

# Notes on the Program

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## ALL-MOZART PROGRAM

Generations of listeners have found special poignancy in the music Wolfgang Amadeus Mozart composed in 1791, the year in which he celebrated his 35th birthday and, ten and a half months later, was buried in an unmarked grave. The pathos is all but irresistible, and in retrospect one finds it tempting to imagine that his music of that year foretells the tragedy that lay around the bend. However, until his very last weeks Mozart had no reason to imagine that he would be dying anytime soon. Many of his works from that year are not at all melancholy, including some charming songs, a pleasant set of keyboard variations, a couple of pieces for mechanical musical clock, the String Quintet in E-flat major, and no fewer than 35 genial minuets, German dances, contradances, and *Ländler*.

His wife had some health issues — that was a cause for worry — but they had two healthy sons. He was not good at mon-

ey management — in recent years he had turned to friends to help him weather dry spells in his cash flow — but he was in no way impoverished, and his family was living a generally comfortable middle-class life. He had good reason to feel positively about the direction his career was taking. Since late 1787 he had enjoyed a salaried appointment (with few obligations) as composer to the Imperial-Royal Chamber Music of Emperor Joseph II. What's more, in May 1791 he was appointed assistant music director of St. Stephen's Cathedral, the major church in Vienna. That brought him no immediate income, but it set him up to take over the music directorship should the position open up — which seemed imminent given the age and poor health of the man who held the post.

For a composer in Vienna, the most likely route to serious financial success was through the opera house. In 1791 Mozart had two

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## Piano Concerto No. 27 in B-flat major, K.595



Mozart, in a 1789 silverpoint portrait by Doris Stock

### Wolfgang Amadeus Mozart

**Born:** January 27, 1756, in Salzburg, Austria

**Died:** December 5, 1791, in Vienna

**Work composed:** apparently begun as early as 1788, though considerable work waited until the end of 1790 and the first days of 1791; completed January 5, 1791

**World premiere:** March 4, 1791, in Vienna, with the composer as soloist

**New York Philharmonic premiere:** February 20, 1936, Arturo Toscanini, conductor, Rudolf Serkin, soloist

**Most recent New York Philharmonic performance:** March 31, 2007, Colin Davis, conductor, Radu Lupu, soloist

**Estimated duration:** ca. 31 minutes

successful operas premiered — *La clemenza di Tito* in Prague and *Die Zauberflöte* (*The Magic Flute*) in Vienna — and both gained considerable popularity in the course of their runs. On the whole, it was a very good year for Mozart ... until suddenly it wasn't.

The first piece Mozart completed in the fateful year of 1791 was his **Piano Concerto No. 27 in B-flat major (K.595)**, which he entered in his *Verzeichnüss aller meiner Werke* (*Catalogue of all my works*) on January 5. One further concerto would make its way into that notebook: the Clarinet Concerto in A major (K.622), which Mozart entered on September 28. Both of those concertos display a kinship in their nostalgic introspection and

their avoidance of flashy brilliance, characteristics that may signal a direction he might have continued to develop had he lived longer.

In fact, neither of those last two concertos really date from his last year, at least not entirely, or even at heart. The Clarinet Concerto traces its ancestry to a basset-horn concerto sketched four years earlier, in 1787, and much of the composition of the B-flat major Piano Concerto almost certainly dated from a year after that. The latter fact was revealed by the musicologist Alan Tyson, who reached his conclusions following detailed examination of the physical characteristics of the paper on which Mozart inscribed his music. For that matter, Tyson's inquiries also revealed that yet a third concerto dates from 1791 — the cheerful

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## Toward a Correct Edition

These performances employ an edition of Mozart's **Piano Concerto No. 27, K.595**, that may startle some listeners who know the work intimately. Prepared by Wolfgang Rehm for the Neue Mozart-Ausgabe [the modern collected edition of the composer's works] and initially published by Bärenreiter in 1960, it restores seven measures that had long since dropped out of the first movement (measures 47–53 in that score). Early publishers had failed to pick up a correction Mozart himself provided to emend a mistake he made when copying out the final version of his score.

This omission was perpetuated through generations of ensuing editions, and just when modern musicology started to really dig into Mozart, in the middle of the 20th century, the composer's autograph disappeared. It had resided in the Prussian State Library, Berlin, but, as the critical commentary attached to the Bärenreiter edition delicately disclosed in 1960, "today it must be deemed to have dropped from view as a result of the disorder of the Second World War."

