

Score

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 -
 - - -
 - - -
 - - -

Audivi vocem

2
8

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

rum di - cen - ti - um: ti

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, et a - do - ra -

Audivi vocem

3

16

et ad - do - ra - te e -
ra - te e - um,
et a - do - ra - te e - um, et
um,
et a - do - ra - te

te e - um, et a - do - ra - te -

19

um, et
et a - do - ra - te e - um, et
a - do - ra - te e - um,
e - um, et
e - um, et - - - - - um,
um,

te e - um, et - - - - - um,

te e - um,

te e - um,

te e - um,

Audivi vocem

4
22

A musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The vocal parts are in common time, with a key signature of one sharp. The basso continuo part includes a bassoon and a harpsichord. The lyrics are in Latin, with some words underlined for emphasis. The vocal parts enter at different times, creating a polyphonic texture.

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 - - - tem

25

A continuation of the musical score from the previous page. The vocal parts and basso continuo continue their respective parts. The lyrics are in Latin, continuing from the previous section.

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

Audivi vocem

5

29

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Basso Continuo) and organ. The vocal parts are in common time, with the basso continuo part indicating 8/8. The vocal parts sing in Latin, with lyrics such as "cae-lum," "qui-fe-cit," and "lum-et-ter." The organ part provides harmonic support, often featuring sustained notes or simple chords.

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

33

A continuation of the musical score from system 29. The vocal parts continue their Latin text, and the organ part maintains its harmonic function. A melodic line is introduced in the soprano and alto voices, with a melodic line in the basso continuo part.

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

Audivi vocem

6
36

Audivi vocem

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

39

qua - rum, et fon - tes a - qua - rum.
tes a - qua - rum.
re et 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 Tomite to Timete