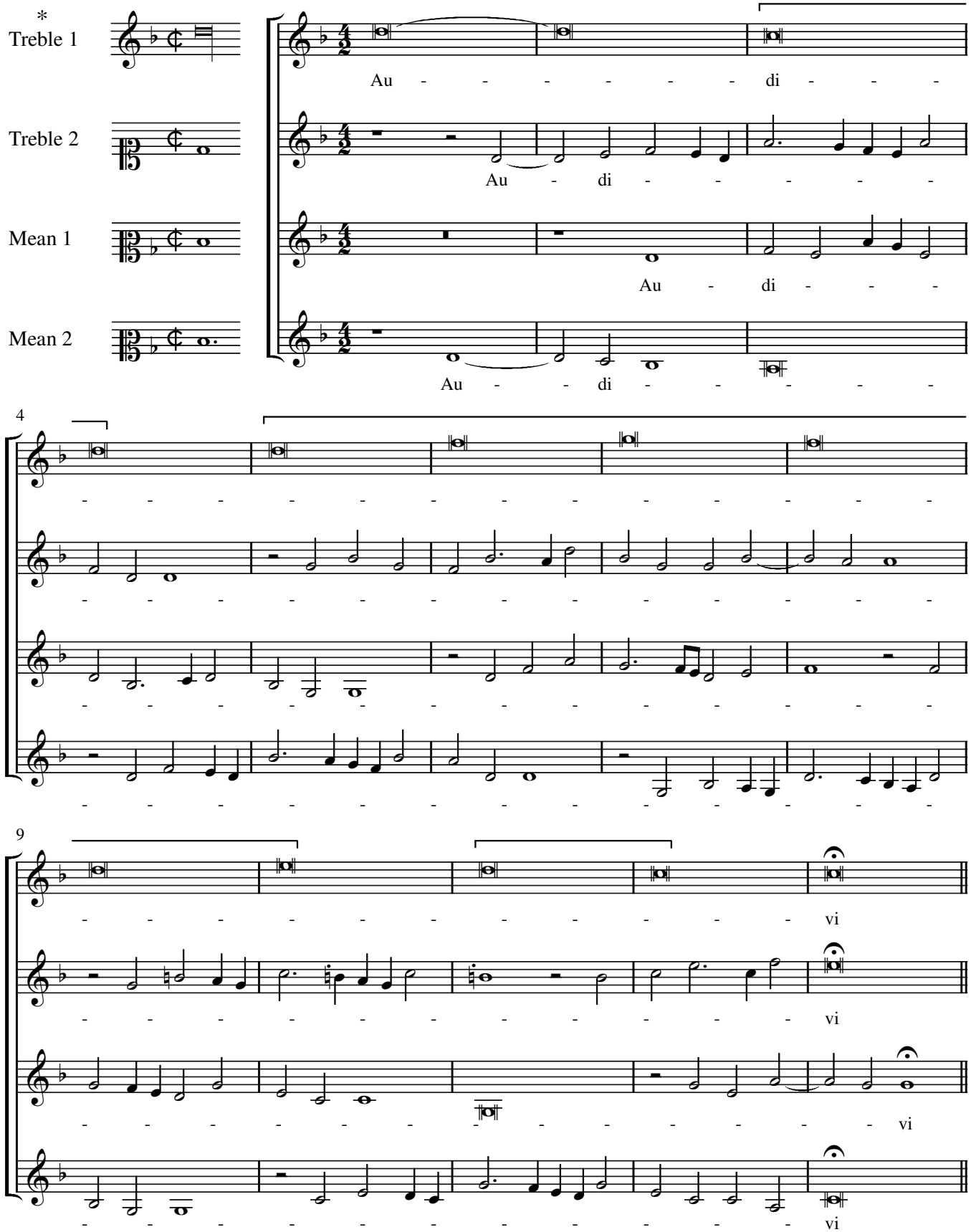
Audivi vocem de coelo

Edited by Jason Smart

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



