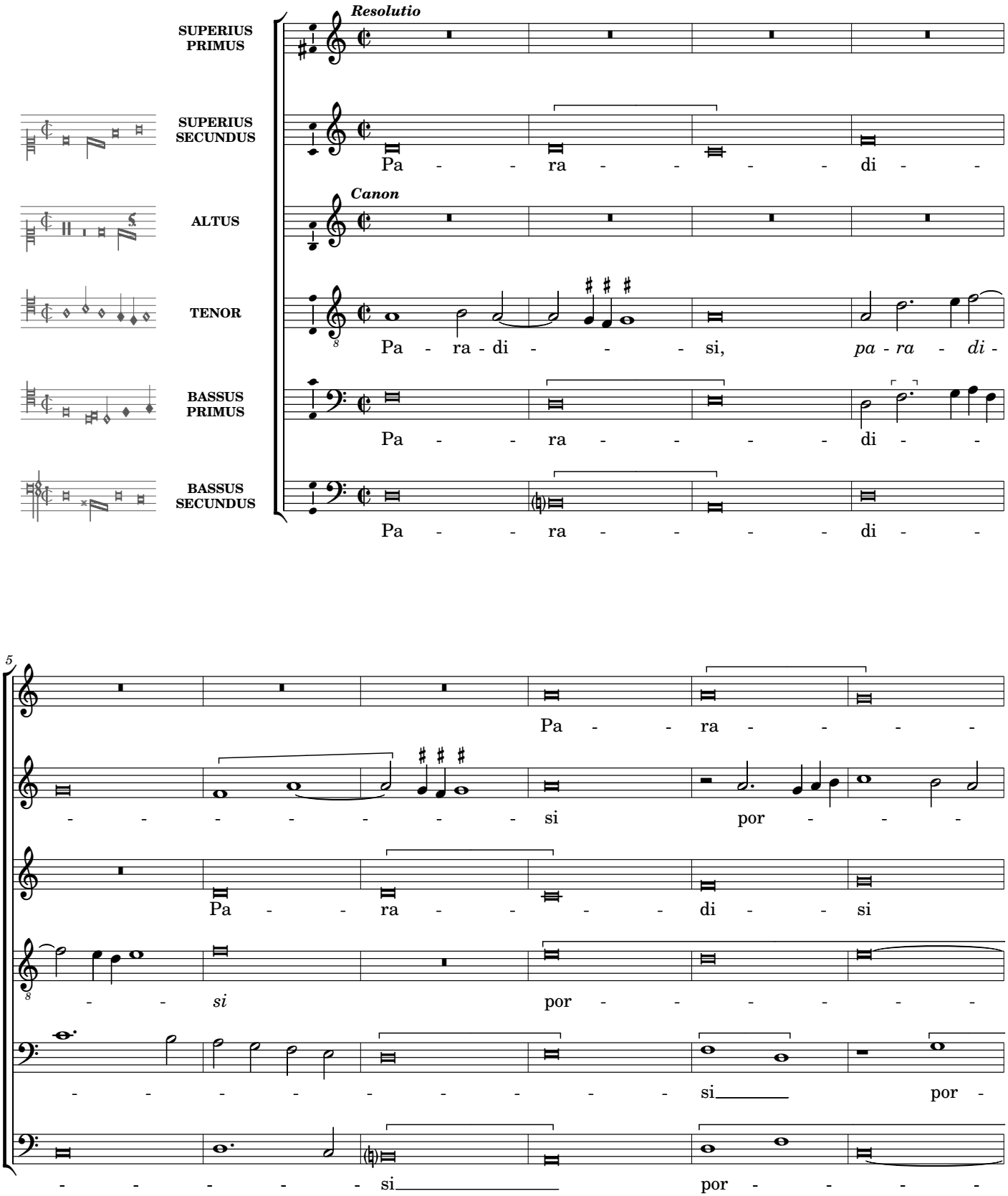
Paradisi porta per Evam

Juan Escribano (c.1478–1557)

