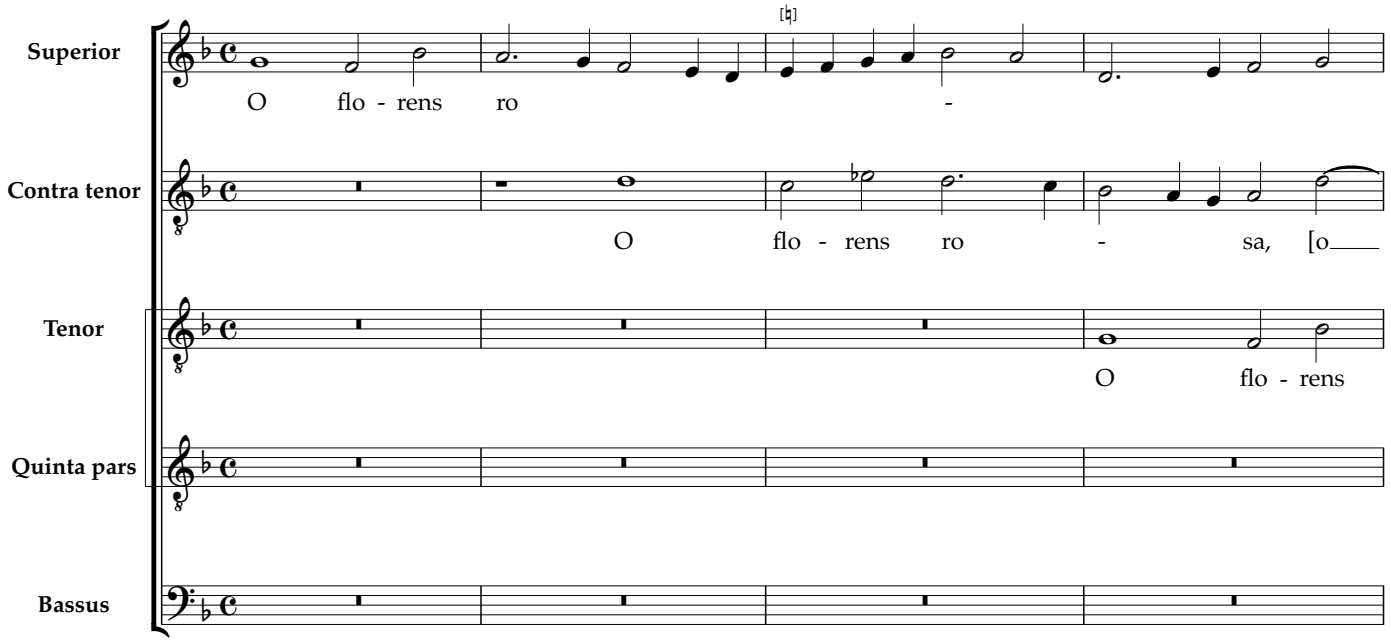
Original pitch