Its fate was not as grave as that statement implied; it still exists, in the Jagellonian Library of Cracow, but that library neither publicized the fact nor allowed access to Mozart's autograph until much later.

A correct version of Mozart's text, with the "extra" seven measures, actually had appeared in 1919, published by Edition Steingrüber of Leipzig; the editor had obviously consulted Mozart's manuscript at the Prussian State Library. But that edition went out of print and was promptly forgotten not long after it was released.

Title page of the first edition of Mozart's Piano Concerto No. 27, published by Artaria, in Vienna



D-major Horn Concerto (K.412), which earlier scholars, for no very compelling reason, had long assigned to 1782. It didn't make it into Mozart's *Verzeichnüss* for the same reason his Requiem didn't: the composer left both unfinished at his death.

It is not known why Mozart set aside this Piano Concerto in B-flat major after he worked on it in 1788. That was the year of his penultimate piano concerto, the *Coronation* Concerto in D major (K.537), and one might well suppose that the *Coronation* met his current needs as a performer, that perhaps a concert opportunity he had envisioned, which would have required yet another new work, failed to materialize. Such an opportunity did arise in early 1791, and that would seem to explain why Mozart scurried to finish this piece when he did. The event took place on March 4, 1791, at a ballroom in the home of the court caterer Ignaz Jahn on the Himmelpfortgasse in Vienna — a concert put on by the clarinetist Joseph Bähr (or Beer) for his own benefit.

The *Wiener Zeitung* reported a week later:

Herr Bähr, Chamber Musician in actual service of H. Imperial Russian Maj., held a grand musical concert on 4 March in the hall at Herr Jahn's, and won the unani-

mous approbation of an audience consisting for the most part of connoisseurs, by his extraordinary skill on the clarinet. — Herr Kapellmeister Mozart played a Concerto on the forte piano, and every one admired his art, in composition as well as in performance, while Madame Lange also completed the perfection of the proceedings with some arias.

Madame Lange was the married name of Aloysia Weber, the soprano who had been the object of Mozart's late-adolescent affection, although he ended up marrying her sister Constanze instead. Given the participation of these two, it seems likely that family friends probably were part of the audience that day. One hopes so, at least, since it would turn out to be Mozart's last public performance as a pianist.

Although Mozart's **Masonic Funeral Music** was not a creation of his final year, it does reflect the somber tone that will further inhabit this concert. On December 14, 1784, Mozart was accepted as an Apprentice in the Viennese Masonic chapter known as the *Loge zur Wohltätigkeit* (*Lodge of Beneficence*). He apparently became quite active in

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## Masonic Funeral Music, K.477 / 479a



Depiction of a Masonic lodge in Vienna, ca. 1789

**Work composed:** July 1785

**World premiere:** probably in 1785 in Vienna

**New York Philharmonic premiere:** December 12, 1891, Anton Seidl, conductor

**Most recent New York Philharmonic performance:** December 10, 1991, Erich Leinsdorf, conductor

**Estimated duration:** ca. 7 minutes

the group's activities, and on January 7, 1785, was raised to the second degree of masonry, to the position of Journeyman. A few months later his father, Leopold, paid a visit from his home in Salzburg and he, too, was admitted to the Lodge of Beneficence; Wolfgang apparently wrote a Masonic piece for that occasion. Leopold appears to have been fascinated by the organization, and he studied its precepts so diligently that he quickly ascended to the level of Master Mason. Wolfgang apparently followed suit the following year.

In Mozart's time, Freemasonry was allied with the progressive liberalism that made the Enlightenment such a critical chapter in European history. At their twice-weekly meetings, Mozart and his fellow Masons were offered an array of activities, including philosophical presentations and artistic events, often involving music. Mozart composed ten pieces specifically for Masonic use, most of them being songs, cantatas, or choruses for men's voices. The only instrumental piece from his output is the Masonic Funeral Music, but it didn't start out in that form. He entered it into his composition catalogue with the date July 1785, which meant it was ready in plenty of time for a ceremony that was held at a second lodge on August 12 to celebrate the raising of a visiting Masonic brother, Carl von König, to the rank of Master.

