

Rome, Biblioteca Apostolica Vaticana, MS Capp. Giulia VIII.39 [Rome, c.1550–1600]

CANTUS

ALTUS

TENOR

BASSUS

Resolutio canonis

Canon

Resolutio

Da pa - - - - - cem Do - -

Da pa - - - - - cem Do -

Da pa - - -

Da pa - - - - - cem

5

- - - - - mi - ne, Do - - - - - mi - -

- - - - - mi - ne, Do - - - - - mi - ne, in

cem Do - - - - - mi - - - - - ne

Do - - - - - mi - - - - - ne

10

ne, in di - e - - - - bus no - - - -

di - e - - - - bus no - - - -

in di - - - - e - - - - bus

in di - - - - e - - - - bus no - stris:

15

stris: qui - a non est a - li - us, qui -

stris: qui - a non est a - li - - - - us, a -

no - stris: qui - a non est

qui - a non est a - - -

21

a non est a - li - - us, a - li - us, - - - - - li - - - - - us
 - li - - - us, qui - a non est a - li - - us qui
 a - - - - - li - - - - -
 - - - - - li - - - - - us

26

qui pu - gnet pro no - - - - - bis, pro no - - - - -
 pu - - - - - gnet pro no - - - - - bis, ni -
 us qui pu - gnet pro no - - - - -
 qui pu - gnet pro no - - - - - bis,

32

bis, ni - si tu De - us no - - - - - ster.
 - si tu De - us no - - - - - ster.
 bis, ni - si tu De - us no - - - - - ster.
 ni - si tu De - us no - - - - - ster.

Da pacem Dómine in diébus nostris:
 quia non est álius qui pugnet pro nobis,
 nisi tu Deus noster.

*Grant peace, Lord, in our days:
 for there is no other who will fight for us,
 except thee, our God.*

Costanzo Festa was among the pioneering Italian composers of the 'new' polyphonic style of the High Renaissance, and also one of the early madrigalists. From 1517, he served in the Papal Choir in Rome, at which time he was one of very few Italians in a choir dominated by Northern European singers. He remained associated with the Sistine Chapel choir until his death in 1545. His sacred output includes four masses and more than forty motets, including this setting of the votive antiphon for peace, which survives in two handcopied choirbooks held in the Vatican Library.

Editorial Notes:

This edition is set at the original notated pitch. Editorial accidentals are indicated above the note. The E[♯] in m.25 of the Tenor is explicitly notated with a # sign in the source (possibly by a later hand?), presumably for avoidance of ambiguity with regard to solmization of the canon in resolution. 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 in the source are acknowledged with overarching square brackets. Word underlay reflects editorial judgment and has been freely adjusted: editorial addition or reiteration of words not explicit in the source is indicated in *italic*.