

Song of Solomon 6:11, 13a
Marian Antiphon

Descendi in hortum meum

Cipriano de Rore (1516-1565)
ed. Daniel A. Mahraun

1 [♩=44-48] *I went down into my garden*

C

VI. vox

VII. vox

A

Q

T

B

S 1

S 2

A 1

A 2

T

Bar.

B

For reh. only

De - - - scen - - - - -

De - scen - - - di, de -

De - - - scen - - - di

De - scen - - - - -

4

S1
S2
A1
A2
T
Bar.
B

scen - - - di in hor - tum me - - - um, De - - - scen - - - di in hor - tum me - - - um, de - scen -

10

S1
S2
A1
A2
T
Bar.
B

de - scen - - - - di in hor - tum me - - - De - - - scen - - - di in scen - - - di in hor - tum me - - - um, De - - - scen - - - scen - - - di in hor - tum me - - - um, De - - - scen - - - di in hor - tum me - - - um, De - - - scen - - - scen - - - di in hor - tum me - - - um, ut

16 *to see the fruits of the valley*

S 1
um, ut vi - de - - - rem po - ma con - - - - val - - - li -

S 2
hor - tum me - - - - um, ut vi - de - - - -

A 1
ut vi - de - - - - rem po - ma con - val - li - um,

A 2
in - - - - hor - tum me - - - - um, ut vi - de - - - - rem po - ma con -

T
8
ut vi - de - - - - rem po - ma con - val - li - um,

Bar.
di in hor - tum me - - - - um,

B
vi - de - - - - rem po - ma con - val - - - - li - um,

22

S 1
um, ut vi - de -

S 2
rem po - ma con - val - li - um, ut vi - de - - - - rem

A 1
ut vi - de - - - - rem po - ma

A 2
val - li - um, ut vi - de - - - - rem, ut vi - de - - - - rem

T
8
ut vi - de - rem po - ma con - val - - - - li - um,

Bar.
ut vi - de - - - - rem po - ma con - val - li - um, ut

B
ut vi - de - - - - rem, ut vi - de - rem

28

S 1
rem po - ma con - val - - - - li - um,

S 2
po - ma con - - - val - - - - li -

A 1
con - val - - - - li - um,

A 2
po - - - ma con - val - - - - li - um, et

T
8 ut vi - de - - - - rem po - ma con - val - - - -

Bar.
vi - de - - - - rem po - ma

B
po - ma con - val - li - um, po - ma con - - - - -

33

S 1
po - - - ma con - val - - - - li - um, et

S 2
um,

A 1

A 2
in - spi - - - ce - rem si flo - ru - is - - set,

T
8 - - - - li - um, et in - - - spi - - ce - rem si

Bar.
con - - - val - - - - - li - um,

B
val - - - li - um, et in -

33

37 *and to see whether the vine flourished*

S 1 in - spi - - - ce - rem si flo - ru - is - - - - - set

S 2

A 1 et in - - - spi - ce - rem si

A 2 si flo - - - - ru - is - - - set vi - - - - ne - a,

T flo - ru - is - - - - set vi - - - - ne - a, et

Bar.

B spi - ce - rem si flo - - - ru - is - - - - set vi - ne -

41

S 1 vi - - - ne - a, et in - spi - ce - rem. si

S 2 et in - spi - ce - rem si flo - ru - is - - - - set vi - ne -

A 1 flo - ru - is - - - - set vi - ne - a, et

A 2 si flo - ru - is - set vi - ne - a,

T in - - - spi - ce - rem si flo - ru - is - - - - set vi - - - - ne - a,

Bar.

