

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

Resolutio

SUPERIUS PRIMUS

SUPERIUS SECUNDUS

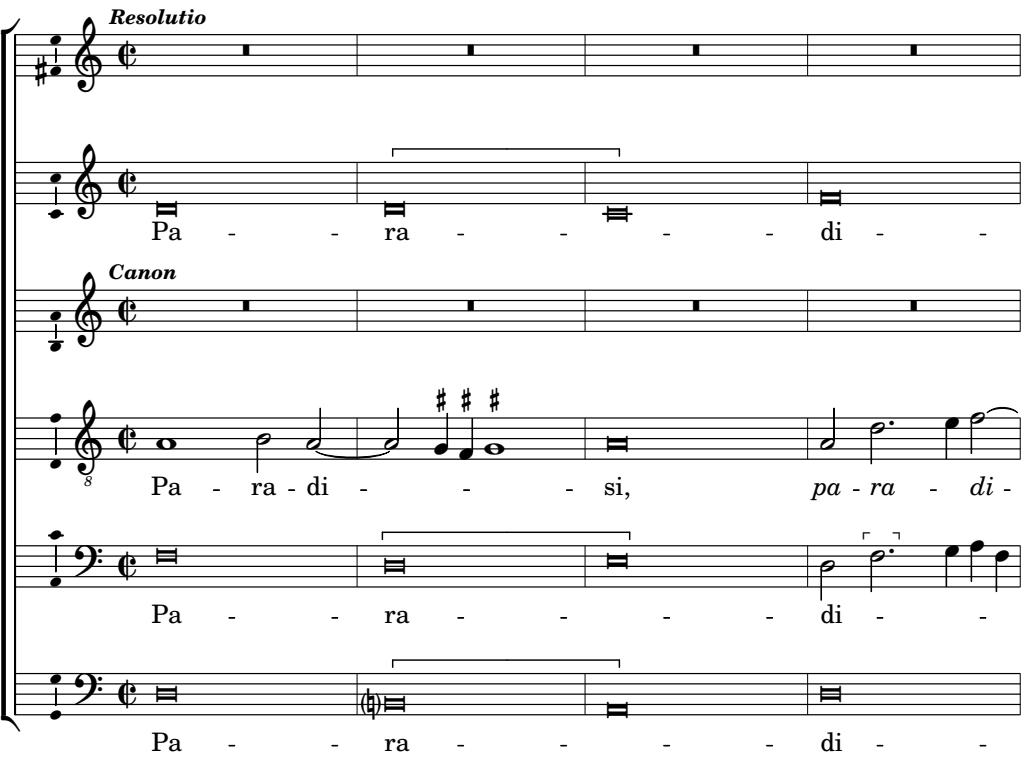
ALTUS

TENOR

BASSUS PRIMUS

BASSUS SECUNDUS

Canon



5



11

di - si 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, per E - - - vam, cun - - -

23

cun - - ctis clau - - - sa
— clau - - - sa, clau - - - sa
clau - - - sa est,
cun - - - ctis clau - - - sa, clau - - - sa
ctis clau - - - sa est, clau - - - sa

29

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

35

A musical score for four voices (SATB) and basso continuo. The vocal parts are in soprano, alto, tenor, and bass. The basso continuo part is at the bottom. The music consists of five staves. The lyrics are: "per Ma - ri - ri am vir - Ma - ri - am Ma - ri - am ri - am vir - ri - am". Measure 35 starts with a half note in the soprano, followed by eighth notes. Measures 36-39 show various patterns of eighth and sixteenth notes, with some sustained notes and fermatas.

40

A musical score for four voices (SATB) and basso continuo, continuing from measure 39. The vocal parts are soprano, alto, tenor, and bass. The basso continuo part is at the bottom. The lyrics are: "am vir - gi - gi - nem, vir - gi -". The music features eighth and sixteenth-note patterns, with sustained notes and fermatas.

45

Score for voices and basso continuo. The vocal parts include soprano, alto, tenor, and basso continuo. The basso continuo part includes a bassoon line with slurs and grace notes, and a harpsichord line with sustained notes and short strokes. The vocal parts sing in homophony, with lyrics like "nem i - te rum" and "nem, i - te rum, i - te". Measure 45 starts with a soprano entry. Measures 46-47 show the alto and tenor joining in. Measure 48 concludes the section.

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

50

Score for voices and basso continuo. The basso continuo part continues with its bassoon and harpsichord lines. The vocal parts sing in homophony, with lyrics like "te rum pa - te fa - cta", "pa - te fa - cta est," "pa - te fa - cta est, al -", and "rum pa - te fa - cta". The basso continuo part provides harmonic support throughout the section.

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 - lu - ia,
est, al - le -

60

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

The musical score consists of six staves, each representing a different voice part. The voices are: Soprano (top staff), Alto, Tenor, Bassus Secundus (second bass staff), Bassus Tertius (third bass staff), and Bassus Quartus (bottom staff). The music is in G major, indicated by a key signature of one sharp. The time signature is 2/4. The score includes lyrics in Spanish: 'ia,' and 'al - le - lu ia.' These lyrics are repeated in a canon-like fashion across the voices. Measure numbers 65 and 8 are visible at the beginning of the score.

Paradísi porta per Evam cunctis clausa est,
et per Maríam vírginem 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*.