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

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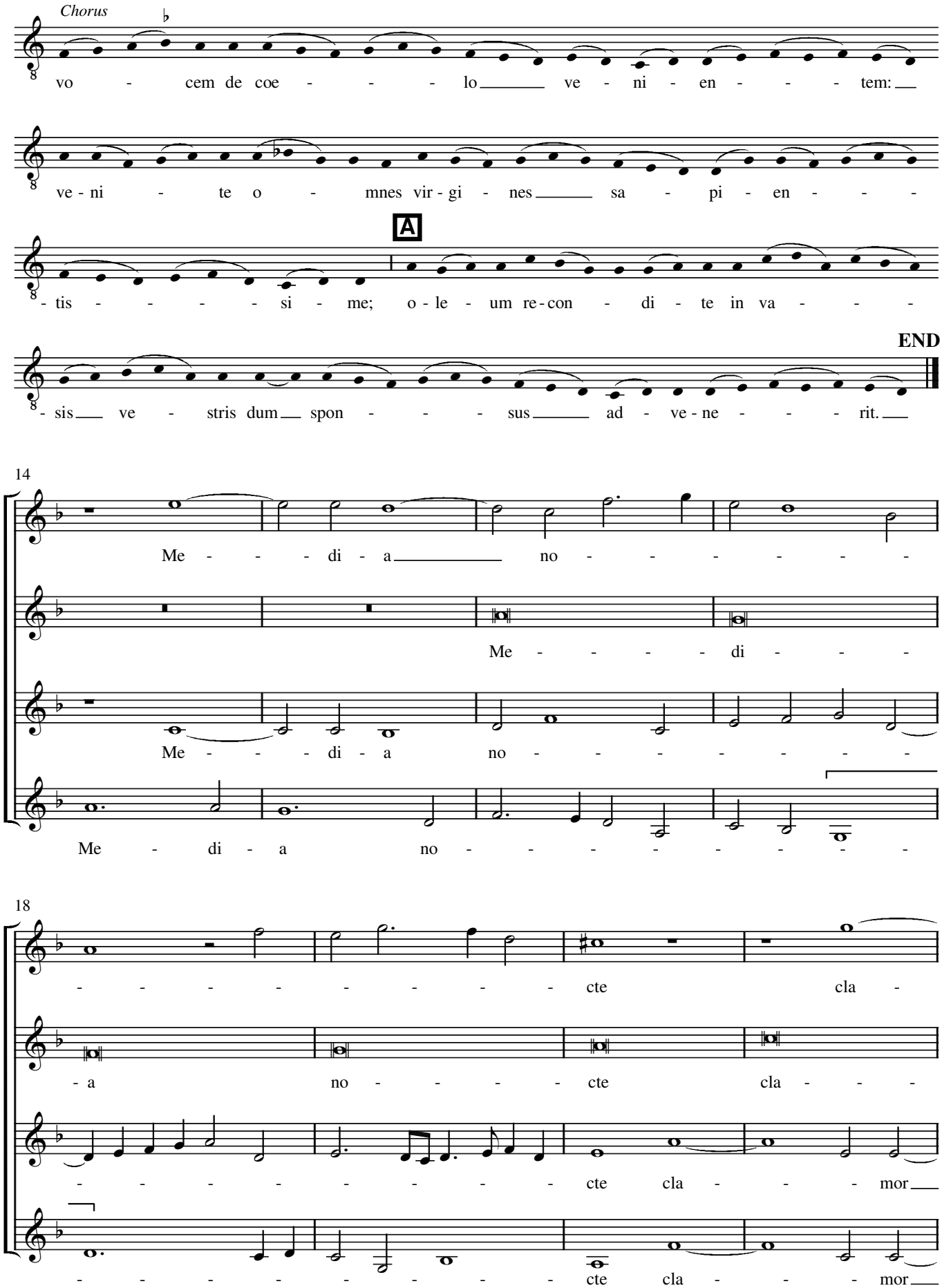
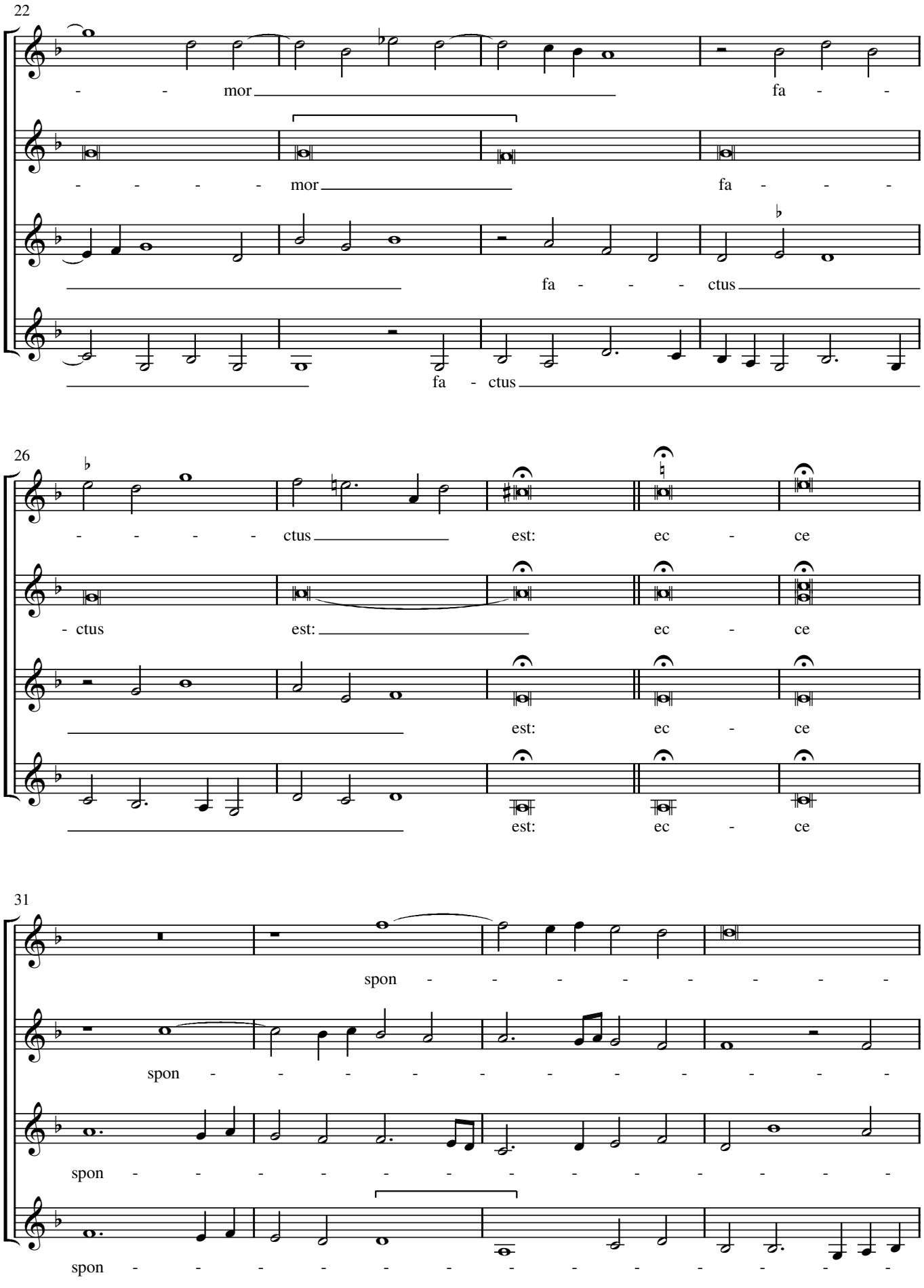
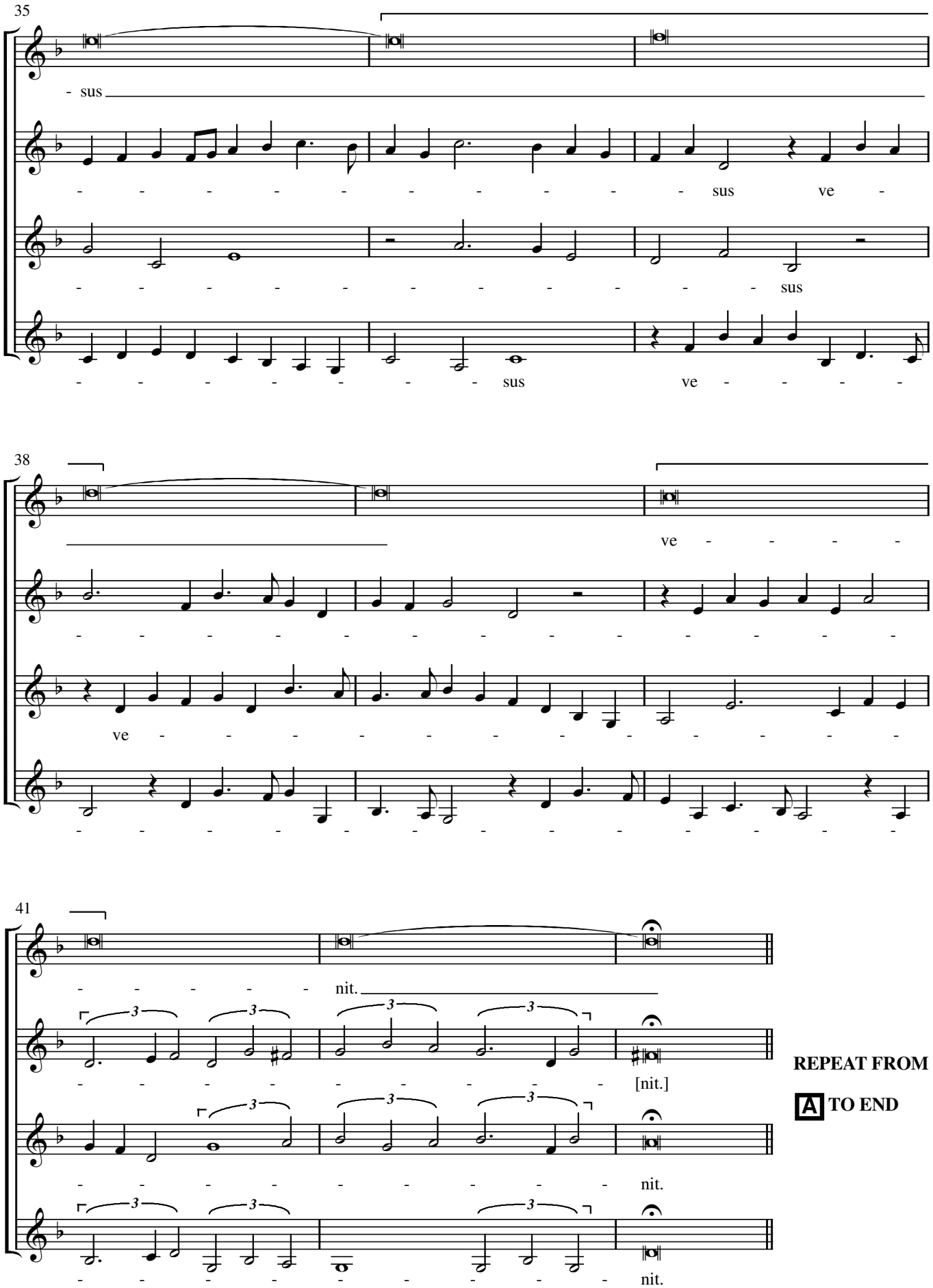

