

# Audivi vocem de coelo

Edited by Jason Smart

John Taverner (c.1495–1545) and  
William Whytbroke (1507–1568)

\*  
Treble 1  
Treble 2  
Mean 1  
Mean 2

Au - - - - - di - - - - -  
Au - di - - - - -  
Au - di - - - - -  
Au - - - - - di - - - - -

4

9

vi  
vi  
vi  
vi

Detailed description: This is a musical score for a four-part setting of 'Audivi vocem de coelo'. The score is divided into two systems. The first system includes four parts: Treble 1 (marked with an asterisk), Treble 2, Mean 1, and Mean 2. The lyrics 'Au - - - - - di - - - - -' are written below the Treble 1 staff, and 'Au - di - - - - -' are written below the Treble 2, Mean 1, and Mean 2 staves. The second system continues the music, with the lyrics 'vi' appearing at the end of each of the four staves. The score uses a 3/4 time signature and a key signature of one flat (B-flat). The notation includes various note values, rests, and phrasing slurs.

\* Tr1, Tr2 and M2 are by Taverner; M1 is an optional part by Whytbroke.

*Chorus*

vo - cem de coe - lo ve - ni - en - tem: ve - ni - te o - mnes vir - gi - nes sa - pi - en - tis - si - me; o - le - um re - con - di - te in va - sis ve - stris dum spon - sus ad - ve - ne - rit. **END**

14

Me - di - a no - Me - di - Me - di - a no - Me - di - a no -

18

- - - - - cte cla - - a no - - - - cte cla - - - - - cte cla - - mor - - - - - cte cla - - mor

22

musical score for measures 22-25. It consists of four staves. The top staff is a vocal line with lyrics: "mor" and "fa". The second staff is a vocal line with lyrics: "mor" and "fa". The third staff is a vocal line with lyrics: "fa" and "ctus". The bottom staff is a piano accompaniment. A fermata is placed over the first measure of the second staff.

26

musical score for measures 26-30. It consists of four staves. The top staff is a vocal line with lyrics: "ctus" and "est: ec - ce". The second staff is a vocal line with lyrics: "ctus" and "est: ec - ce". The third staff is a vocal line with lyrics: "est: ec - ce". The bottom staff is a piano accompaniment. A fermata is placed over the first measure of the top staff.

31

musical score for measures 31-34. It consists of four staves. The top staff is a vocal line with lyrics: "spon". The second staff is a vocal line with lyrics: "spon". The third staff is a vocal line with lyrics: "spon". The bottom staff is a piano accompaniment. A fermata is placed over the first measure of the top staff.

35

Musical score for measures 35-37. It consists of four staves. The top staff has a long note with a fermata and the lyrics "- sus". The second staff has a melodic line with lyrics "- - - - - sus ve -". The third staff has a bass line with lyrics "- - - - - sus". The fourth staff has a bass line with lyrics "sus ve - - - -".

38

Musical score for measures 38-40. It consists of four staves. The top staff has a long note with a fermata and the lyrics "ve - - - -". The second staff has a melodic line with lyrics "- - - - -". The third staff has a bass line with lyrics "ve - - - - -". The fourth staff has a bass line with lyrics "- - - - -".

41

Musical score for measures 41-43. It consists of four staves. The top staff has a long note with a fermata and the lyrics "nit.". The second staff has a melodic line with triplets and the lyrics "[nit.]". The third staff has a bass line with triplets and the lyrics "nit.". The fourth staff has a bass line with triplets and the lyrics "nit.". The key signature changes to one sharp (F#) at the end of measure 43.

REPEAT FROM  
**A** TO END

## Translation

I heard a voice coming from heaven: Come, all you most wise virgins; store oil in your vessels until the bridegroom shall come.

ψ̇ In the middle of the night a cry went forth: Behold the bridegroom comes.  
Store oil in your vessels until the bridegroom shall come.

## Liturgical Function

In the pre-Reformation Use of Sarum, *Audivi vocem* was the eighth respond at Matins on the feast of All Saints (1 November). It was also the first respond at Matins when the Common of Virgins was sung, viz. the feasts of saints Perpetua and Felicitas (7 March) and the 11,000 Virgins (21 October), but performances on these latter occasions will have been in plainsong only.

The Sarum service books directed that, on All Saints Day, the solo parts of the respond be sung by five boys. However, there is reason to believe that in the Chapel Royal this respond was sung by all the boys and this practice may well have been more general.

## Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration sign and first note of each part are shown on the prefatory staves.

Editorial accidentals are placed above the notes concerned. Accidentals not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot.

The sign  $\lrcorner$  denotes a ligature.

Spelling of the text has been modernised.

Underlay between square brackets is entirely editorial.

## Sources

Polyphony: London, British Library Add. MSS 17802–5 (c.1570–c.1578).

17802	(Tr2)	f.105 <sup>v</sup>	heading: at beginning:	In die <i>omnium</i> sanctorum Audiui m <sup>f</sup> tauerner
17803	(Tr1)	f.101	heading: at beginning:	In die <i>omnium</i> sanctorum Audiui m <sup>f</sup> taverner
17804	(M1)	f.103 <sup>v</sup>	heading: at beginning: at end:	In die <i>omnium</i> sanctorum Audiui m <sup>f</sup> tauerner pars ad placitum w whitbroke fecit
17805	(M2)	f.97	heading: at beginning:	In die <i>omnium</i> sanctorum Audiui master Tauerner

Plainsong: *Antiphonarij ad usum Sarum volumen secundum vulgo pars Estivalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1520), f.153 of the Sanctorale.

## Notes on the Readings of the Source

### Accidentals and Staff Signatures

5 Tr2  $\flat$  for B before rest, new line in source begins with B,  $\flat$  for B ( $\flat$  has effect until  $\sharp$  in 9)

5 M2 new line in source begins with <sup>1</sup>B,  $\flat$  for this B at beginning of staff

21 M1 new line in source with staff signature  $\flat$ s for upper and lower B begins with <sup>2</sup>E (and thus to end)

37 Tr2  $\flat$  for B

37 M2  $\flat$  for <sup>1</sup>B before rest, new line in source begins with A with  $\flat$  for <sup>2</sup>B before A

40 Tr1  $\sharp$  for C

40 M2 new line in source with staff signature  $\flat$  for lower B only begins with <sup>2</sup>A

### Underlay

22 Tr2 *-mor* below G, (23–25) *fa-* ambiguously aligned below GFG

21–23 Tr1 *clamor* undivided below G+GDD+DCB (but placing of *-mor* clear in M1, M2)

26–27 Tr1 *-ctus* ambiguously aligned below GF

34 Tr1 *-sus* below D

### Other Readings

16 M1 C is D

36 Tr2 <sup>1</sup>G is F

41 Tr2 M1 M2 proportion sign 31 below first colored note