At that point, the piece was identified as *Meistermusik — Replevit me amaritudinibus* (*Master Music — He filled me with bitter herbs*). The Latin text refers to a chant that employs words from the Lamentations of Jeremiah. Mozart used the melody attached to that chant as a cantus firmus for this work, sung by men's voices in octaves with oboes and clarinets. That score has been lost, although it has been reconstructed with a fair degree of certainty because Mozart re-wrote the piece — or at least a

section of it — several months later, fashioning it into the Masonic Funeral Music.

In November 1785, two prominent Masons passed away in quick succession: Georg August, Duke of Mecklenburg-Strelitz, a respected official in the Austrian army, and Count Franz Esterházy of Galántha, an official at the Hungarian-Transylvanian Chancery. A joint memorial service was scheduled for November 17, and for that event Mozart re-cast music from his recent *Meistermusik*. For that service, Mozart did without voices, retaining his orchestration of two oboes, clarinet and basset horn (a tenor clarinet), two horns, and strings. Not long thereafter, probably in December, a further performance was scheduled, and Mozart changed the orchestration, adding parts for two additional basset horns and a contrabassoon. This yielded an unusually dark sound palette that intensifies what was already a very sober piece. When the chorale melody enters, it is likely to remind listeners of the music sung by the Two Men in Armor at the beginning of the trial scene in Mozart's 1791 opera *The Magic Flute*, a work that is also replete with Masonic symbolism and significance.

In the summer of 1791 Mozart was offered a commission to compose a **Requiem**. The invitation was tendered by an emissary from Count Franz von Walsegg-Stuppach, a wealthy music lover who may have known Mozart personally through musical or Masonic connections. The messenger apparently did not disclose who was making the offer; whether Mozart guessed, we do not know. The Count's wife, Anna, had died on February 14, at the age of only 20, and he had decided to memorialize her through a cemetery statue (by the sculptor Johann Martin Fischer) and a Requiem. He intended to have the musical piece performed every year on the anniversary of her death.

Mozart accepted the commission and named a reasonable fee of 225 florins, about half what he would expect to be paid for an opera. He accepted half as a down-payment, which again was delivered by an anonymous agent, and then he put the project on hold so he could tend to the more immediate demands of his two operas that were headed to their premieres, *La clemenza di Tito* (which entailed a residency in Prague from late August through mid-September 1791) and *Die Zauberflöte* (unveiled on September 30 in Vienna). Only in the autumn could he focus on the Requiem, which

would be a large undertaking, its structure being dictated by the traditional Roman Catholic Mass for the Dead.

But around November 20 he fell ill, and he died at about one o'clock in the early morning of December 5. He had made considerable headway with the Requiem, but much remained to be finished. As he grew increasingly debilitated he may have mused about the irony of writing a Requiem in such a state.

When his health grew precarious, he took pains to provide for the fate of his work-in-progress. Several independent contemporaneous accounts describe Mozart on his

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## Requiem K.626 Lacrimosa (fragment), from Requiem, K.626

**Work composed:** in the autumn of 1791, in Vienna, but left incomplete at Mozart's death

**World premiere:** The Introit and Kyrie were probably premiered at a memorial service for Mozart held at the Hofpfarrkirche of St. Michael in Vienna on December 10, 1791. The first complete performance (in a completion by Franz Xaver Süssmayr) was given January 2, 1793, in the Jahn-Saal in Vienna, in a concert organized by Baron Gottfried van Swieten. This performance offers the Requiem as Mozart left it at his death, in incomplete form.

**New York Philharmonic premiere:** Recordare, premiered February 5, 1848, George Alexander Macfarren, conductor; complete work (Franz Xaver Süssmayr completion), January 21, 1920, Kurt Schindler, conductor, with Mabel Garrison, Florence Hinkle, Merle Alcock, Lambert Murphy, William Gustafson, soloists, and Schola Cantorum of New York, chorus



Mozart Sings His Requiem, an 1882 painting by Thomas W. Shields depicting an oft-repeated story that the composer read-through his work on the day before he died

**Most recent New York Philharmonic performance:** November 9, 2013 (Robert D. Levin edition), Bernard Labadie, conductor, Miah Persson, Stephanie Blythe, Frédéric Antoun, Andrew Foster-Williams, soloists, with New York Choral Artists