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



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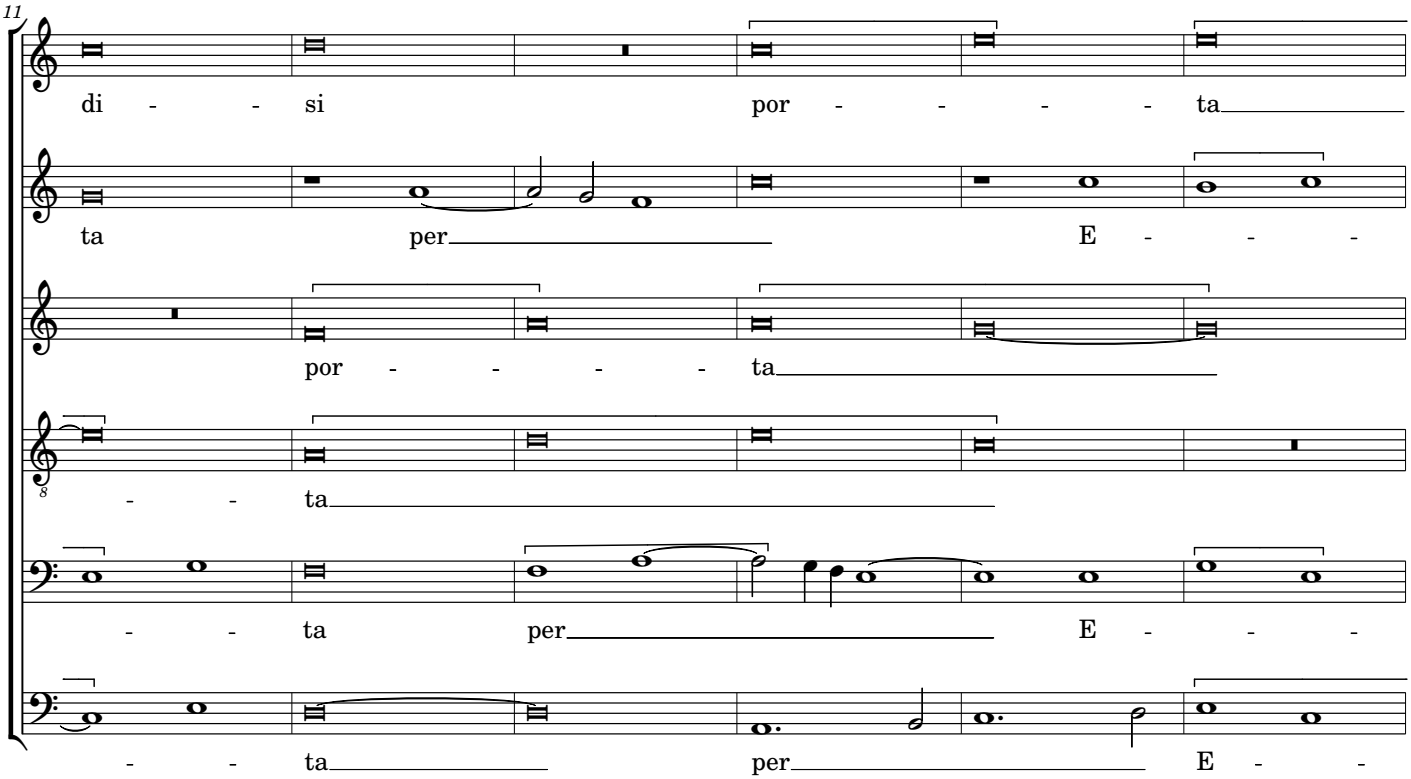
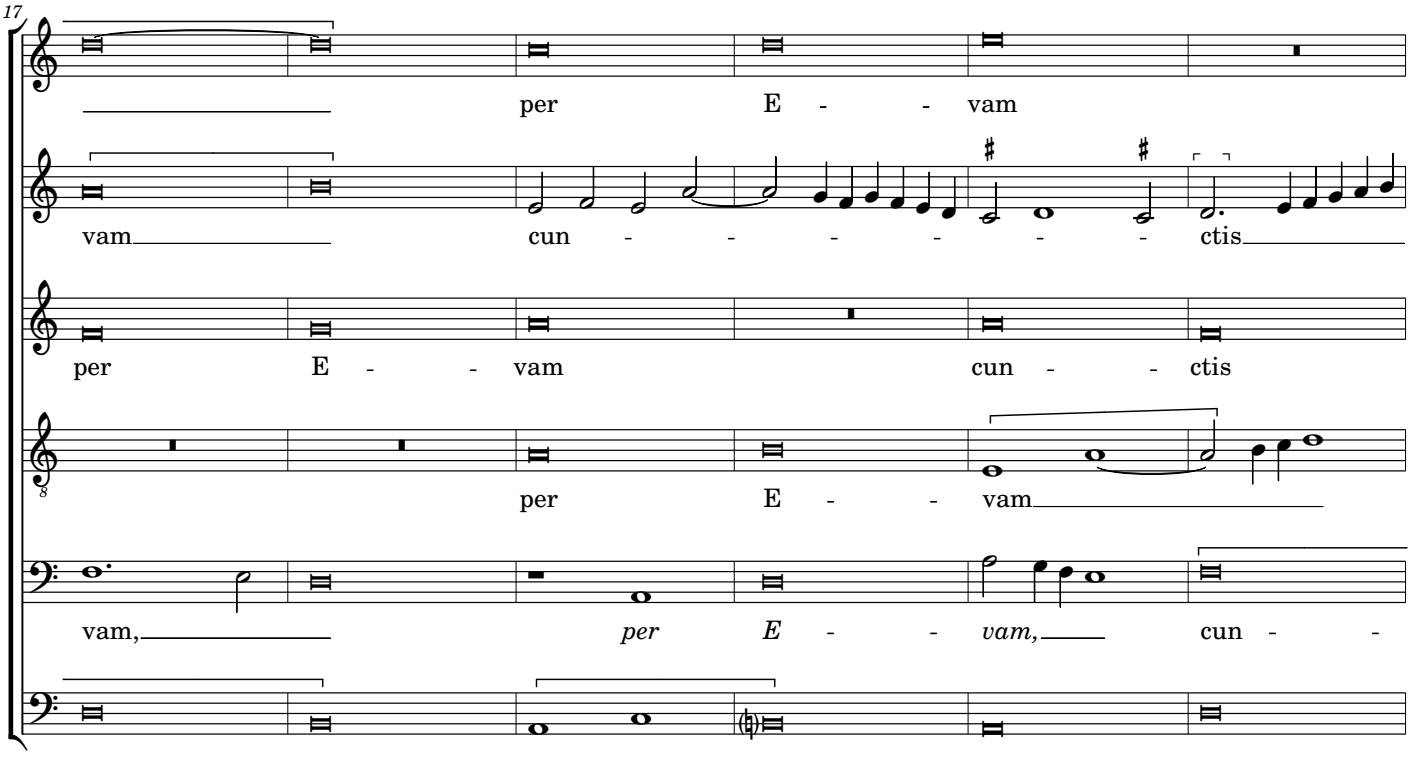