Chorus
vo - cem de coe - - - lo ve - ni - en - - - tem:
ve - ni - te o - mnes vir - gi - nes sa - pi - en - - -
A
- tis - - - - si - me; o - le - um re - con - di - te in va - - -
END
- sis ve - stris dum spon - - - sus ad - ve - ne - - - rit.
14
Me - - - di - a no - - - - - -
Me - - - - di - - -
Me - - - di - a no - - - - - - -
Me - di - a no - - - - - - - -
18
- - - - - - - - - cte cla -
- a no - - - - cte cla - - -
- - - - - - - - - cte cla - - - mor
- - - - - - - - - cte cla - - - mor


22
- - mor
fa - -
- - - - - mor
fa - - -
fa - - - ctus
fa - ctus
26
- - - - - ctus
est: ec - ce
- ctus
est:
ec - ce
est: ec - ce
est: ec - ce
31
spon - - - - - - - - -
spon - - - - - - - - - -
spon - - - - - - - - - -
spon - - - - - - - - - -


35
sus
sus ve
sus
sus ve
38
ve
ve
41
nit.
[nit.]
nit.
nit.
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.

℣ 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 ⌜‾‾‾⌝ 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^{v}	heading:	In die o*m*niu*m* sanctoru*m*
			at beginning:	Audiui m^{r} tauerner
17803	(Tr1)	f.101	heading:	In die o*m*niu*m* sanctoru*m*
			at beginning:	Audivi m^{r} taverner
17804	(M1)	f.103^{v}	heading:	In die o*m*niu*m* sanctoru*m*
			at beginning:	Audiui m^{r} tauerner
			at end:	pars ad placitu*m* w whitbroke fecit
17805	(M2)	f.97	heading:	In die o*m*niu*m* sanctoru*m*
			at beginning:	Audiui master Tauerner

Plainsong: *Antipho*n*arij ad usu*m *Saru*m *volume*n *secundu*m *vulgo pars Estivalis nu*n*cupata* (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 ♭ for B before rest, new line in source begins with B, ♭ for B (♭ has effect until ♮ in 9)
5 M2 new line in source begins with ^{1}B, ♭ for this B at beginning of staff
21 M1 new line in source with staff signature ♭s for upper and lower B begins with ^{2}E (and thus to end)
37 Tr2 ♭ for B
37 M2 ♭ for ^{1}B before rest, new line in source begins with A with ♭ for ^{2}B before A
40 Tr1 ♯ for C
40 M2 new line in source with staff signature ♭ for lower B only begins with ^{2}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 ^{1}G is F
41 Tr2 M1 M2 proportion sign 31 below first colored note