

Audivi vocem

Revelation 14:2,7

Rafaella Aleotti (c. 1570–c. 1646)

ed. Simpson College Chamber Singers

Cantus

Quintus

Altus

Tenor

Bassus

Au - di - vi vo - cem in - cae -

Au - di - vi vo -

4

lo, in cae - - - lo, du - o - rum An - ge - lo -

cem in cae - lo, du - o - rum An - ge - lo -

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2
8

- rum di - cen - ti - um: ti - me - te De -
- rum di - cen - ti - um: Ti - me - te De -
Ti - me - te De -
Ti - me - te De -

12

- - um, ti - me - te De - um,
me - te De - um, et a - do -
um, et a - do - ra - te e - um,
um, et a - dor - a - te e -
um, ti - me - te De - um, et a - do - ra -

16

Musical score for measures 16-18. The score is written for five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The lyrics are: et ad - do - ra - te e - ra - te e - - - um, et a - do - ra - te e - - - um, et a - do - ra - te te e - - um, et a - do - ra -

19

Musical score for measures 19-21. The score is written for five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The lyrics are: - - - um, et et a - do - ra - - - te e - - - um, et a - do - ra - te e - - - um, et e - - - um, e - - - um, te e - - - um,

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da - te cla - ri - ta - tem -
 da - te cla - ri - ta - tem il - li,
 um, et
 um, et da - te, et da -
 et da - te cla - ri - ta - tem

il - li qui fe - cit
 et da - te cla - ri - ta - tem il -
 da te cla - ri - ta - tem il - li, et da - te cla - ri -
 - te cla - ri - ta - tem il - li
 il - li, cla - ri - ta - tem il - li

29

cae - lum, qui fe - cit cae - lum et ter -
 li qui fe - cit cae - lum qui
 ta - tem il - li qui - fe - cit cae -
 qui fe - cit cae - lum et ter - ram,
 qui fe - cit cae - lum, qui

33

am, ma -
 fe - cit cae lum et ter -
 lum et ter -
 qui fe - cit cae lum et ter -
 fe - cit cae lum et ter -

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re et fon - tes a
 ram, ma - re et fon -
 ram, ma - re et
 ram, ma - re et
 ram, ma - re et fon -

qua - rum, et fon - tes a - qua - rum.
 tes a - qua - rum.
 re et fon - tes a - qua - rum.
 fon - tes a - qua - rum, fon - tes a - qua - rum.
 tes a - qua - rum.

Critical Notes

This edition was prepared and performed by the Simpson College Chamber Singers for the 2023 Research and Creativity Symposium at Simpson College. The presentation was entitled and was given by Lyza Cue, John Galm, Abby Jennings, Drew Lundquist, Eric Martin, Dylan McKinley, Max Meyers, Claire Schneider, Aaron Scholes, Tanner Striegel, Max Wearmouth-Gweah, Halle Wulfkuhle, and Miranda Young. The students received guidance from Dr. Jon Arnold.

The source for this edition was the *Sacrae cantiones quinque, septem, octo, & decem vocibus decantandae*, published in 1593 in Venice by Ricciardo Amadino. Digital facsimiles from the Universitätsbibliothek Kassel were used.

Editorial Methods

Original pitch and rhythmic values were maintained, except for final longa which is displayed as a breve with a fermata.

Original clefs and time signature are indicated in the incipit at the beginning of the score. Clefs were changed to treble and bass in the full edition.

Bar lines were added with one breve per bar, and any necessary ties were added.

Accidentals explicit in the source are notated within the staff. Editorial accidentals (*musica ficta*) are notated above the staff.

Spelling and punctuation are unified according to the Latin Vulgate Bible edited by Leander van Ess (1822). Commas were added at any text repetition.

Ligatures are indicated by a horizontal bracket above the staff (m. 21, Altus).

Editorial Notes

m. 6, Quintus, note 1, added dot

m.10-12, Bassus and Cantus, change Timite to Timete