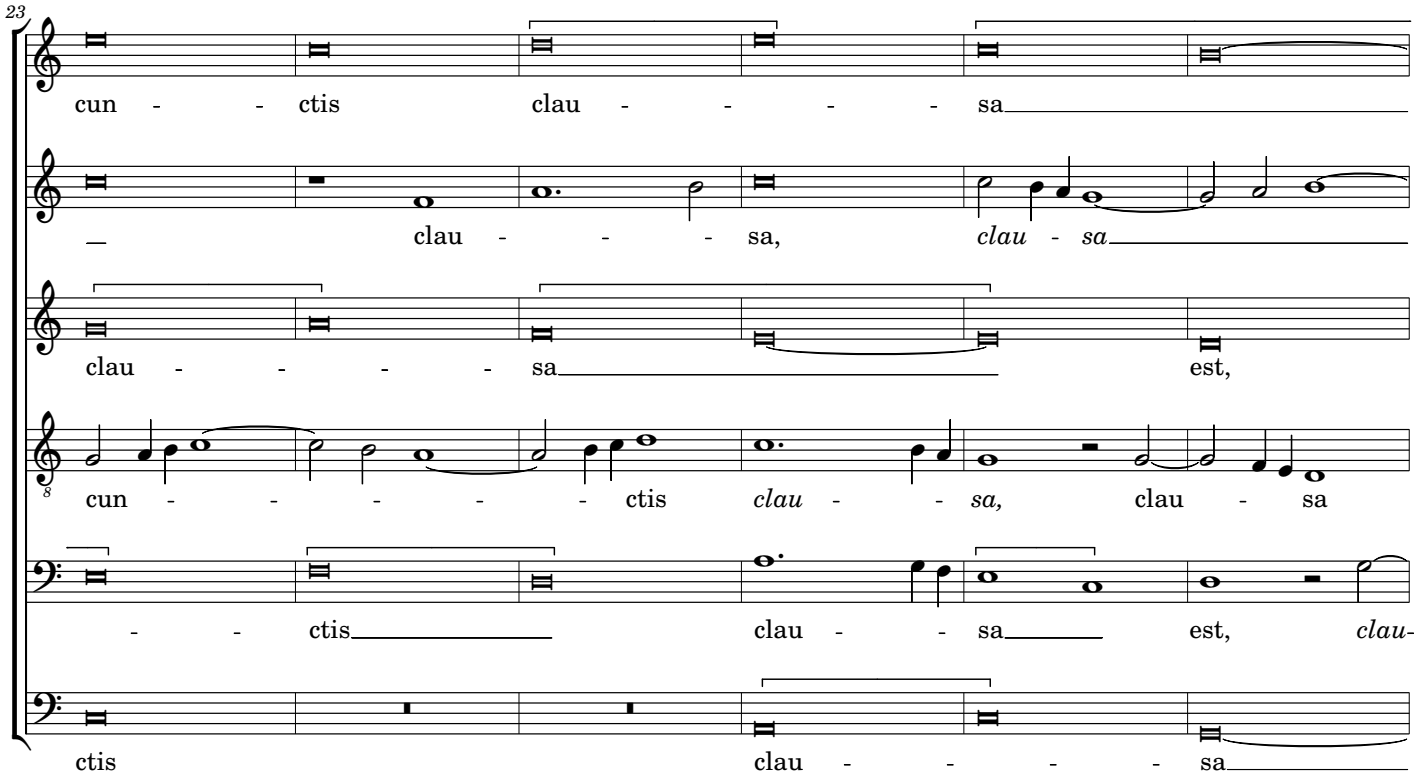
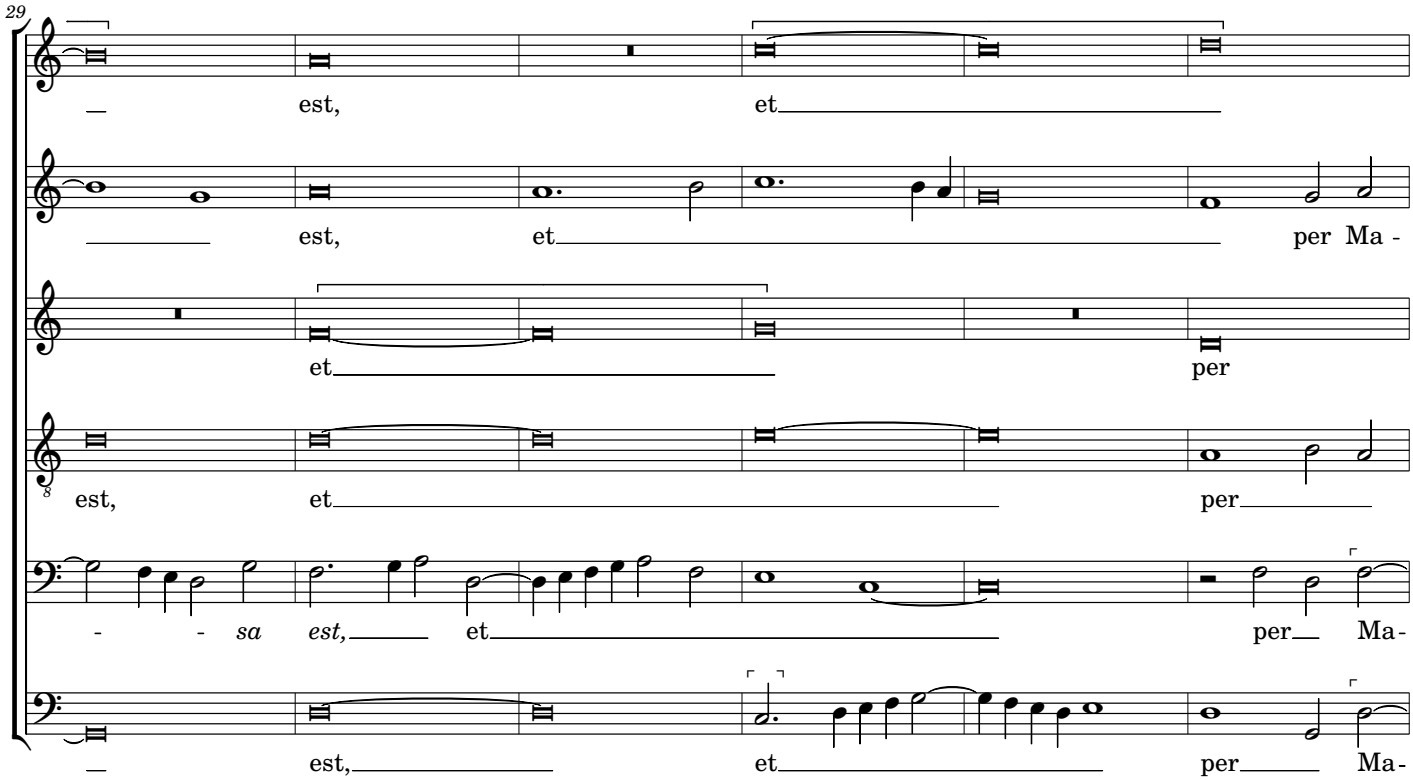