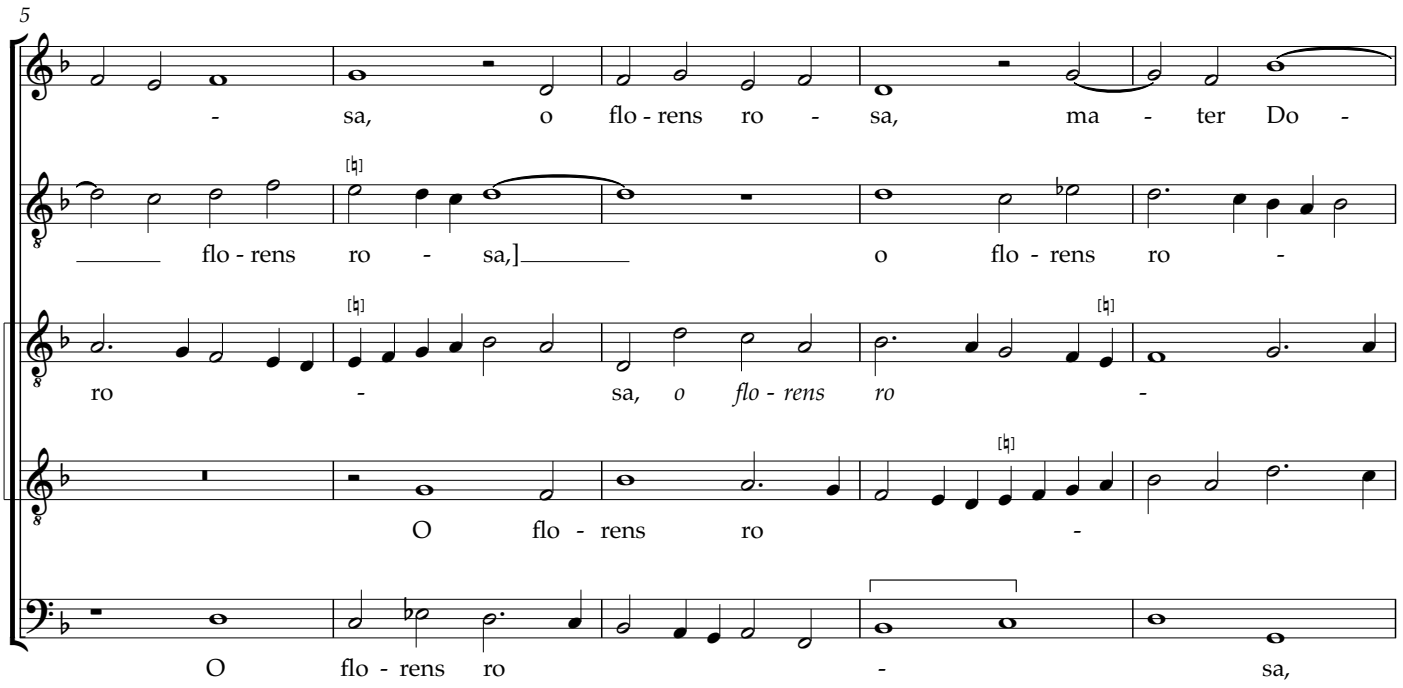
De diva Virgine

