

Rome, Biblioteca Apostolica Vaticana, MS Capp. Sist. 46 [Rome, c.1508–27]

Resolutio

SUPERIUS PRIMUS

SUPERIUS SECUNDUS

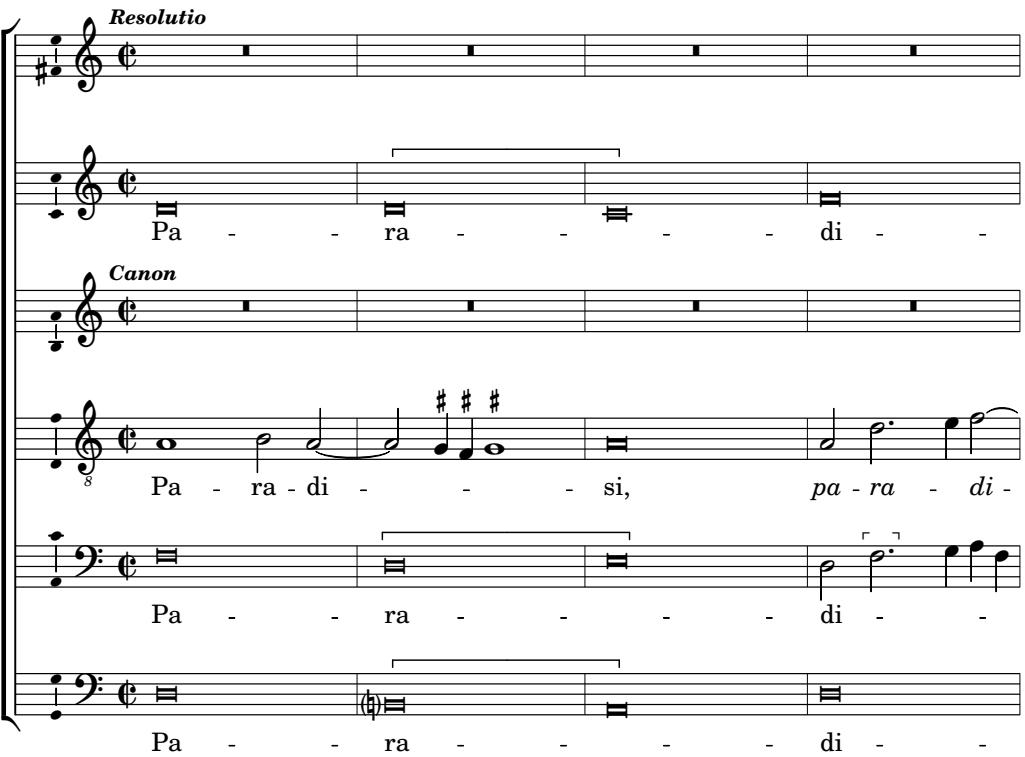
ALTUS

TENOR

BASSUS PRIMUS

BASSUS SECUNDUS

Canon



5



11

di - si

ta per E - vam,

por - ta

ta

ta per E -

17

per E - - vam
vam cun tis

per E - - vam cun - - ctis

8 per E - - vam

vam, per E - - vam, cun - -

vam, cun - -

23

cun - - - ctis clau - - - sa

clau - - - sa, clau - - sa

clau - - - sa est,

⁸ cun - - - ctis clau - - - sa, clau - - sa

- - - ctis clau - - - sa est, clau-

ctis clau - - - sa

29

est, et _____

est, et per Ma -

et per

⁸ est, et per _____

- - sa est, et per Ma -

est, et per Ma -

35

per Ma - - - ri -
ri - am vir - - - gi - nem,
Ma - - - ri - am
Ma - ri - - - am
ri - - - am vir -
ri - am

40

am vir - - - gi -
- vir - - - gi - nem, vir - - - gi - nem,
vir - - - gi - nem, vir - - - gi - nem
vir - - - gi - nem, vir - - - gi -
vir - - - gi -

45

This section of the musical score consists of six staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef. The bottom three staves are basso continuo parts, each with a bass clef. The vocal parts sing in Latin, with lyrics like "nem", "i", "rum", "ite", and "rum". The basso continuo parts provide harmonic support with sustained notes and bassoon entries. Measure 45 starts with a rest followed by a sustained note. Measures 46-49 show more complex harmonic movement with various note heads and rests.

nem _____ i -
- i - - te - - rum
- i - te - - rum _____
- nem i - - te - -
nem, _____ i - - te - - rum, i -
nem _____ i - - te - -

