

Transposed up a minor third

De diva Virgine

O florens rosa

Edited by Simon Biazeck

Jean Guyot de Châtelet
(?1520–1588)

Superior
O flo - rens ro -

Contra tenor
O flo - rens ro - sa, [o -

Tenor
O flo - rens

Quinta pars

Bassus

Detailed description: This block contains the first system of a five-part vocal setting. The music is in a minor key with three flats (B-flat, E-flat, A-flat) and common time. The Superior part begins with a half note 'O', followed by quarter notes 'flo', 'rens', and a half note 'ro'. The other parts enter in the second measure. The Contra tenor part has a half rest, then a half note 'O', followed by quarter notes 'flo', 'rens', and a half note 'ro'. The Tenor part has a half rest, then a half note 'O', followed by quarter notes 'flo' and a half note 'rens'. The Quinta pars and Bassus parts have half rests in the first measure and then a half note in the second measure.

5

- sa, o flo - rens ro - sa, ma - ter Do -

flo - rens ro - sa,] o flo - rens ro -

ro - sa, o flo - rens ro -

O flo - rens ro -

O flo - rens ro - sa,

Detailed description: This block contains the second system of the vocal setting. The Superior part continues with a half note 'sa', followed by quarter notes 'o', 'flo', 'rens', and a half note 'ro'. The other parts continue their lines. The Contra tenor part has a half rest, then a half note 'flo', followed by quarter notes 'rens', and a half note 'sa'. The Tenor part has a half rest, then a half note 'ro', followed by quarter notes 'sa', and a half note 'o'. The Quinta pars part has a half rest, then a half note 'O', followed by quarter notes 'flo', 'rens', and a half note 'ro'. The Bassus part has a half rest, then a half note 'O', followed by quarter notes 'flo', 'rens', and a half note 'ro'.

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 -

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- 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 a minor third lower in the following clefs: 

Original 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.
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