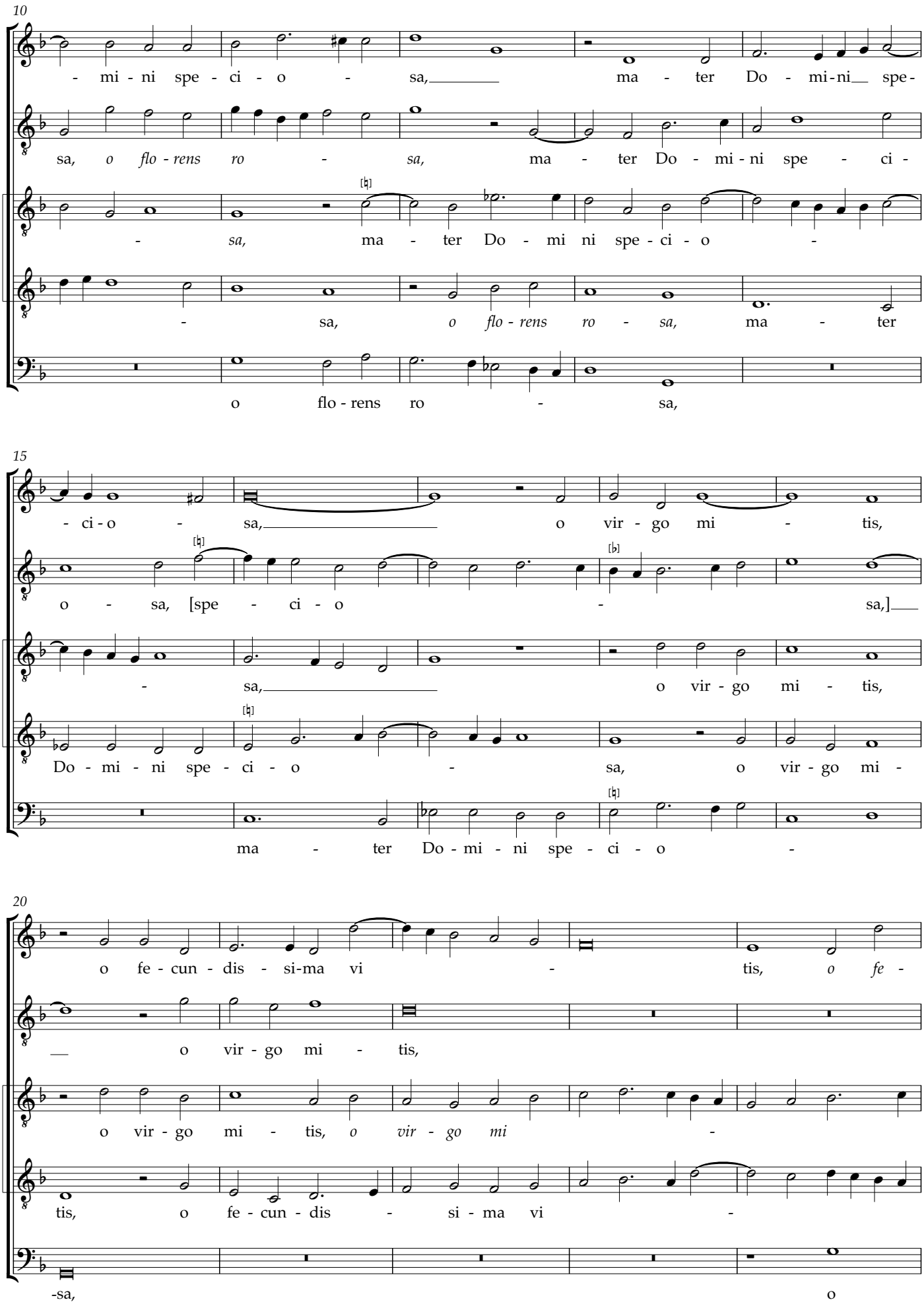
O florens rosa

