

Descendi in hortum meum

Song of Solomon 6:11, 13a
Marian Antiphon

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

I went down into my garden

I [♩ = 44 - 48]

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 - - - - - di, de - scen -

De - scen - - - - - di in

De - scen - - - - - di

5

S 1
di in hor - tum me - - um, de - scen -

S 2

A 1
De - - - scen - - -

A 2
di in hor - tum me - - - - um, de -

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

Bar.

B
in hor - tum me - um, in hor - tum me - um, de - scen - - -

5

Detailed description: This is a musical score for a piece titled 'Rore - Descendi' by Mahraun. The score is arranged for a choir with parts for Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor (T), Baritone (Bar.), and Bass (B), along with a piano accompaniment. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The score begins with a measure number '5' at the top left. The vocal parts have lyrics in Latin: 'di in hor - tum me - - um, de - scen -' for S 1; 'De - - - scen - - -' for A 1; 'di in hor - tum me - - - - um, de -' for A 2; 'hor - tum me - - - um, de - scen - - di in' for T; and 'in hor - tum me - um, in hor - tum me - um, de - scen - - -' for B. The piano part provides harmonic support with chords and melodic lines. The score is presented on a single page with a clean, professional layout.

11

S 1
- - - - di in hor - tum me - - - -

S 2
De - - - - scen - - - - di in

A 1
di in hor - tum me - - - - um,

A 2
- scen - - di in hor - tum me - - - - um, de - scen - - - - di

T
hor - tum me - - - - - - - - - - um,

Bar.
De - - - - scen - - - -

B
di in hor - tum me - um, ut

11

The musical score is written for a choir and piano. It features seven vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor (T), Baritone (Bar.), and Bass (B). The piano accompaniment is shown at the bottom. The lyrics are in Latin and describe the descent of Christ into hell. The score is in a common time signature and a key signature of one flat (B-flat). The lyrics are: "di in hor - tum me - - - - De - - - - scen - - - - di in di in hor - tum me - - - - um, de - scen - - - - di hor - tum me - - - - - - - - - - um, De - - - - scen - - - - di in hor - tum me - um, ut".

to see the fruits of the valley

16

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

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

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

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

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

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

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

16

The musical score consists of eight staves. The vocal parts are S 1 (Soprano 1), S 2 (Soprano 2), A 1 (Alto 1), A 2 (Alto 2), T (Tenor), Bar. (Baritone), and B (Bass). The piano accompaniment is shown at the bottom. The music is in a minor key and 4/4 time. The lyrics are Latin, and the score includes a piano introduction starting at measure 16.

21

S 1
- - - li - um,

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

A 1
val - li - um, ut vi - de - - - rem

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

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

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

B
ut vi - de - - - - rem,

21

Detailed description: This is a page of a musical score for the piece 'Rore - Descendi', edited by Mahraun. The page is numbered 21. It features seven vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor (T), Baritone (Bar.), and Bass (B). The music is written in a single system with a common time signature. The lyrics are Latin: 'li - um, rem po - ma con - val - li - um, ut val - li - um, ut vi - de - - - rem po - ma con - val - li - um, ut vi - de - - - - val - li - um, ut vi - de - rem po - ma ut vi - de - - - - rem po - ma con - ut vi - de - - - - rem,'. At the bottom of the page, there is a piano accompaniment part with a grand staff (treble and bass clefs). The piano part begins at measure 21 and provides harmonic support for the vocalists.

26

S 1
ut vi - de - - rem po - ma con - val -

S 2
vi - de - - rem po - ma

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

A 2
rem, ut vi - de - - - rem po - - - ma con - val -

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

Bar.
val - li - um, ut vi - de - rem

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

26

31

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

S 2
con - val - - - li - um, _____

A 1

A 2
- li - um, _____ et in - spi - ce - rem si flo - ru - is -

T
ma con - val - - - - - li - um, et in - spi -

Bar.
_____ po - ma con - val - - - - li - um, _____

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

31

and to see whether the vine flourished

36

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

S 2

A 1
et in - spi - ce - rem si

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

T
8
ce - rem si flo - ru - is - - - set vi - - - ne - a, et

Bar.

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

36

Detailed description: This is a page of a musical score for a choral and piano setting. The score is in G minor (one flat) and 4/4 time. It begins at measure 36. The vocal parts are Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor (T), Baritone (Bar.), and Bass (B). The piano accompaniment is at the bottom. The lyrics are in Latin. The vocal lines are written in treble clef, while the bass line is in bass clef. The piano part is in grand staff. The lyrics are: 'um, et in - spi - ce - rem si flo - ru - is - - - set' for S 1; 'et in - spi - ce - rem si' for A 1; 'set, si flo - - - ru - is - set vi - - - ne - a,' for A 2; '8 ce - rem si flo - ru - is - - - set vi - - - ne - a, et' for T; 'et in - spi - ce - rem si flo - ru - is - - - set vi - ne -' for B. The piano part provides harmonic support with chords and moving lines in both hands.