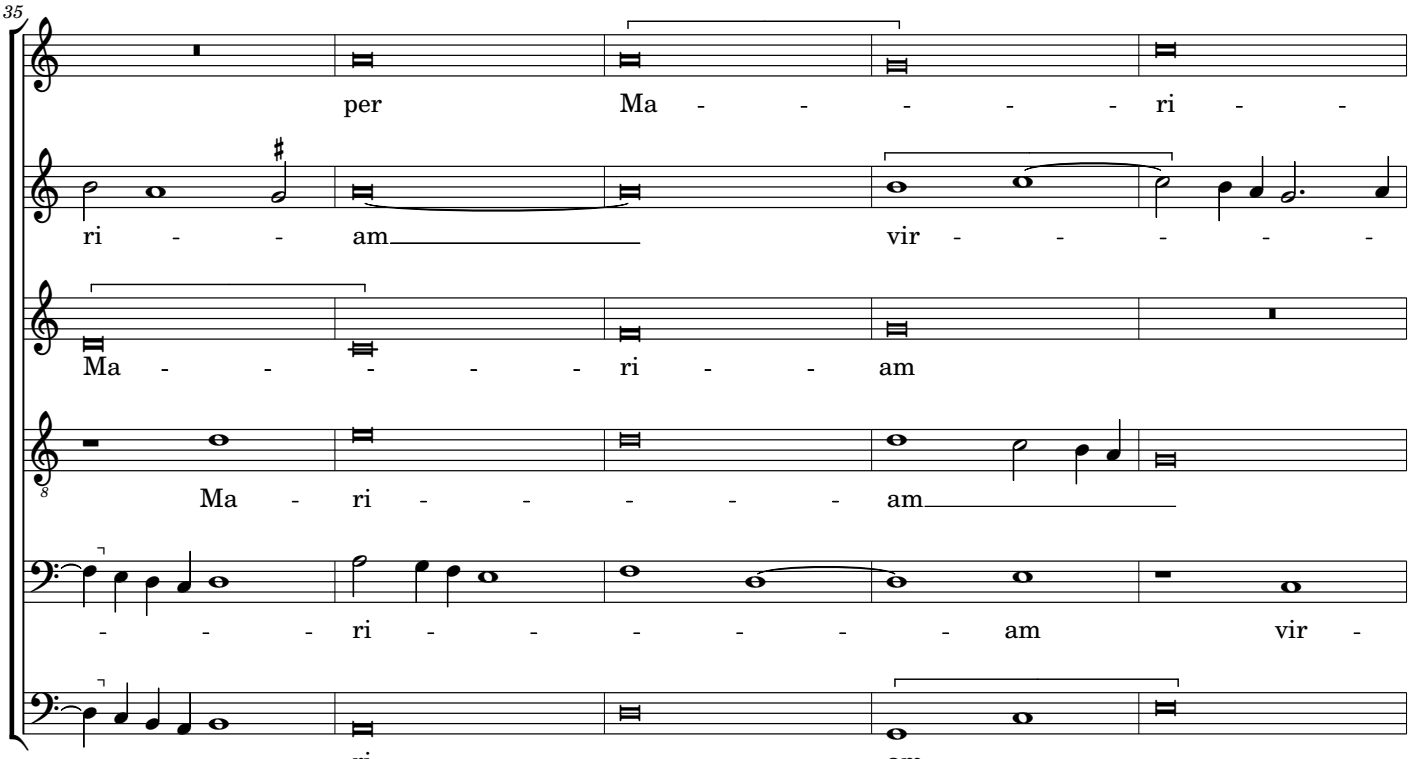
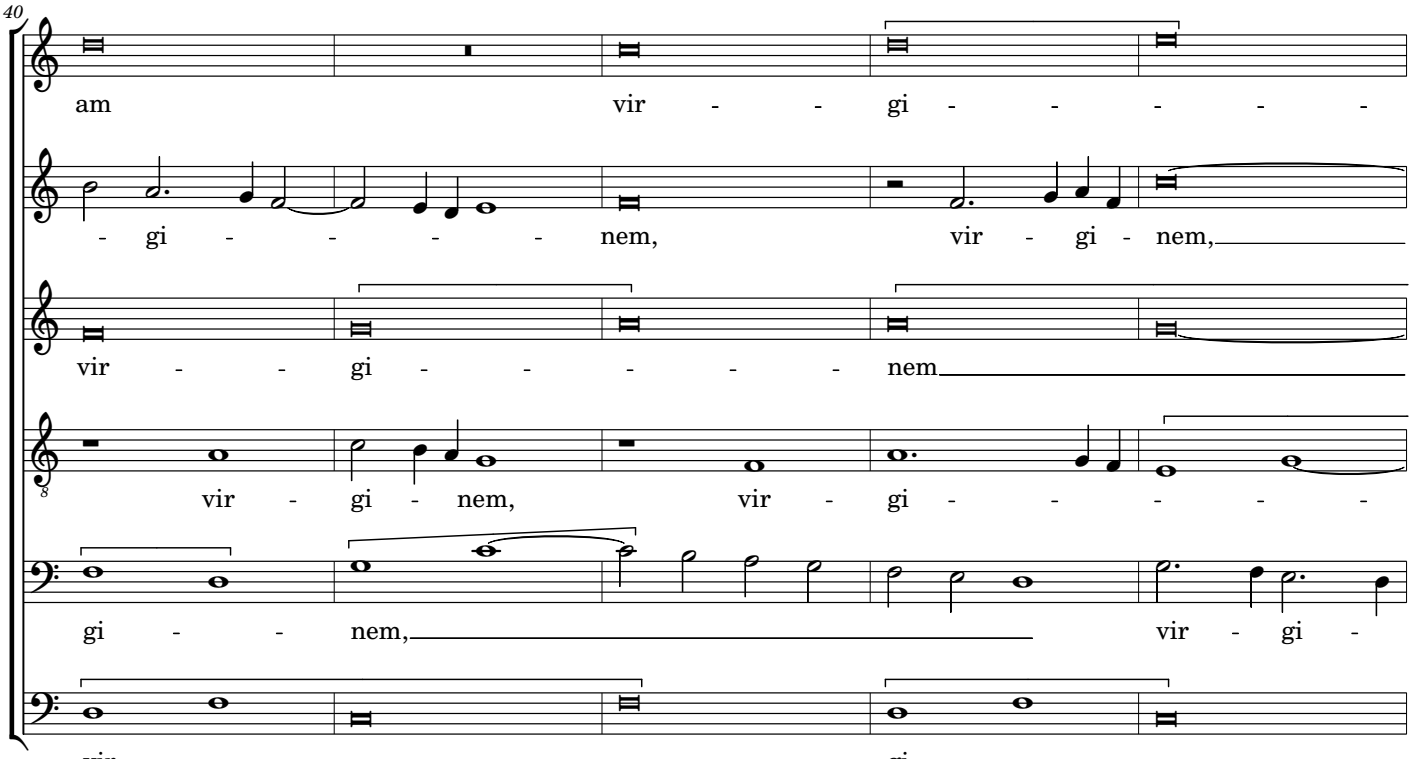

