

In Passione Positus

Motete a seis voces

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Cantus I [S]

Cantus II [S]

Altus [A]

Tenor I [A]

Tenor II [T]

Baxus [B]

The musical score consists of six staves, each representing a different voice part: Cantus I (Soprano), Cantus II (Soprano), Altus (Alto), Tenor I (Tenor), Tenor II (Tenor), and Baxus (Bass). The music is written in common time with a key signature of one flat. The vocal parts are primarily composed of eighth and sixteenth note patterns. The lyrics are written below the notes, starting with "In pas - si - o - ne po - si - tus Je -". The voices enter at different times, creating a layered harmonic texture.

sus, in pas-si - o - ne po - si - tus, po - - - si-tus Je - sus, cum
pas - si - o - ne po - si - tus Je - sus, cum pro no - bis o -
in pas - si - o - ne po - si - tus Je - sus, cum pro no - bis
In pas - si - o - ne po - si - tus Je - sus,
si - tus Je - sus, in pas-si - o - ne po - si - tus Je - sus,
in pas - si - o - ne po - si - tus Je - sus, cum pro no - - -

This section continues the musical score with six staves. The lyrics include "sus, in pas-si - o - ne po - si - tus, po - - - si-tus Je - sus, cum pro no - bis o -", "in pas - si - o - ne po - si - tus Je - sus, cum pro no - bis", "In pas - si - o - ne po - si - tus Je - sus,", "si - tus Je - sus, in pas-si - o - ne po - si - tus Je - sus,", and "in pas - si - o - ne po - si - tus Je - sus, cum pro no - - -". The music maintains its characteristic eighth and sixteenth note patterns across all voices.

pro no - bis o - bla - tus est, o - bla - tus, o - bla - tus est, tre - mens
bla - tus est, cum pro no - bis o - bla-tus est, tre - mens a -
o - bla - tus est, cum pro no - bis o - bla-tus est, tre -
cum pro no - - - bis o - bla - tus est, o - bla - - - tus est,
cum pro no - bis o - bla-tus est, o - bla - - - tus est, tre - mens
bis o - bla-tus est, cum pro no - bis o - bla-tus est,

This section concludes the musical score with six staves. The lyrics include "pro no - bis o - bla - tus est, o - bla - tus, o - bla - tus est, tre - mens", "bla - tus est, cum pro no - bis o - bla-tus est, tre - mens a -", "o - bla - tus est, cum pro no - bis o - bla-tus est, tre -", "cum pro no - - - bis o - bla - tus est, o - bla - - - tus est, tre - mens", "cum pro no - bis o - bla-tus est, o - bla - - - tus est, tre - mens", and "bis o - bla-tus est, cum pro no - bis o - bla-tus est". The piece ends with a final cadence.

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tri - stis est a - ni - ma me - - - a us - que
a, tri - stis est, tri - stis est a - ni - ma me - a.
a - ni - ma me - a, tri - stis est a - ni - ma me - - - a us - que
tri - - stis est a - - ni - ma me - - a us - que ad
tri - stis est a - ni - ma me - - - a us - que
a - ni - ma me - - a, a - ni - ma me - - a.

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ad mor - tem. Vi - gi - la - te et o - ra - te, vi - gi - la - te et o -

Vi - gi - la - te et o - ra - te, vi - gi - la - te et o - ra - te

ad mor - tem. Vi - gi - la - te et o - ra - te, vi - gi - la - te et

mor - tem. Vi - gi - la - te, vi - gi - la - te et o - ra - te

ad mor - tem. Vi - gi - la - te et o - ra - te, vi - gi - la - te et o -

Vi - gi - la - te et o - ra - te, vi - gi - la - te et o -

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ra - te ut non in - tre - tis in tempta - ti - o - nem et fac -
ut non in - tre - tis in temp - ta - ti - o - nem, in tempta - ti - o - nem et fac - tus
o - ra - te ut non in - tre - tis in temp - ta - ti - o - nem, in temp - ta - ti - o - nem et fac -
ut non in - tre - tis in temp - ta - ti - o - nem, in temp - ta - ti - o - nem et
- te ut non in - tre - tis in temp - ta - ti - o - nem, in temp - ta - ti - o - nem et fac -
ra - te ut non in - tre - tis in temp - ta - ti - o - nem et fac - tus,

61

tus in a - go - ni - a, et fac - tus in a - go - ni - a.
in a - go - ni - a, in a - go - ni - a. O - ra - bat di -
et fac - tus in a - go - ni - a. O - ra - bat di - cens:
fac - tus in a - go - ni - a. O - ra - bat di - cens:
tus in a - go - ni - a, et fac - tus in a - go - ni - a.
et fac - tus in a - go - ni - a. O - ra - bat di - cens:

70

Pa - ter mi, Pa - ter mi si pos - si - bi - le est tran - se - at a me
cens: Pa - ter mi si pos - si - bi - le est tran -
Pa - ter mi si pos - si - bi - le est tran - se - at a me ca - lix i -
Pa - ter mi si pos - si - bi - le est tran - se - at a me ca - lix
Pa - ter mi, Pa - ter mi si pos - si - bi - le est tran - se - at a me ca - lix
Pa - ter mi si pos - si - bi - le est tran -

80

ca - lix i - - ste,
tran - se - at a me,
tran - se -
- se - at a me, tran - se - at a me ca - lix i - - ste, ca - lix i -
- - ste, tran - se - at a me ca - lix i - - ste, tran - se -
i - - ste, tran - se - at a me ca - lix i - - ste, tran - se - at a me ca - - lix
i - - - ste, tran - se - at a me ca - - lix, ca - lix
- se - at a me ca - - lix i - - ste,

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Sources:

A: Santiago Codex, Valladolid; Diego Sánchez (1616)

B: Antología Musical. Siglo de Oro de la música litúrgica de España: polifonía vocal, siglos XV y XVI; Juan Elustiza, G Castrillo Hernández (Barcelona, 1933)

Text:

Proper to Maundy Thursday. Paraphrased from St Mark's Gospel, chapter 16.

Translation:

*In his Passion, Jesus, when sacrificed for us, cried out trembling:
 My soul is sad unto death: watch and pray that you enter not into temptation.
 And in his agony, pleading, he said:
 My Father, if it is possible, take this cup from me.*

Editorial notes:

Punctuation and spelling regularised.

Musica Ficta suggestions are printed above the stave.

Original a minor 3rd lower.

Variances (original pitch):

- B: bar 9, Altus: first note G
- B: bar 22, Cantus I: first note F
- B: bar 25, Altus: second note D
- B: bar 33, Altus: third note C
- B: bar 35, Cantus II: second note G
- B: bar 38, Tenor II: last two notes G F
- B: bar 41, Cantus I: reads B
- B: bar 44, Cantus I: second note G
- B: bar 58, Tenor I: second note C
- B: bar 69, Cantus II: last note missing \sharp
- B: bar 71, Altus: first note E
- B: bar 87, Tenor II: second note D
- B: bar 89, Tenor II: first two notes D . D D
- B: bar 94ff, Tenor II: splits into 2 parts. Misreading of compressed end of original manuscript?