

Audivi vocem de caelo

Edited by Jason Smart

John Sheppard (d.1558)

Mean 1

Mean 2

Countertenor 1

Countertenor 2

Au - di - - - - -

Au - di - -

Au - di - -

Au - di - - - - -

4

- - - - -

- - - - -

- - - - -

- - - - -

8

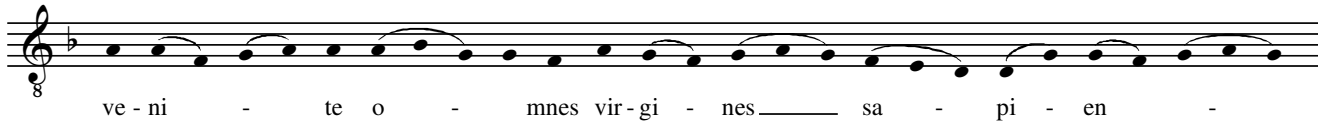
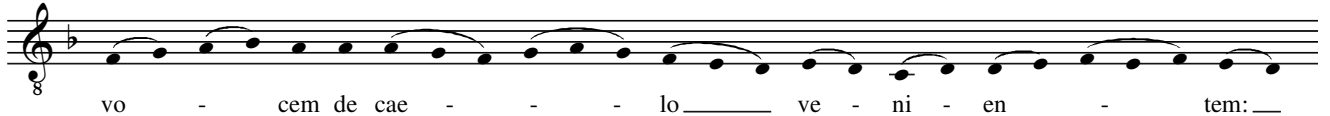
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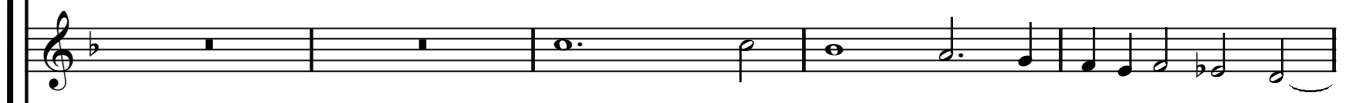
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Chorus

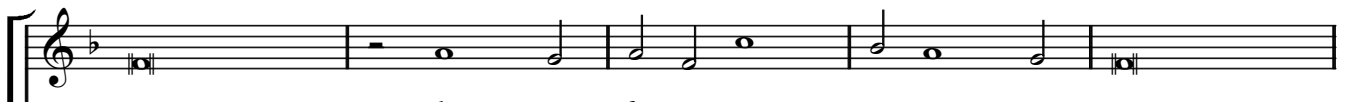


END

12



17



22

- mor fa - ctus

fa - ctus

27

est:

est: ec -

est:

est: ec - ce

32

ec - ce spon - sus ve -

- ce spon - sus ve -

ec - ce spon - sus ve -

spon - sus ve -

37

Musical score for measures 37-41, featuring four staves. The music is in a minor key and includes various rhythmic patterns and melodic lines.

42

Musical score for measures 42-46, featuring four staves. The music continues with complex rhythmic and melodic structures.

REPEAT FROM **A** TO END

47

Musical score for measures 47-51, featuring four staves. The music concludes with a repeat sign and the instruction 'nit.' (ritardando) on each staff.

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.

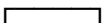
Scoring

The Sarum service books directed that, on All Saints Day, the solo parts of the respond be sung by five boys. Sheppard's setting, however, appears to have been written for an occasion when this particular rubric was not observed. His four parts do not quite stay within the combined two-octave compass observed by mid-Tudor treble and mean voices, although only a single note (the d" in voice I in bar 9) exceeds this limit. That single note might be overlooked, but the tessitura of the mean parts remains unpersuasively low. The most telling difficulty, however, is that, if the polyphony is pitched for boys, the plainsong must then be sung either too high or too low to be convenient for all the remaining voices of the chorus. Most probably, therefore, Sheppard intended his polyphony for just four soloists: two means and two countertenors.

Editorial Conventions

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

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves. Accidentals in the plainsong with a superscript dot are not present individually in the source but are implied by the original staff signature.

Ligatures are denoted by the sign .

Spelling of the text has been modernised.

Sources

Polyphony: London, British Library, Add. MSS 17802–5 (c.1572–8).

17802	(Ct1)	f.107	at beginning:	Audiui m ^f sheperd
17803	(M1)	f.102 ^v	at beginning:	Audiui m ^f sheperde
17804	(M2)	f.105 ^v	at beginning:	Audiui m ^f sheperde
17805	(Ct2)	f.98 ^v	at beginning:	Audiui m ^f sheperde

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 Sources

5 M2 new line in source with staff signature \flat for lower B only begins with A (and thus to end)

19 M2 \natural for E