11
di - - si por - - - - - ta
ta per E - - -
por - - - - ta
- - ta
- - ta per E - - -
- - ta per E -

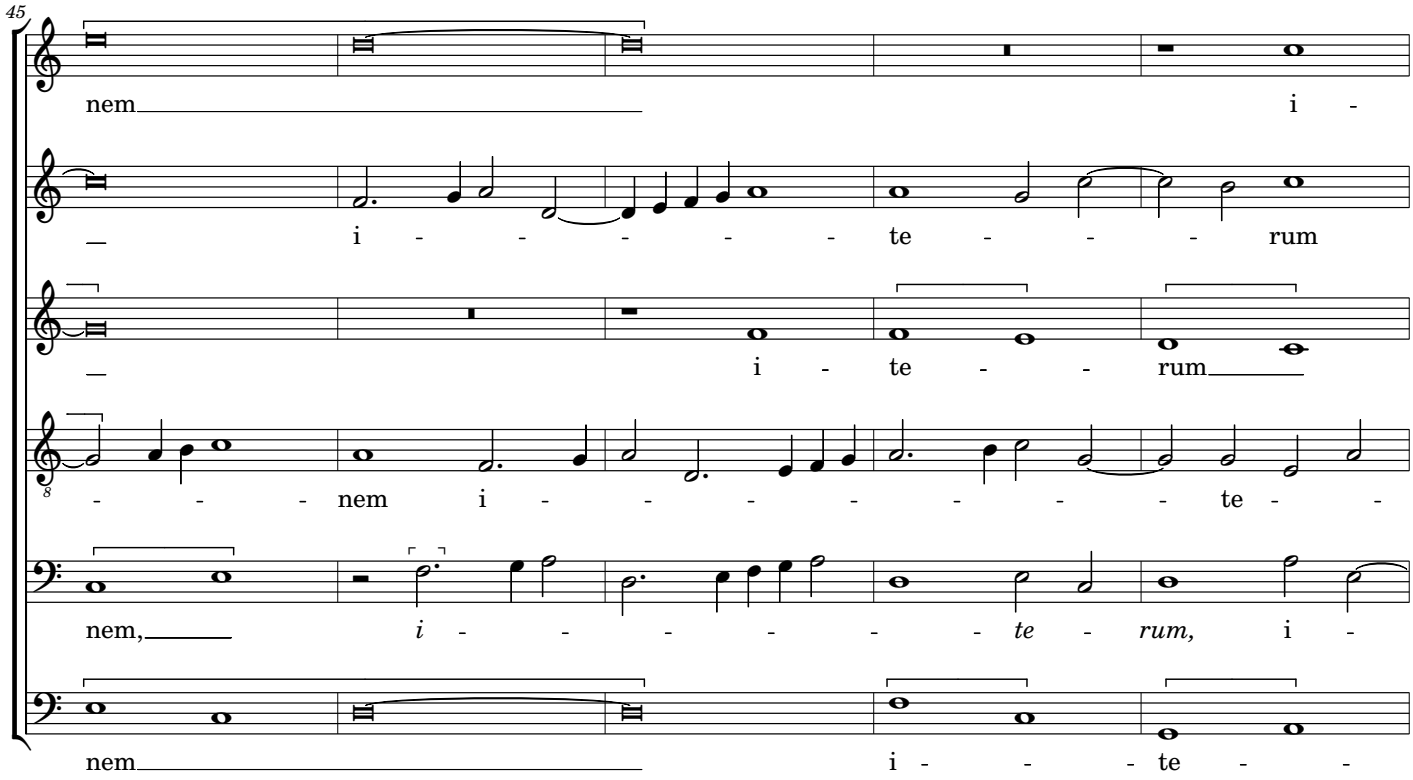

17
per E - - vam
vam cun - - - - - - - ctis
per E - - vam cun - - ctis
per E - - vam
vam, per E - - vam, cun -
- - - - - vam cun - - - -

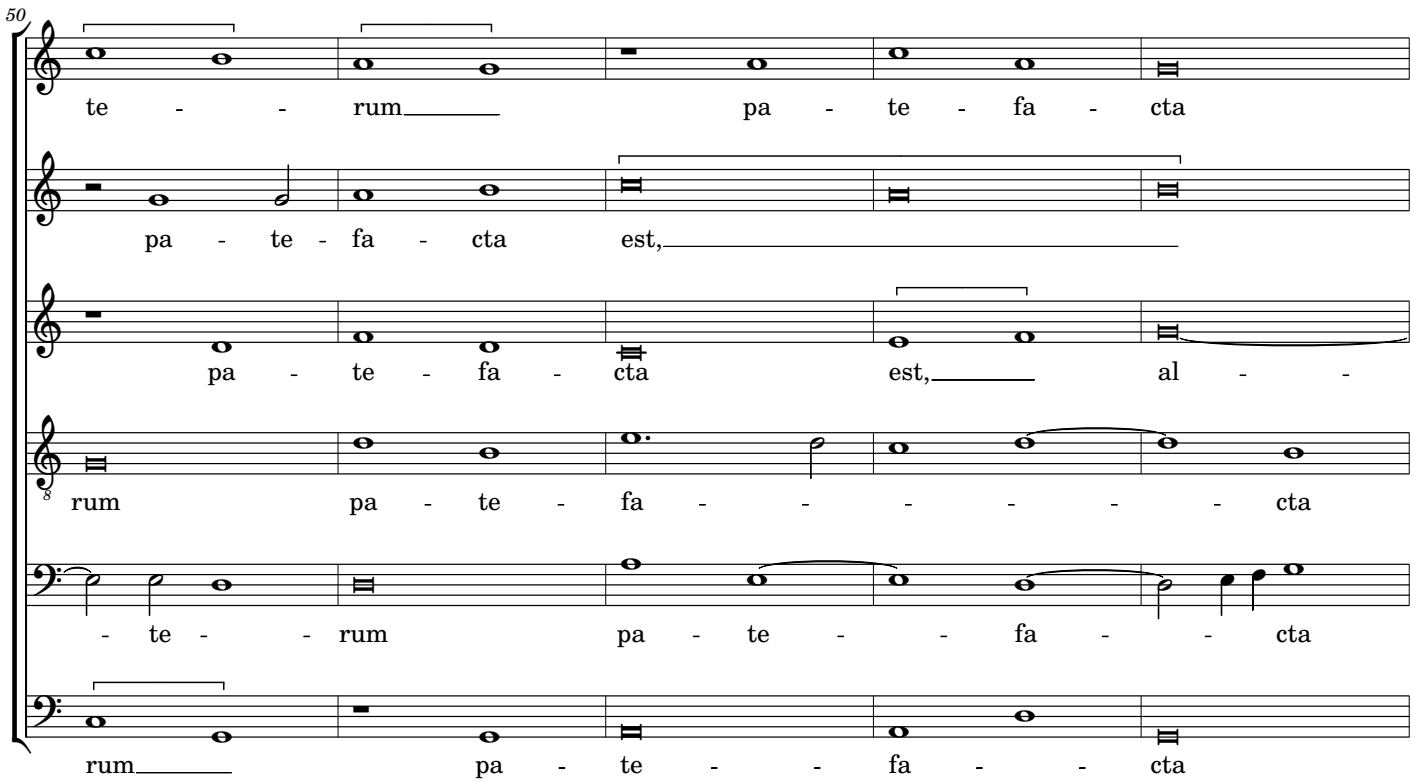

23
cun - - ctis clau - - - - - sa
clau - - - sa,
clau - - - - sa est,
cun - - - - - - ctis clau - - sa, clau - sa
- - ctis clau - - sa est, clau-
ctis clau - - - - - sa