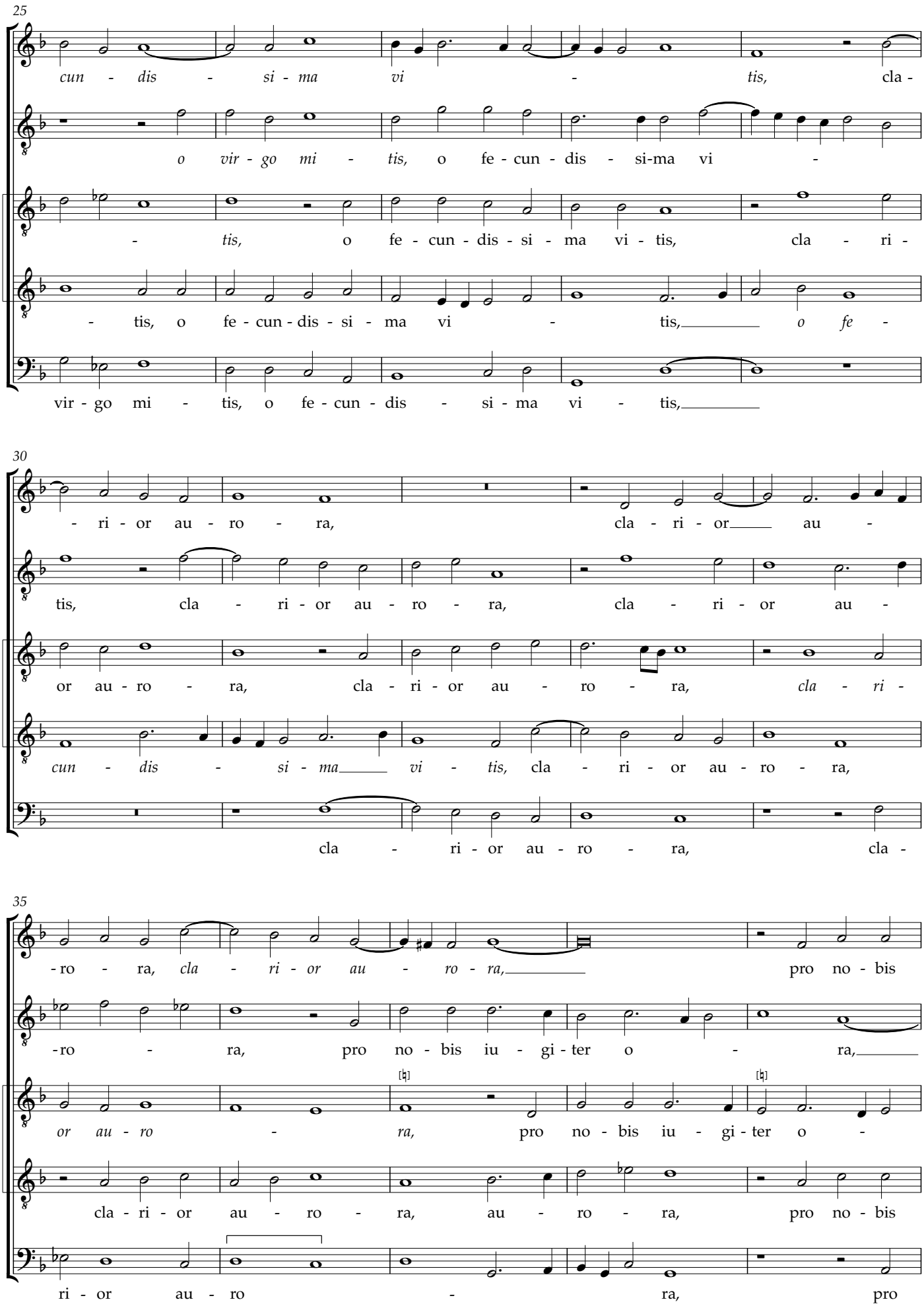
Edited by Simon Biazeck

