

About the composer

Raphaëla Aleotta (b. c1570, Ferrara – d. after 1646) established herself as a conductor, composer and teacher in one of Ferrara's celebrated late-Renaissance musical centers, the Augustinian convent of San Vito.¹ As a very young child, Raphaëla studied voice, keyboard and composition with private tutors hired by her father (tutors included Alessandro Millerville and Ercole Pasquini).² In recognition of her outstanding musical talent, Raphaëla entered the San Vito convent to continue concentrated musical studies. At some point before her fifteenth birthday, Raphaëla decided to remain at the convent indefinitely, ignoring invitations from suitors to return to public life. Raphaëla became a teacher at the convent and musical director of an ensemble that included 23 musicians.³ During her time as leader of this ensemble, Raphaëla composed *Ego flos campi* and fifteen other motets that are included in *Sacre cantiones* (1593) - the earliest known published collection of sacred music by a woman composer.⁴

Concerning the Ornaments

Singers may enjoy adding the suggested ornaments included in this edition, either in rehearsal or performance. They are modeled on examples and principles from Giovanni Camillo Maffei's treatise on singing, which was published in Naples, Italy in 1562. Maffei, a medical doctor and respected amateur singer, codified many principles of *canto di glossi* (singing with ornamentation) commonly in use during the sixteenth century. He cautioned fellow singers to take turns when adding ornaments and not to add more than three or four during the course of a composition.⁵ Also, he believed the vowel "oh" was the best one to use when singing embellishments. As an example for others to follow, Maffei wrote out embellishments for Francesco de Layolle's (1492-1540) madrigal "*Lasciar il velo.*" Here are two of Maffei's suggestions:

Layolle, *Lasciar il velo*, mm. 5-6, soprano

om - - - - - bra

Embellishment suggested by Maffei

om - - - - - bra

¹ Barbara Garvey Jackson, "*Say Can You Deny Me*" *A Guide to Surviving Music by Women from the 16th Through the Eighteenth Centuries* (Fayetteville, AR: University of Arkansas Press, 1994), p. 14. There is some uncertainty as to whether Vittoria Aleotta is a sister of Raphaëla or the same person. In her dissertation, *The Madrigals and Motets of Vittoria/Raphaëla Aleotti* (Ph.D. diss., Kent State University, 1982), Ann Carruthers-Clement concluded they are the same person on the evidence that Vittoria is not mentioned in her father's will, and the name Raphaëla cannot be found in family documents prior to her entering the convent (references to Vittoria are scarce after that time).

² Andriano Cavicchi, "Vittoria Aleotti, Raphaëla Aleotti," in Julie Anne Sadie and Rhian Samuel, editors, *The Norton Grove Dictionary of Women Composers* (New York: W. W. Norton, 1994) p. 243.

³ Ibid.

⁴ Martha Furman Schleifer and Sylvia Glickman, editors, *From Convent to Concert Hall: A Guide to Women Composers* (Westport, CT: Greenwood Press, 2003), p. 27. Two of the motets in this collection were composed by Ercole Pasquini, one of Raphaëla's early teachers.

⁵ Giovanni Camillo Maffei, "Letter on Singing," trans. Carol MacClintock in *Readings in the History of Music in Performance*. (Bloomington: Indiana University Press, 1979.)

Layolle, *Lasciar il velo*, mm. 4-5, bass

o per om bra

Embellishment suggested by Maffei

o per om bra

The embellishments in this edition, given above the score in *ossia* measures, may be performed by soloists while the rest of the choir sings Raphaela's music or by all the singers. In general, embellishments should be sung a bit softer than the main notes and the tempo should remain steady, rather than slowing to accommodate the ornaments. The text underlay from the main notes should be applied on the same beats to the embellishments.

Source

This editor used the transcription provided by Martha Furman Schleifer and Sylvia Glickman in *Women Composers: Music Through the Ages, Volume I* (New York: Prentice Hall, 1996). The source for that transcription is included in *Il Desiderio* (1566), preserved complete in four printed partbooks in the Bayerische Staatsbibliothek, Munich (MS 2804/75).

Text

Song of Solomon, 2:1-3

Ego flos campi, et lilium convalium.
Sicut lilium inter spinas;
Sic amica mea inter filias.
Sicut malus inter ligna silvarum,
Sic dilectus meus inter filios.

I am the flower of the field, and the lily of the valley.
As the lily among thorns,
So is my love among the daughters.
As the apple tree among the trees of the wood,
So is my beloved among the sons.

Kirk Aamot
Montana State University
Bozeman, Montana

Ego flos campi

SAT/SATB a cappella

I am a field-flower...

S: 

Soprano: E - go flos cam - - - - -

* First Chorus: E - go flos cam - - - - - pi, flos - - - - - cam -

Tenor: E - - - - -

Second Chorus: Soprano, Alto, Tenor, Bass (all empty staves)

For rehearsal only: 

...and a lily of the valley.

S: pi, flos - - - - - cam - - - - - pi, et li - li-um con -

A: - - - - - pi, flos - - - - - cam - - - - - pi, et li - li-um con - va - li-um, con -

T: go flos cam - - - - - pi, et li - li-um con - va - li-um, et

B: Soprano, Alto, Tenor, Bass (all empty staves)



* First Chorus may be sung by soloists or a small group.
 Accidentals in parenthesis are editorial.
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S va - li-um, con-va-li-um. Si - cut li - li - um in - ter

A va - li-um, con-va - li-um. Si - cut li - li-um in - ter

T 8 li - li-um con-va - li-um. Si - cut li - li - um in - ter

As the lily among thorns...

S Si - cut li - li-um in - ter

A Si - cut li - li-um in - - - ter

T 8 Si - cut li - li-um in - ter

B Si - cut li - li-um in - - - ter

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...so is my beloved among the daughters.

S spi - nas, sic a-mi-ca me - a in - ter fi - li-as,

A spi nas, sic a-mi-ca me - a in - ter fi - li-as,

T 8 spi - nas, sic a-mi-ca me - a in - ter fi - li-as,

S spi - nas, sic a - mi-ca me - a in - ter

A spi - nas, sic a - mi-ca me - a in - ter

T 8 spi - nas, sic a - mi-ca me - a in - ter

B spi - nas, sic a - mi-ca me - a in - ter