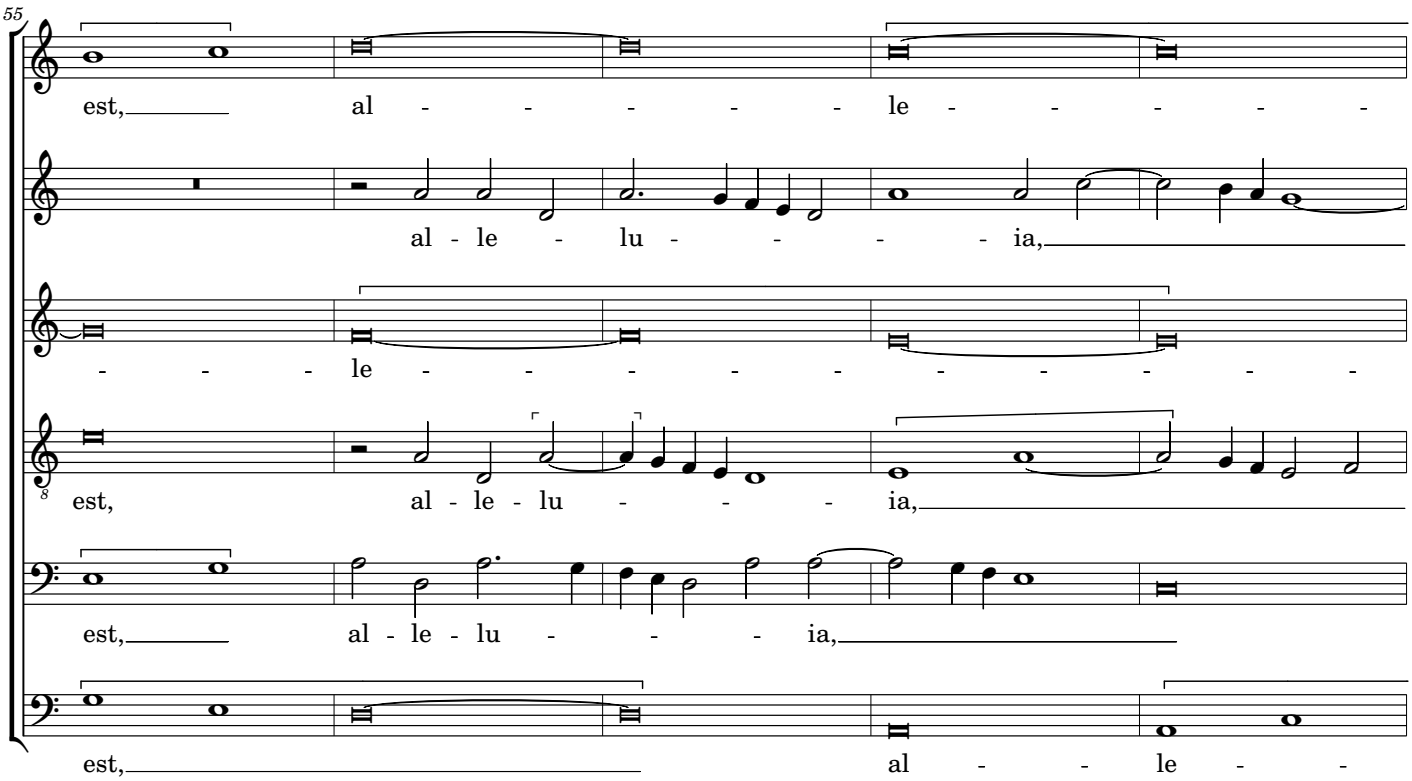

29
est, et
est, et per Ma -
et per
est, et per
- - sa est, et per Ma-
est, et per Ma-