**Estimated duration:**  
ca. 33 minutes

deathbed dictating his ideas about how the score should be completed to his pupil and virtual amanuensis Franz Xaver Süssmayr. The Requiem was more or less finished through the beginning of the Hostias (except for the *Lacrimosa* movement, of which he completed only a fragment). There was a compelling practical reason that it should be brought to a finished state: Count Walsegg had paid a fair amount of money into the project already, and Mozart's widow, Constanze, needed the funds that the remainder of the commission would provide. She first turned to another Mozart pupil, Joseph Leopold von Eybler, to complete the work, but he soon abandoned the project. Süssmayr then took it on. He composed the Sanctus, Benedictus, and Agnus Dei (perhaps drawing on ideas Mozart had shared with him), and made a few emendations to Mozart's text. For the Communion he simply repeated music Mozart had completed for the Introit and Kyrie.

Süssmayr's completion entered the canon as the standard edition, but quite a few scholars have proposed competing versions based on divergent opinions about what ultimately constitutes Mozartean style. This performance uses none of those completions. Instead, Manfred Honeck conducts it just as Mozart left it.

The opening Introit (Requiem) is the only section that Mozart composed in its entirety, that is, in an orchestrated score from beginning to end. (Even here there is debate, with some musicologists believing that certain of the instrumental lines are not in Mozart's hand, though the penmanship is similar to his own.) The Kyrie and five of the six movements of the Sequence were substantially complete when he died, more or less clearly drafted in their vocal parts and unambiguous in their harmonic progressions, but with few indications about orchestration; and so were the two movements of the Offertory — the urgent *Domine Jesu* and the peaceful Hostias.

## A Nod to Handel?

The dominance of mid-ranged and low-pitched instruments lends moody intensity to the score of Mozart's **Requiem**. Basses and baritone horns enter in a pseudo-canon at the beginning of the Introit, above the staccato pacing of the strings. Their phrase builds through poignant harmonic intensification, finally abetted by the brass forces (playing *forte*), and then the choir enters in imitative counterpoint, from bass on up through soprano, intoning the stern motif (D–C-sharp–D–E–F) that will be heard often in this piece.

The musicologist Christoph Wolff, in his monograph *Mozart's Requiem* (1994), points out a coincidence noted early on by Mozart's colleague Maximilian Stadler — that this motif corresponds to the melody of the Lutheran funeral hymn alternately sung to the words "Wenn mein Stündlein vorhanden ist" ("If the hour of my death is at hand") and "Herr Jesu Christ, du höchstes Gut" ("Lord Jesus Christ, you highest good"). This observation is of special interest in that Handel had similarly quoted that chorale in his Funeral Anthem for Queen Caroline, *The Ways of Zion do Mourn* (1737), which may have served as direct inspiration when Mozart set about writing this movement.

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The last movement of the Sequence, the **Lacrimosa**, stands as one of the most poignant documents in the history of music. Mozart left a draft of eight heart-breaking measures for voices and basso continuo, the first two measures also for violins and viola, that then drifts off into silence. In this performance, that fragment is repeated at the end, signifying Mozart's last musical expression.

Rather than leave the evening suspended in irresolution, Mozart's Requiem resolves here into his motet ***Ave verum corpus*** (*Hail, True Body*), a treasured jewel from his final autumn. In early June 1791 Mozart's wife, Constanze, left their home in Vienna

with their six-year-old son, Karl Thomas, to spend time in Baden bei Wien, a spa outside Vienna that she had visited while experiencing health problems during the two preceding summers. This time she went not because she was sick but because she was pregnant, and on July 26 she gave birth to another son, Franz Xaver Wolfgang.

When Mozart visited Constanze at Baden in mid-June 1791, he must have been in good spirits, hopeful about his new job, flush with fresh commissions for *La clemenza di Tito* and the Requiem, happy with the prospect of a growing family. After a few uncertain years in the late 1780s, it must have seemed that the tide had turned for good.

In Baden he befriended Anton Stoll, the organist and choir director of the parish church, a man who had conducted one of Mozart's Masses (probably the *Coronation Mass*, K.317) the previous year and who in 1791 was preparing for a July performance of Mozart's *Missa brevis* in B-flat major (K.275). The grateful composer rewarded Stoll by writing a new piece of sacred music, the gem-like Eucharistic motet *Ave verum*

*corpus* (K.618) for four-part chorus and an orchestra of strings with organ. It appears that Stoll introduced this hushed masterpiece at his church's celebration of the Feast of Corpus Christi, which fell that summer on June 23. The distilled style of this motet prefigures the flavor of the "Hostias" movement in Mozart's Requiem. Both pieces share a sense of gentle piety and use the sparest of means to convey transcendent wonder.