41

The musical score consists of nine staves. The vocal parts are: S 1 (Soprano 1), S 2 (Soprano 2), A 1 (Alto 1), A 2 (Alto 2), T (Tenor), Bar. (Bass), and B (Bass). The keyboard part is at the bottom. The lyrics are: 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.: et in - spi - ce - rem si; 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
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

46

The musical score consists of eight staves. The vocal parts (S1, S2, A1, A2, T, Bar., B) are in a soprano, alto, and tenor range, with lyrics in Latin. The piano accompaniment is at the bottom. The score is in a minor key and 4/4 time. The lyrics describe the budding of pomegranates. The piano part provides harmonic support with chords and melodic lines.

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,

56

Return, return, O Shulamite

[♩. = ♩; ♩ = c. 69]

61

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 -

61

Detailed description: This is a musical score for a vocal ensemble and piano. The score is in G minor (one flat) and common time. It begins at measure 61. The vocal parts are Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor (T), Baritone (Bar.), and Bass (B). The piano accompaniment is shown at the bottom. The lyrics are: 'ca, ma - la pu - ni - ca, Re - ver - te - re, re -'. The score includes a repeat sign at the end of the first system. The tempo/meter marking is [♩. = ♩; ♩ = c. 69].

A musical score for a vocal ensemble and piano. The score is in G minor (one flat) and 4/4 time. It features six vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor (T), and Baritone (Bar.), plus a Bass (B) part and a Piano accompaniment. The score begins at measure 66. The lyrics are: 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, P: ver - te - re, Su - la - mi - tis. The piano accompaniment consists of chords and arpeggiated patterns.

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 -

71

77

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

S 2
re - ver - te - re,

A 1
re - ver - te - re, re - ver - te - re,

A 2
re, re - ver - te - re, re -

T
re, re - ver - te - re, re - ver - te - re, re - ver - te - re,

Bar.
B
tis, re - ver - te - re, re - ver - te - re,

77

Detailed description: This page of a musical score is for a choral work titled 'Rore - Descendi' by ed. Mahraun, page 16. The score is numbered 77. It features six vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor (T), and Bass (B). There is also a Baritone part (Bar.) which appears to be a second Bass line. The vocal parts have lyrics in Latin, including 'tis, re - ver - te - re, Su - la - mi - tis, re - ver - te - re,' and 're - ver - te - re,'. The piano accompaniment is shown at the bottom of the page, starting at measure 77. The score is written in a common time signature and a key signature of one flat (B-flat major/D minor).

83

S 1
re - ver - te - re, re - ver - te - re,

S 2
re - ver - - te - re,

A 1

A 2
ver - te - re, re - ver - te - re, ut in - tu - - -

T
re - ver - - te - re, ut in -

Bar.
re - ver - - - te - re, re - ver - te - re,

B
re - ver - te - re, re - ver - te - re, ut

83

return, return that we may look upon thee.

88

S 1
ut in - tu - - - e - a - mur

S 2
ut

A 1
ut in - tu - e - a - mur te,

A 2
e - a - mur te, ut in - tu - e - a - mur te,

T
tu - - - e - a - mur te, ut in -

Bar.

B
in - tu - e - a - mur te,

88

93

S 1
 te, ut in - tu - e - a -

S 2
 in - tu - e - a - mur te, ut in - tu - e - a -

A 1
 ut in - tu - e - a - mur te, ut

A 2
 ut in - tu - e - a - mur te,

T
 8 tu - e - a - mur te, ut in - tu - e - a -

Bar.
 ut in - tu - e - a - mur te,

B
 ut in - tu - e - a - mur te,

93

99

S 1
mur te, ut in - tu - e - a - mur te,

S 2
mur te, ut in - tu - e - a - mur te,

A 1
in - tu - e - a - mur te, ut in - tu -

A 2
ut in - tu - e - a - mur te, ut in - tu - e -

T
mur te, ut in - tu - e - a - mur te, ut

Bar.
ut in - tu - e - a - mur te, ut in - tu -

B
ut in - tu - e - a - mur te, ut in - tu - e -

99

[♩ = ♩.; ♪ = 44 - 48]

105

S 1
ut in - tu - e - a - mur te.

S 2
ut in - tu - e - a - mur te.

A 1
e - a - mur te, ut in - tu - e - a - mur te.

A 2
a - mur te, ut in - tu - e - a - mur te.

T
in - tu - e - a - mur te, ut in - tu - e - a - mur te.

Bar.
e - a - mur te.

B
a - mur te, ut in - tu - e - a - mur te.

105

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 Italianate, 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).