50

This section continues the musical score with six staves. The vocal parts sing "te - - rum", "pa - te - fa - cta", "pa - te - fa - cta est," "pa - te - fa - cta", "rum pa - te - fa - - - cta", and "- te - - rum pa - te - - fa - - cta". The basso continuo parts provide harmonic support with sustained notes and bassoon entries. Measure 50 begins with a sustained note. Measures 51-54 show more complex harmonic movement with various note heads and rests.

te - - rum _____ pa - te - fa - cta
pa - te - fa - cta est, _____
pa - te - fa - cta est, _____ al - -
rum pa - te - fa - - - cta
- te - - - rum pa - te - - fa - - cta
rum _____ pa - te - - fa - - cta

55

est, _____ al - - - - le - - - -
al - le - lu - - - - ia,
le - - - -
est, al - le - lu - - - - ia,
est, _____ al - le - lu - - - - ia,
est, _____ al - - - - le - - - -

This section of the musical score consists of five staves. The top three staves are soprano voices, the fourth is an alto voice, and the bottom two are bass voices. The organ part is on the right. The music is in common time, with a mix of quarter and eighth notes. The vocal parts sing the word "alleluia" in a repeating pattern. Measure 55 starts with a sustained note followed by a short note. Measures 56-59 show a more complex rhythmic pattern with eighth-note chords.

60

lu - - - - ia, al - le - lu - -
- al - le - lu - - - - ia, al - le - lu - - ia,
lu - - - - ia, al - le - lu - - - - ia,
- - - - al - - - - lu - - - -
al - - - - le - - - - lu - - - -
lu - - - -

This section continues the musical score. The vocal parts now sing "alleluia" in a different rhythmic pattern, primarily using eighth notes. The organ part continues its harmonic support. Measure 60 begins with a sustained note followed by eighth-note chords. Measures 61-64 show a steady eighth-note flow in the vocal parts.

The musical score is a six-part setting of the Marian hymn 'Paradisi porta per Evam'. The parts are arranged in two groups of three voices each. The top group consists of soprano, alto, and tenor. The bottom group consists of bassus secundus, bassus tertius, and bassus quartus. The music is in common time, with a mix of C major and F major key signatures. The lyrics 'ia, alle lu ia.' are repeated in each part. Measure numbers 65, 70, and 78 are visible on the left side of the staves.

Paradisi porta per Evam cunctis clausa est,
et per Maríam virginem íterum patefacta est,
allelúia.

*The gate of paradise was shut to all by Eve,
and opened anew by the Virgin Mary,
alleluia.*

(Magnificat Antiphon at First Vespers for the Feast of the Assumption)

Spanish-born Juan Escribano (also known as Johannes Scribanus) was one of the longest-serving members of the Sistine Chapel choir in the early sixteenth century. Having commenced his adult singing career as a soprano in the cathedral choir in Salamanca in the 1490s, he joined the pontifical choir in Rome sometime in the first decade of the sixteenth century, serving until his retirement and return to his homeland in 1539. The extent of his output is unknown: the only surviving sacred works, all contained in Vatican manuscripts, are a *Magnificat sexti toni*, settings of the Lamentations, and this Marian motet. Composing in six parts was still relatively rare in the early 1500s, and Escribano followed a common structure of two parts in slow-moving canon with the remaining four parts freely composed in counterpoint.

Editorial Notes:

Given that the source dates from the period of Escribano's tenure in the Sistine Chapel choir, it could be reasonably assumed that he was personally engaged in the copying of his work into the choirbook. In the Bassus Secundus part, the source explicitly notates most Bs with a 'sharp' sign (x), replicated here as parenthesized natural signs. On that basis, it seems Escribano was determined to preserve the integrity of the Dorian mode in his motet: for that reason, I have sought to avoid editorial B flats. By adjusting word underlay and applying cadential *ficta*, those editorial B flats that might be considered by some necessary for melodic tritone avoidance (Tenor, m. 1–2; Superius II, m. 34–5 and m. 39–40) have been averted. Those who adhere to a rules-based approach to hexachords might disagree with some of these editorial decisions, but there is no firm evidence to suggest that composers of the day applied such rules rigidly.

Editorial accidentals are indicated above the note. Original note values are retained, thus — consistent with 16th-century convention — the ♫ mensuration sign and its modern-equivalent ♩ time signature signify a semibreve tactus. Bar lines are added only to aid reading and direction: 'strong' and 'weak' beats implied by their position should never take precedence over phrasing or word stress. Ligatures and coloration in the source are acknowledged with overarching square brackets and open brackets respectively.

Word underlay reflects editorial judgment and has been freely adjusted, given the ambiguity of the source; editorial addition or reiteration of words is indicated in *italic*.