

## **Paradisi porta per Evam**

Juan Escrivano (c.1478–1557)

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

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

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 -  
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 - -

40

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

45

nem i -  
- ite 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

This musical score page contains five staves of music. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom two are for an organ. The vocal parts sing the Alleluia chant. The organ part features sustained notes and some rhythmic patterns. Measure 55 starts with 'est, \_\_\_\_\_ al - - - le - - -' followed by a melodic line for the organ. Measures 56-59 continue the 'Alleluia' chant with lyrics like 'al - le - lu - - ia,' and 'est, al - le - lu - - ia,'.

est, \_\_\_\_\_ al - - - le - - -  
al - le - lu - - - ia,  
le - - -  
est, al - le - lu - - - ia,  
est, \_\_\_\_\_ al - - - le - - -

60

This musical score page continues the musical piece. It consists of six staves. The top three staves are for voices and the bottom three are for organ. The voices sing the 'Alleluia' chant. The organ provides harmonic support with sustained notes and chords. Measure 60 begins with 'lu - - - ia, al - - - le - - -'. Measures 61-69 show the continuation of the chant with lyrics such as 'al - le - lu - - - ia,' and 'lu - - - ia, al - - - le - - - lu - - -'. The organ part includes a dynamic marking of '♯ ♯' in measure 66.

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

The musical score is for a six-part setting of the Marian motet 'Paradisi porta per Evam'. The score is written on six staves, each representing a different voice part. The music is in common time, with a mix of quarter and eighth notes. The lyrics 'ia, alle lu ia.' are repeated in each staff. The key signature changes from C major to F major at measure 8.

Paradísi porta per Evam cunctis clausa est,  
et per Mariám 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, most Bs are notated with a 'sharp' sign (x), replicated in this edition 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 Secundus*, 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*.