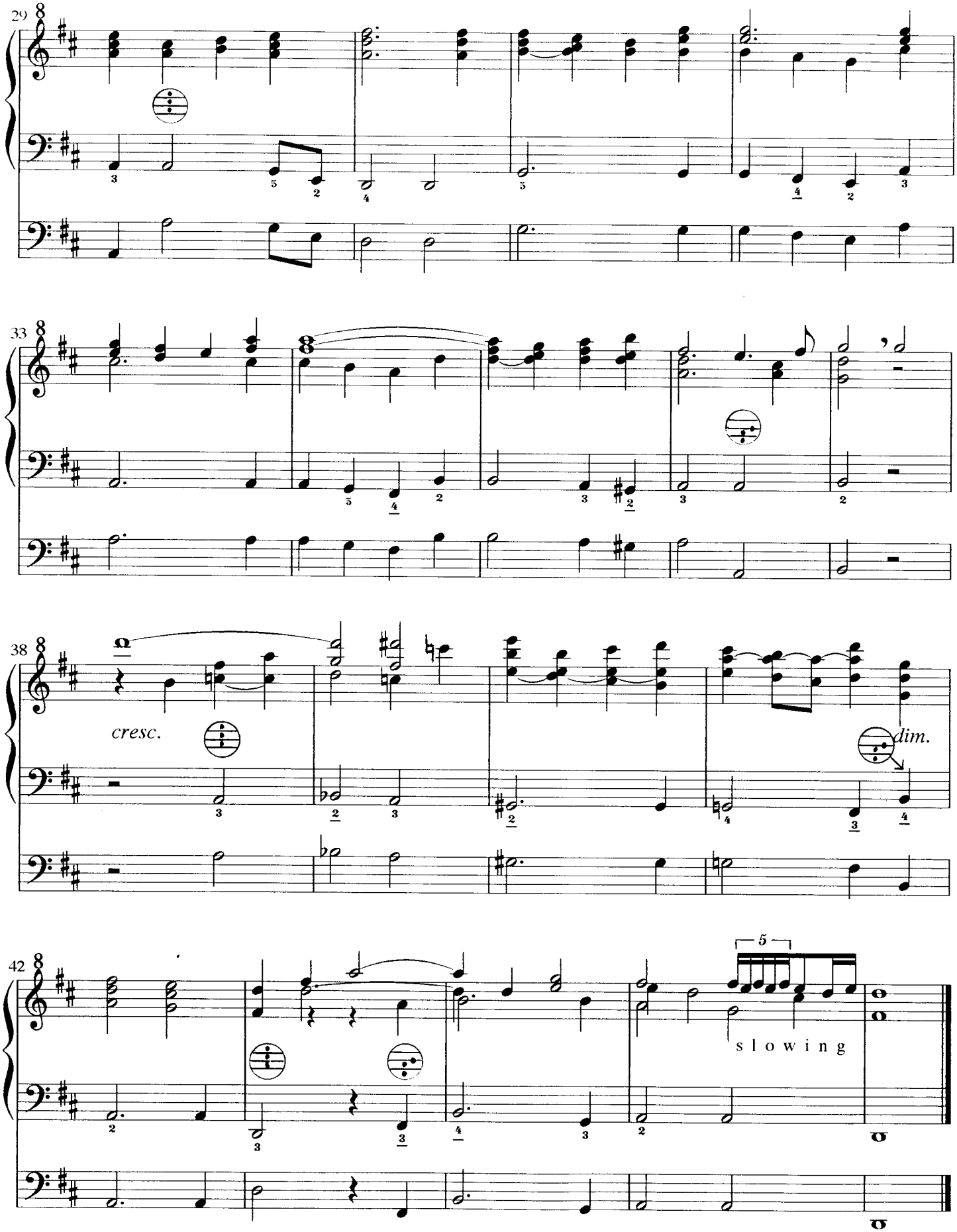

13
cresc.
17
dim.
21
25


29
33
38
cresc.
dim.
42
5
slowing

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