**Instrumentation:** Piano Concerto No. 27 calls for flute, two oboes, two bassoons, two horns, and strings, in addition to the solo piano. Masonic Funeral Music employs two oboes, clarinet and three basset horns, contrabassoon, two horns, and strings. The Requiem calls for two clarinets, two basset horns, two bassoons, two trumpets, four trombones, timpani, organ, and strings, in addition to four solo singers (soprano, mezzo-soprano, tenor, and bass) and a mixed chorus. *Ave Verum Corpus* employs organ, strings, and four-part chorus.

**Cadenzas and lead-ins:** for Piano Concerto No. 27, by the composer.

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## Ave verum corpus



**Work composed:** June 17, 1791

**World premiere:** probably June 23, 1791, at the Church of St. Stephan in Baden bei Wien, Austria, with Anton Stoll directing the church's musicians

**New York Philharmonic premiere:** April 16, 1879, with Leopold Damrosch conducting the New York Symphony (which merged with the New York Philharmonic in 1928), and the Oratorio Society of New York

**Most recent New York Philharmonic performance:** March 1, 1964, Josef Krips, conductor, and Schola Cantorum of New York

**Estimated duration:** ca. 6 minutes

*Interior of the Church of St. Stephan in Baden bei Wien, for which Mozart wrote Ave verum corpus*

# Texts and Translations

## Mozart's Requiem, K.626

### INTROIT

#### Requiem (Soprano, Chorus)

*Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.  
Te decet hymnus Deus, in Sion,  
et tibi reddetur votum in Jerusalem.*

Grant them eternal rest, Lord,  
and let perpetual light shine on them.  
You are praised, God, in Zion, and  
homage will be paid to You in Jerusalem.

*Exaudi orationem meam,  
ad te omnis caro veniet.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.*

Hear my prayer,  
to You all flesh will come.  
Grant them eternal rest, Lord,  
and let perpetual light shine on them.

### KYRIE (Chorus)

*Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison.*

Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy on us.

### SEQUENCE

#### Dies irae (Chorus)

*Dies irae, dies illa  
solvat saeculum in favilla:  
teste David cum Sibylla.*

Day of wrath, day of anger  
will dissolve the world in ashes,  
as foretold by David and the Sibyl.

*Quantus tremor est futurus,  
quando iudex est venturus,  
cuncta stricte discussurus!*

Great trembling there will be  
when the Judge descends from heaven  
to examine all things closely.

### Tuba mirum (Soprano, Mezzo-Soprano, Tenor, Bass)

*Tuba mirum spargens sonum  
per sepulcra regionum,  
coget omnes ante thronum.*

The trumpet will send its wondrous sound  
throughout earth's sepulchres  
and gather all before the throne.

*Mors stupebit et natura,  
cum resurget creatura,  
judicanti responsura.*

Death and nature will be astounded,  
when all creation rises again,  
to answer the judgment.

*Liber scriptus proferetur,  
in quo totem continetur,  
unde mundus iudicetur.*

A book will be brought forth,  
in which all will be written,  
by which the world will be judged.

*(Please turn the page quietly.)*



*Judex ergo cum sedebit,  
quidquid latet apparebit:  
nil inultum remanebit.*

When the judge takes his place,  
what is hidden will be revealed,  
nothing will remain unavenged.

*Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
Cum vix justus sit securus?*

What shall a wretch like me say?  
Who shall intercede for me,  
when the just ones need mercy?

### **Rex tremendae (Chorus)**

*Rex tremendae majestatis,  
qui salvandos salvas gratis,  
salva me, fons pietatis.*

King of tremendous majesty,  
who freely saves those worthy ones,  
save me, source of mercy.

### **Recordare (Soprano, Mezzo-Soprano, Tenor, Bass)**

*Recordare, Jesu pie,  
quod sum causa tuae viae:  
ne me perdas illa die.*

Remember, kind Jesus,  
my salvation caused your suffering;  
do not forsake me on that day.

