

# Rorate caeli

*Introit, 4th Sunday of Advent, and votive Masses of the BVM in Advent*

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ed. Jeffrey Quick

Cantus  
Altus  
Tenor  
Bassus

Ro -  
Ro - ra -  
Ro - ra - re cae -

3  
C  
ra - re cae - - - - - li de -  
A  
- re cae - li de - su - per de - - -  
T  
Ro - ra - - - re cae - - - li de -  
B  
- - li de - - - - -

7  
C  
- su - per et nu - bes plu - ant ju - stum, et nu - bes plu - ant ju -  
A  
- su - per et nu - bes plu - ant ju - stum, et nu - bes plu - ant  
T  
- su - per et nu - bes plu - ant ju - stum, plu - - - ant  
B  
su - per et nu - - - bes plu - ant

11

C  
- - stum a - pe - ri - a - tur ter - ra, a - pe - ri - a - tur

A  
ju - stum a - pe - ri - a - tur ter - ra, a - pe - ri - a -

T  
ju - stum, a - pe - ri - a - tur ter - ra, a - pe - ri - a -

B  
ju - stum, a - pe - ri - a - - - -

15

C  
ter - ra, a - pe - ri - a - tur ter - ra, et ger - mi - net Sal - - - va - to -

A  
tur a - pe - ri - a - tur ter - ra, et ger - mi - net Sal - va -

T  
- - tur ter - ra, et ger - mi - net Sal - - - - va -

B  
tur ter - - - - ra, et ger -

19

C  
- - rem, et ger - mi - net Sal - - - va - to -

A  
to - rem, et ger - mi - net Sal - - - va - to -

T  
to - rem, et ger - mi - net Sal - va - to - - -

B  
- mi - net Sal - va - to - - - -

23

C rem. ij

A rem. ij

T rem. ij

B rem. ij

For 4th Sunday of Advent\*

Cae - li e - nar - rant glo - ri - am De - i

27

C Et o - - - pe - ra ma - nu - um e -

A Et o - - - pe - ra ma - nu - um e -

T Et o - - - pe - ra ma - nu - um e - - -

B Et o - - - pe - ra ma - nu - um

31

C - - - jus an - nun - ci - at, an - nun - ci - at fir - ma - men -

A - - - jus an - nun - ci - at, an - nun - ci - at fir - ma -

T - - - jus an - nun - ci - at, an - nun - ci - at

B e - - - jus an - nun - ci - at, fir -

\*for Rorate Masses, skip ahead to m. 40

35

C  
tum, fir - ma - men - tum. ij

A  
men - - - - - tum, ij

T  
8  
fir - ma - men - tum. ij

B  
8  
ma - men - - - - - tum, ij | Glo - ri - a Pa - tri &c.

40 For Rorate Masses\*

8  
Be - ne - di - xi - sti Do - mi - ne ter - ram tu - am

43

C  
A - ver - ti - sti ca - pti - vi - ta - - - - - tem, ca - pti - vi - ta - tem Ja -

A  
A - ver - ti - sti ca - pti - vi - ta - tem Ja - cob, ca - pti - vi - ta - - - - -

T  
8  
A - ver - ti - sti ca - pti - vi - ta - tem Ja - cob, a - ver - ti - sti ca - pti - vi - ta -

B  
8  
A - ver - ti - sti ca - pti - vi - ta -

47

C  
cob, ca - pti - vi - ta - tem Ja - cob. ij

A  
tem Ja - - - - - cob. ij

T  
8  
- - - - - tem Ja - - - - - cob. ij

B  
8  
tem Ja - - - - - cob. ij | Glo - ri - a Pa - tri &c.

\* "Hic Psalmus canitur in Missa votiva de Beata Maria Virg. tempore Adventus"

## Rorate Caeli

Ercole Bernabei (1622-1687)

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

This setting helpfully contains both the psalm for the fourth Sunday of Advent and that for Votive Masses of the BVM during Advent (“Rorate Mass”). Please do not sing both.

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 incipits (and other chant) are as in the original; if I were to include them 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 at least a step lower, possibly more depending on my altos.

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.