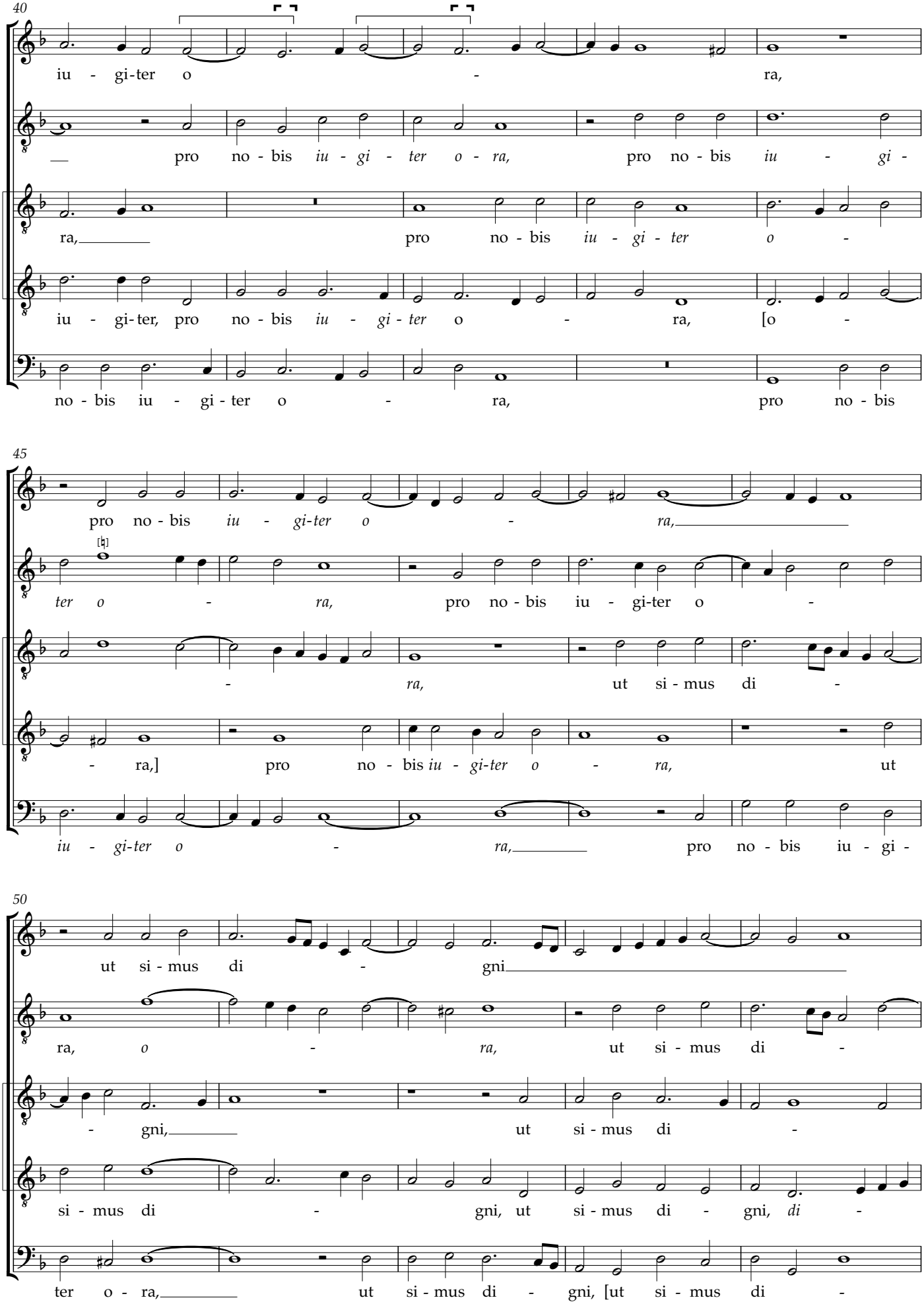
Jean Guyot de Châtelet
(?1520–1588)