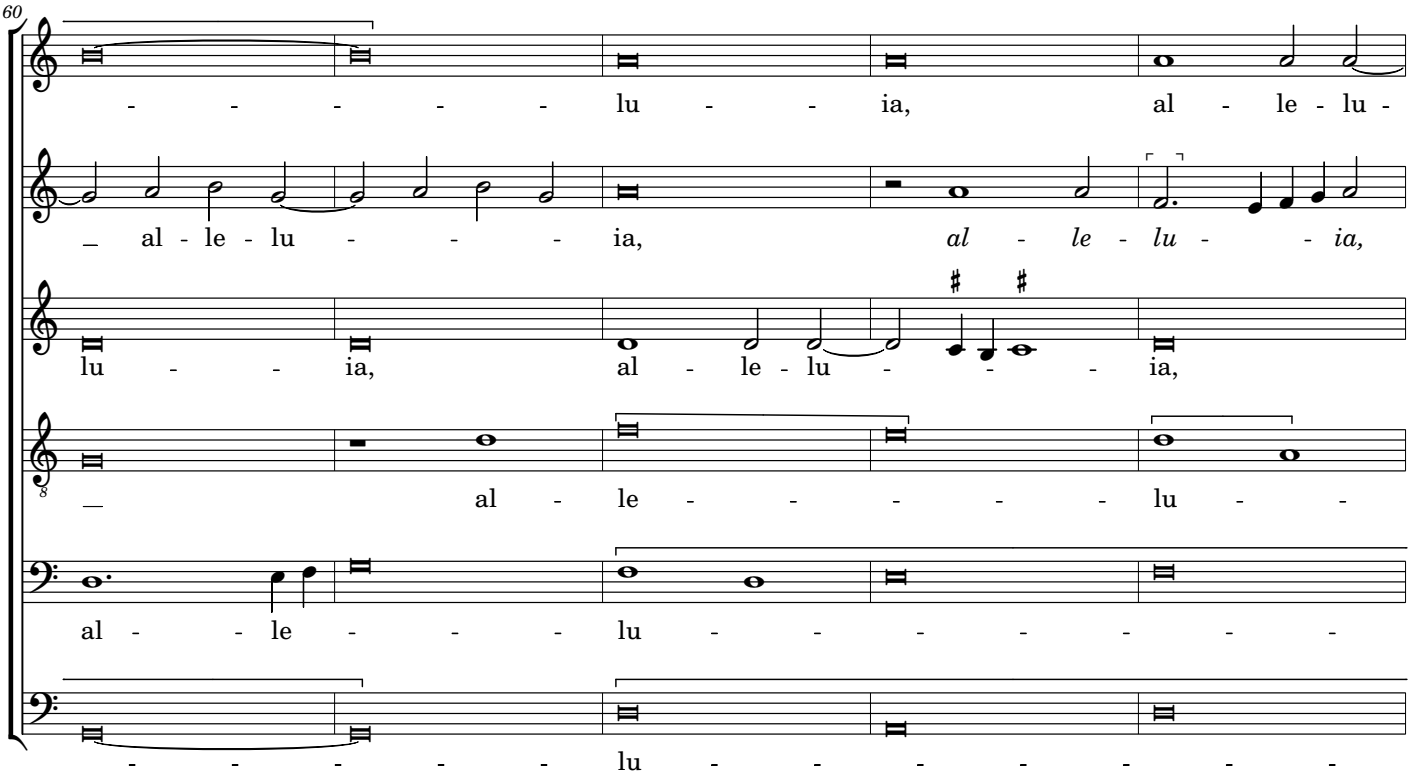

35
per Ma - - - - - - ri - -
ri - - am vir - - - - - -
Ma - - - - - ri - - am
Ma - ri - - - - - - am
- - - - ri - - - - - - - am vir -
- - - - ri - - - - - - - am

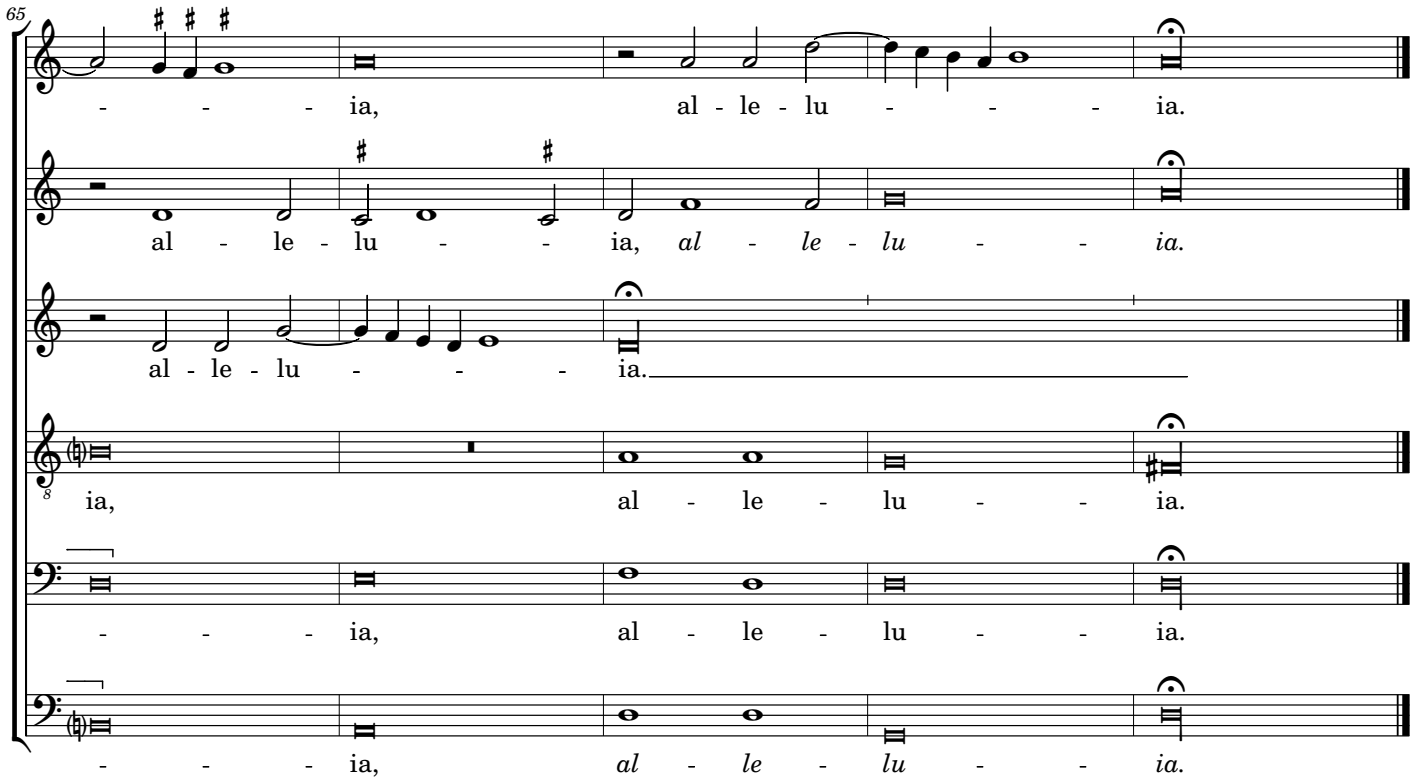

40
am vir - - gi - - - - - -
- gi - - - - - nem, vir - gi - nem,
vir - - gi - - - - - nem
vir - gi - nem, vir - gi - - - - -
gi - - nem, vir - gi -
vir - - - - - - - gi - - - - -


45
nem i -
i - - - - - - te - - - rum
i - te - - rum
- - - nem i - - - - - - - - te - -
nem, i - - - - - - te - rum, i -
nem i - - - te - -


50
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 -


60
- - - - - - lu - - ia, al - le - lu -
_ al - le - lu - - - ia, *al - le - lu - - ia,*
lu - - ia, al - le - lu - - - ia,
_ al - le - - - - - lu - -
al - - le - - - lu - - - - - - -
- - - - - - lu - - - - - - -



Paradísi porta per Evam cunctis clausa est,
et per Maríam vírginem íterum patefácta 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 (×), 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 𝔠 mensuration sign and its modern-equivalent 𝐂 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.*

Engraved on 23 Aug 2019 using LilyPond 2.18.2 (http://lilypond.org/)