B a, si flo - ru - is - - - - - set vi - - - - ne - a,

and the pomegranates budded

46

S 1
flo - ru - is - - - set vi - - - ne - a, et ger - mi - nas - - - sent

S 2
a, et ger - mi - nas - - - sent

A 1
ger - mi - nas - - - sent ma - la pu - ni -

A 2
et ger - mi - nas - - - sent, et ger - mi - nas - sent, et

T
8 et ger - mi - nas - sent ma - la pu - - - ni - ca,

Bar.
flo - ru - is - - - set vi - ne - a, et

B
et ger - mi - nas - - - sent

51

S 1
ma - la pu - ni - ca, et

S 2
ma - la pu - ni - ca,

A 1
ca, et ger - mi - nas -

A 2
ger - mi - nas - sent ma - - - la pu - - - - ni -

T
8 et ger - mi - nas - - - - - - - - sent ma - la pu - ni - ca, et

Bar.
ger - mi - nas - - - - sent ma - la pu - ni -

B
ma - la pu - - - ni - ca, ma - - - la pu - ni - ca,

51

56

S 1
ger - mi - nas - - - sent ma - la pu - - - ni - ca, ma - - -

S 2
et ger - mi - nas - sent ma - la pu - ni -

A 1
sent ma - la pu - ni - - - ca,

A 2
ca, et ger - mi - nas - sent ma - - - la pu - - - ni -

T
ger - mi - nas - - - - - sent ma - la pu - - - ni - ca,

Bar.
ca, et ger - mi - nas -

B
et ger - mi - nas - sent ma - la pu - - - ni - ca,

61

[o. = o. : ♩ = c. 69] *Return, return, O Shulamite*

S 1
- - - la pu - ni - ca, Re - ver - te - re, re -

S 2
ca,

A 1

A 2
ca, ma - la pu - - - ni - ca, Re - ver - te - re, re -

T
ma - la pu - - - ni - ca, Re - ver - te - re, re -

Bar.
sent ma - la pu - ni - ca,

B
ma - la pu - ni - ca, Re - ver - te - re, re -

66

S 1
ver - te - re, Su - la - mi - - - tis,

S 2
Re - ver - - - te - re,

A 1
Re - ver - - - te - re, re - ver - - - te - re, Su - la - mi -

A 2
ver - te - re, Su - la - mi - - - tis, Su - la - mi -

T
ver - te - re, Su - la - mi - - - - tis, re - ver - te - re,

Bar.
ver - te - re, Su - la - mi - - - - tis,

B
ver - te - re, Su - la - mi - - - - tis,

71

S 1
re - ver - te - re, Su - la - mi -

S 2
re - ver - - - te - re, Su - la - mi - - - - tis,

A 1
- - tis,

A 2
- - tis, re - ver - te - re, Su - la - mi - - - - tis, re - ver - te -

T
re - ver - - - te - re, Su - la - mi - tis, re - ver - te -

Bar.
Re - ver - - - te - re, re - ver - te - re, Su - la - mi - - - - tis,

B
re - ver - - - te - re, Su - la - mi - tis, Su - la - mi -

Source:

Rore, Cipriano de. *Opera omnia*, ed. Bernhard Meier, vol. VI, 1-6. [Rome]:American Institute of Musicology, 1975.

The Composer:

While Rore was not innovator in his sacred works, as he was in his madrigals, his motets are fine examples of the period style. Netherlandish by birth, Rore was active in Italy, including employment by the d'Este family in Ferrara, at San Marco in Venice, and in Parma. Although exact composition dates for his sacred works are difficult to calculate, this motet appears for the first time in an illuminated manuscript in Munich in 1559. In that manuscript of Rore's sacred works, this piece is one of several large-scale antiphon settings that use a chant cantus firmus and contain a canon between voices (VI. vox and T, in this case).

Editorial Method:

Original note values have been halved and Mensurstrich has been used to visually maintain the sense of and length of melodic lines. The score order of this edition's alto parts (VII. vox and A) has been reversed compared to the *Opera omnia*; similarly, the order of this edition's tenor and baritone parts (Q and T) has been reversed. Both changes were made out of consideration for range and tessitura of the parts. Tempo, proportional indications, breath marks and cautionary accidentals are editorial.

Notes for Performance:

Since Rore was active chiefly in Italy, the Italiane, liturgical pronunciation of Latin is appropriate. This motet is composed in mode 5, which period theorists such as Finck described as corresponding with "...cheerfulness, friendliness, the gentler affects...it averts quarrels, calms agitation, fosters peace...[it is] the joy of the sorrowful, the restoring of the desperate, the solace of the afflicted." The affect of this mode and the subject matter of the text naturally correspond; both may inform the performer when making decisions on tempo and dynamic levels.

Bibliography:

Owens, Jessie Ann. *An Illuminated Manuscript of Motets by Cipriano de Rore (München, Bayerische Staatsbibliothek, Mus. Ms. B)*. Ph.D. dissertation, Princeton University, 1979.
Powers, Harold S., et al. "Mode." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43718pg3> (accessed July 31, 2008).