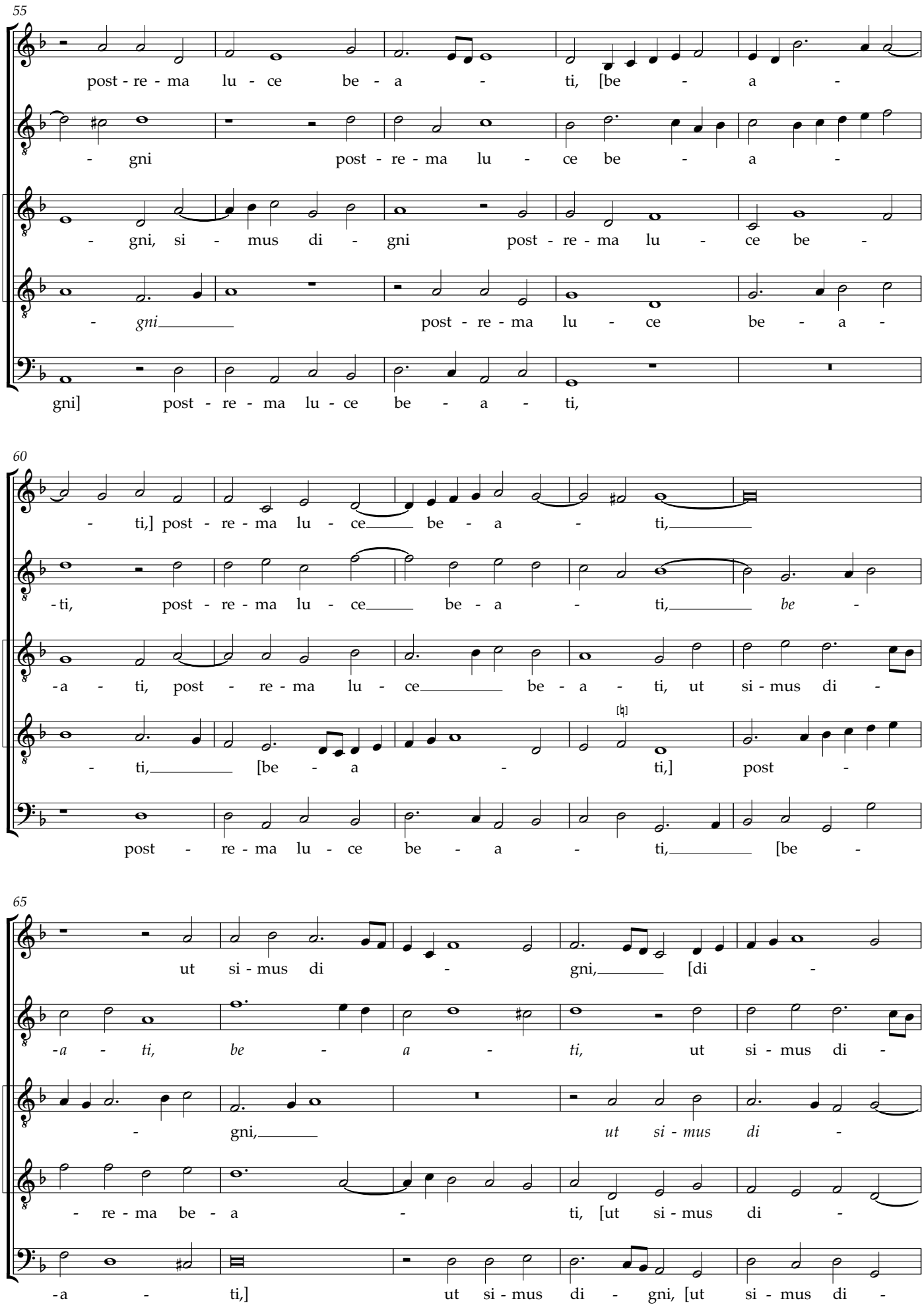


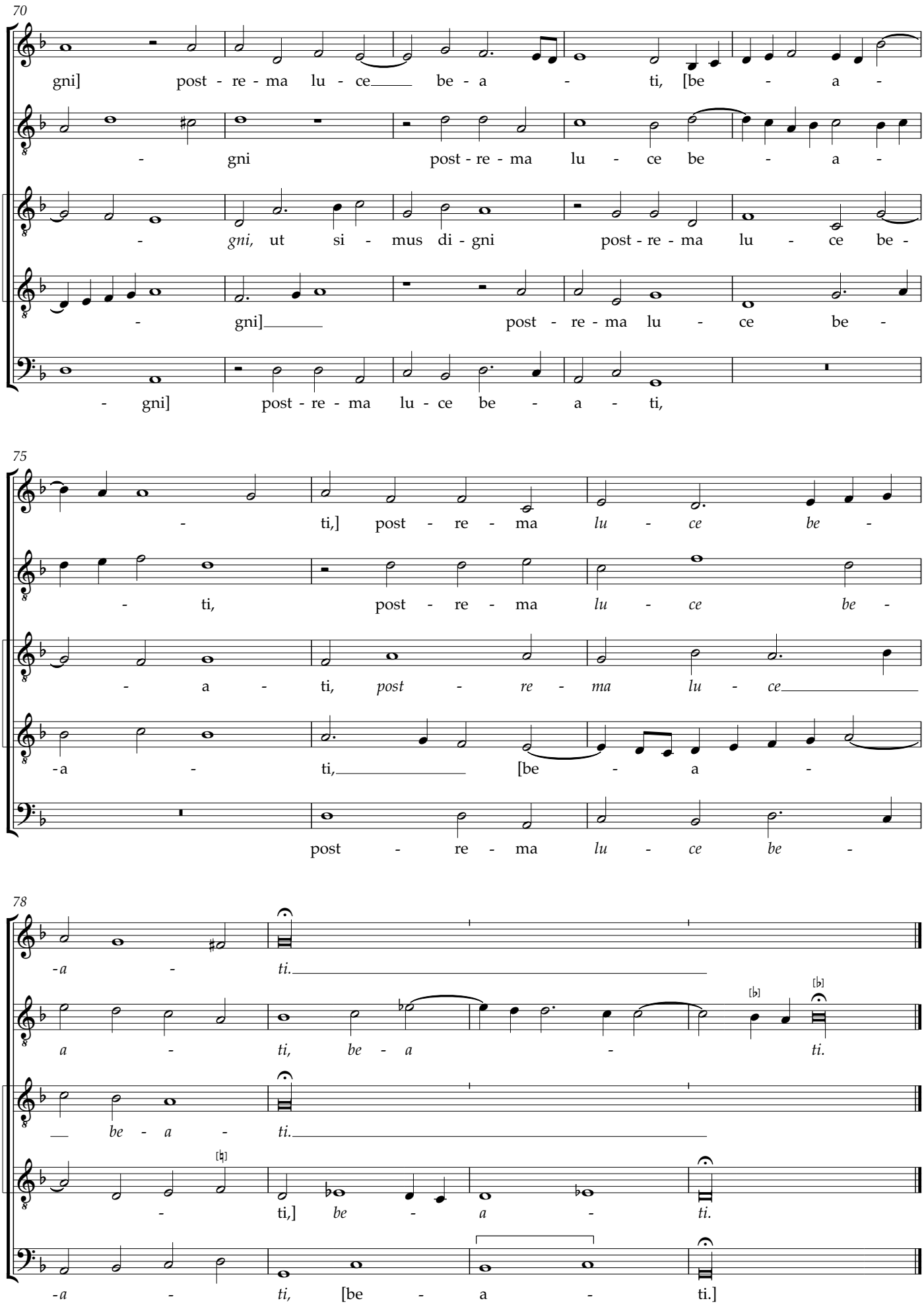



10
- mi - ni spe - ci - o - sa, ma - ter Do - mi - ni spe -
sa, o flo - rens ro - sa, ma - ter Do - mi - ni spe - ci -
- sa, ma - ter Do - mi ni spe - ci - o -
- sa, o flo - rens ro - sa, ma - ter
o flo - rens ro - sa,
15
- ci - o - sa, o vir - go mi - tis,
o - sa, [spe - ci - o - sa,]
- sa, o vir - go mi - tis,
Do - mi - ni spe - ci - o - sa, o vir - go mi -
ma - ter Do - mi - ni spe - ci - o -
20
o fe - cun - dis - si-ma vi - tis, o fe -
o vir - go mi - tis,
o vir - go mi - tis, o vir - go mi -
tis, o fe - cun - dis - si - ma vi -
-sa, o


