

Ad te levavi

Introit, First Sunday of Advent

Ercole Bernabei
edited by Jeffrey Quick

Musical score for the beginning of the Introit, featuring Cantus, Altus, Tenor, and Bass staves. The music is in common time (C) and begins with a C-clef for the Cantus part. The lyrics "Ad te le - va - vi" are written below the Bass staff.

Musical score for the first system of the Introit, featuring Cantus, Altus, Tenor, and Bass staves. The lyrics are: a - ni - mam me - am me - - - am De - us me -

Musical score for the second system of the Introit, featuring Cantus, Altus, Tenor, and Bass staves. The lyrics are: - - us in te con - fi - do in te con - fi - do non e - ru -
me - us in te in te con - fi - do non e - ru -
me - us in te con - fi - do non e -

12

C. be - scam ne - que ir - ri - de-ant me ne - que ir - ri - de-ant me i -

A. be - scam ne - que ir - ri - de-ant me ne - que ir - ri - de-ant me

T. be - scam ne - que ir - ri - de-ant me ne - que ir - ri - de-ant me

B. ru - be - scam ne - que ir - ri - de - ant me

17

C. - ni-mi-ci me - - - i et - e-nim u-ni-ver -

A. i - ni-mi - ci i - ni-mi - ci me - i et - e - nim u - ni - ver -

T. i - ni-mi-ci me - - - i et - e - nim u - ni - ver -

B. i - ni - mi - ci me - i et - e - nim

22

C. - - - si qui te ex - spe - - - ctant, non con - fun -

A. - - - si qui te ex - spe - ctant, qui te ex-spe - ctant, non con - fun -

T. - - si qui te ex - spe - ctant, qui te ex - spe - ctant, non con-fun-den -

B. u - ni - ver - si qui te ex - spe - ctant, non

27

C. den - - - - - tur. ij

A. den - - - - - tur. ij

T. - tur, non con - fun - den - tur. ij

B. con - fun - den - tur. ij

31

8 Vi - as tu - as, Do - mi - ne, de - mon - stra mi - hi

32

C. et se - mi-tas tu - as e - - - do-ce

A. et se - mi - tas, et se - mi-tas tu - as e - do - ce, e -

T. et se - mi-tas tu - as e - - - do-ce me, et se - mi-tas

B. et se - mi - tas tu - as e - - -

37

C. me, e - - - do - ce me. ij

A. - - - do-ce me. ij

T. tu - as e - - do - ce me. ij

B. - - do - ce me. ij

Glo - ri - a Pa - tri &c.

Ad te levavi

Ercole Bernabei (1622-1687)

München, Bayerische Staatsbibliothek (D-Mbs), Mus.ms. 2755

The source is in choirbook format and presents no problems to the transcriber, except for the section endings. These are additive rather than substitutive; one must sing the “first ending” before the “second ending” to make musical sense. Also, they appear at the end of the psalm as well, where one would not normally repeat. I have chosen to represent these as in the original, and leave it to the performer to figure out. Personally, I would sing both endings for the antiphon, and for the psalm I would use the first ending. The Gloria Patri incipit (and other chant) are as in the original; if I were to include it in the edition, I'd use Solesmes (lame, but it's what I have easy access to), and if you're capable of performing this, you either know the Gloria tones or can find them in the Liber Usualis or Liber Brevior.

The tessitura of this setting is quite high. I would sing it a step or minor third lower.

Bernabei was a pupil of Orazio Benevoli in Rome, and had a number of illustrious posts: organist at San Luigi dei Francesi in Rome (1653, replacing Luigi Rossi), maestro at St. John Lateran (1665), maestro at the Cappella Giulia (1672). In 1674 he went to Munich, where he succeeded Johann Caspar von Kerll as Hofkapellmeister. His son Giuseppe Antonio (1649-1732) was also a renowned composer.