*Quaerens me, sedisti lassus:  
redemisti crucem passus:  
tantus labor non sit cassus.*

Faint and weary you have sought me,  
redeemed me, suffering on the cross;  
may such great effort not be in vain.

*Juste judex ultionis,  
donum fac remissionis,  
ante diem rationis.*

Righteous judge of vengeance,  
grant me the gift of absolution  
before the day of retribution.

*Ingemisco, tamquam reus:  
culpa rubet vultus meus:  
supplicanti parce, Deus.*

I moan as one who is guilty,  
owning my shame with a red face,  
suppliant before you, Lord.

*Qui Mariam absolvisti,  
et latronem exaudisti,  
mihi quoque spem dedisti.*

You, who absolved Mary,  
and listened to the thief,  
give me hope also.

*Preces meae non sunt dignae:  
Sed tu bonus fac benigne,  
ne perenni cremer igne.*

My prayers are unworthy,  
but, good Lord, have mercy,  
and rescue me from eternal fire.

*Inter oves locum praesta,  
et ab haedis me sequestra,  
statuens in parte dextra.*

Provide me a place among the sheep,  
and separate me from the goats,  
guiding me to Your right hand.

## **Confutatis (Chorus)**

*Confutatis maledictis,  
flammis acribus addictis,  
Voca me cum benedictis.*

When the accused are confounded,  
and doomed to flames of woe,  
call me among the blessed.

*Oro supplex et acclinis,  
cor contritum quasi cinis,  
gere curam mei finis.*

I kneel with submissive heart,  
my contrition is like ashes,  
help me in my final condition.

## **Lacrimosa (Chorus)**

*Lacrimosa dies illa,  
qua resurget ex favilla  
judicandus homo reus.*

That day of tears and mourning,  
when from the ashes shall arise,  
all humanity to be judged.

*Huic ergo parce, Deus.  
Pie Jesu Domine,  
Dona eis requiem.*

Spare us by your mercy, Lord,  
gentle Lord Jesus,  
grant them eternal rest.

*Amen.*

Amen.

## **OFFERTORY**

### **Domine Jesu (Soprano, Mezzo-Soprano, Tenor, Bass)**

*Domine Jesu Christe, Rex gloriae, libera  
animas omnium fidelium defunctorum  
de poenis inferni et de profundo lacu.  
Libera eas de ore leonis, ne absorbeat eas  
tartarus, ne cadant in obscurum.*

Lord Jesus Christ, King of glory, liberate  
the souls of the faithful departed from the  
pains of hell and from the bottomless pit.  
Deliver them from the lion's mouth, lest hell  
swallow them up, lest they fall into darkness.

*Sed signifer sanctus Michael repraesentet  
eas in lucem sanctam.*

Let the standardbearer, holy Michael,  
bring them into holy light.

*Quam olim Abrahae promisisti,  
et semini ejus.*

Which was promised to Abraham and his  
descendants.

## **Hostias (Chorus)**

*Hostias et preces tibi Domine laudis  
offerimus: tu suscipe pro animabus illis,  
quarum hodie memoriam facimus: fac  
eas, Domine, de morte transire ad vitam.*

Sacrifices and prayers of praise, Lord, we  
offer to You. Receive them in behalf of  
those souls we commemorate today. And  
let them, Lord, pass from death to life,

*Quam olim Abrahae promisisti et  
semini ejus.*

which was promised to Abraham and his  
descendants.

*(Please turn the page quietly.)*

**Mozart's Lacrimosa (fragment), from Requiem, K.626  
(Chorus)**

*Lacrimosa dies illa,  
qua resurget ex favilla  
judicandus homo reus.*

That day of tears and mourning,  
when from the ashes shall arise,  
all humanity to be judged.

**Mozart's Ave verum corpus, K.618  
(Chorus)**

*Ave verum corpus,  
natum ex Maria Virgine.  
Verum passum immolatum  
In cruce pro homine.  
Cujus latus perforatum,  
unda fluxit sanguine:  
Esto nobis praegustatum,  
in mortis examine.*

Hail, true Body,  
Born of the Virgin Mary.  
Who has truly suffered, sacrificed  
On the cross for humanity.  
Whose side was pierced,  
From which flowed water and blood.  
Be for us a foretaste of Heaven  
In death's agony.