25
cun - dis - si - ma vi - tis, cla -
o vir - go mi - tis, o fe - cun - dis - si-ma vi -
- tis, o fe - cun - dis - si - ma vi - tis, cla - ri -
- tis, o fe - cun - dis - si - ma vi - tis, o fe -
vir - go mi - tis, o fe - cun - dis - si - ma vi - tis,
30
- ri - or au - ro - ra, cla - ri - or au -
tis, cla - ri - or au - ro - ra, cla - ri - or au -
or au - ro - ra, cla - ri - or au - ro - ra, cla - ri -
cun - dis - si - ma vi - tis, cla - ri - or au - ro - ra,
cla - ri - or au - ro - ra, cla -
35
- ro - ra, cla - ri - or au - ro - ra, pro no - bis
- ro - ra, pro no - bis iu - gi - ter o - ra,
or au - ro - ra, pro no - bis iu - gi - ter o -
cla - ri - or au - ro - ra, au - ro - ra, pro no - bis
ri - or au - ro - ra, pro


40
iu - gi-ter o - ra,
pro no - bis iu - gi - ter o - ra, pro no - bis iu - gi -
ra, pro no - bis iu - gi - ter o -
iu - gi-ter, pro no - bis iu - gi - ter o - ra, [o -
no - bis iu - gi - ter o - ra, pro no - bis
45
pro no - bis iu - gi-ter o - ra,
ter o - ra, pro no - bis iu - gi-ter o -
- ra, ut si - mus di -
- ra,] pro no - bis iu - gi-ter o - ra, ut
iu - gi-ter o - ra, pro no - bis iu - gi -
50
ut si - mus di - gni
ra, o - ra, ut si - mus di -
- gni, ut si - mus di -
si - mus di - gni, ut si - mus di - gni, di -
ter o - ra, ut si - mus di - gni, [ut si - mus di -


55
post - re - ma lu - ce be - a - ti, [be - a -
- gni post - re - ma lu - ce be - a -
- gni, si - mus di - gni post - re - ma lu - ce be -
- gni post - re - ma lu - ce be - a -
gni] post - re - ma lu - ce be - a - ti,
60
- ti,] post - re - ma lu - ce be - a - ti,
-ti, post - re - ma lu - ce be - a - ti, be -
-a - ti, post - re - ma lu - ce be - a - ti, ut si - mus di -
- ti, [be - a - ti,] post -
post - re - ma lu - ce be - a - ti, [be -
65
ut si - mus di - gni, [di -
-a - ti, be - a - ti, ut si - mus di -
- gni, ut si - mus di -
- re - ma be - a - ti, [ut si - mus di -
-a - ti,] ut si - mus di - gni, [ut si - mus di -


70
gni] post - re - ma lu - ce be - a - ti, [be - a -
- gni post - re - ma lu - ce be - a -
- gni, ut si - mus di - gni post - re - ma lu - ce be -
- gni] post - re - ma lu - ce be -
- gni] post - re - ma lu - ce be - a - ti,
75
- ti,] post - re - ma lu - ce be -
- ti, post - re - ma lu - ce be -
- a - ti, post - re - ma lu - ce
-a - ti, [be - a -
post - re - ma lu - ce be -
78
-a - ti.
a - ti, be - a - ti.
be - a - ti.
- ti,] be - a - ti.
-a - ti, [be - a - ti.]

Editorial Note

Source:

***Liber septimus ecclesiasticarum canti...* (RISM 1553/14)**
Antwerp: Susato, Tylman, 1553
(Partbook, Print)
#14
attrib. *'Ioannes Castileti'*

Editorial procedure:

Originally notated in the following clefs:

Original pitch and mensural sign retained. Barlines, cue-size and cautionary accidentals above the staves are editorial; the latter serving, in part, to reinforce the editor's approach to *musica ficta*; the modern conception of performers' accidentals. Ligatures are shown with closed square brackets, and coloration with open thick corner brackets. Text prompted by the scribe with 'ij' has been supplied by the editor, whilst that which is enclosed in square brackets is entirely editorial.

Translation:

O flowering rose, beautiful mother of the Lord,
O gentle virgin, O most fruitful vine,
brighter than the dawn, pray continually for us,
so that on the last day we may be worthy to be blessed.

Simon Biazeck
Rochester, U.K.
October, 2022.