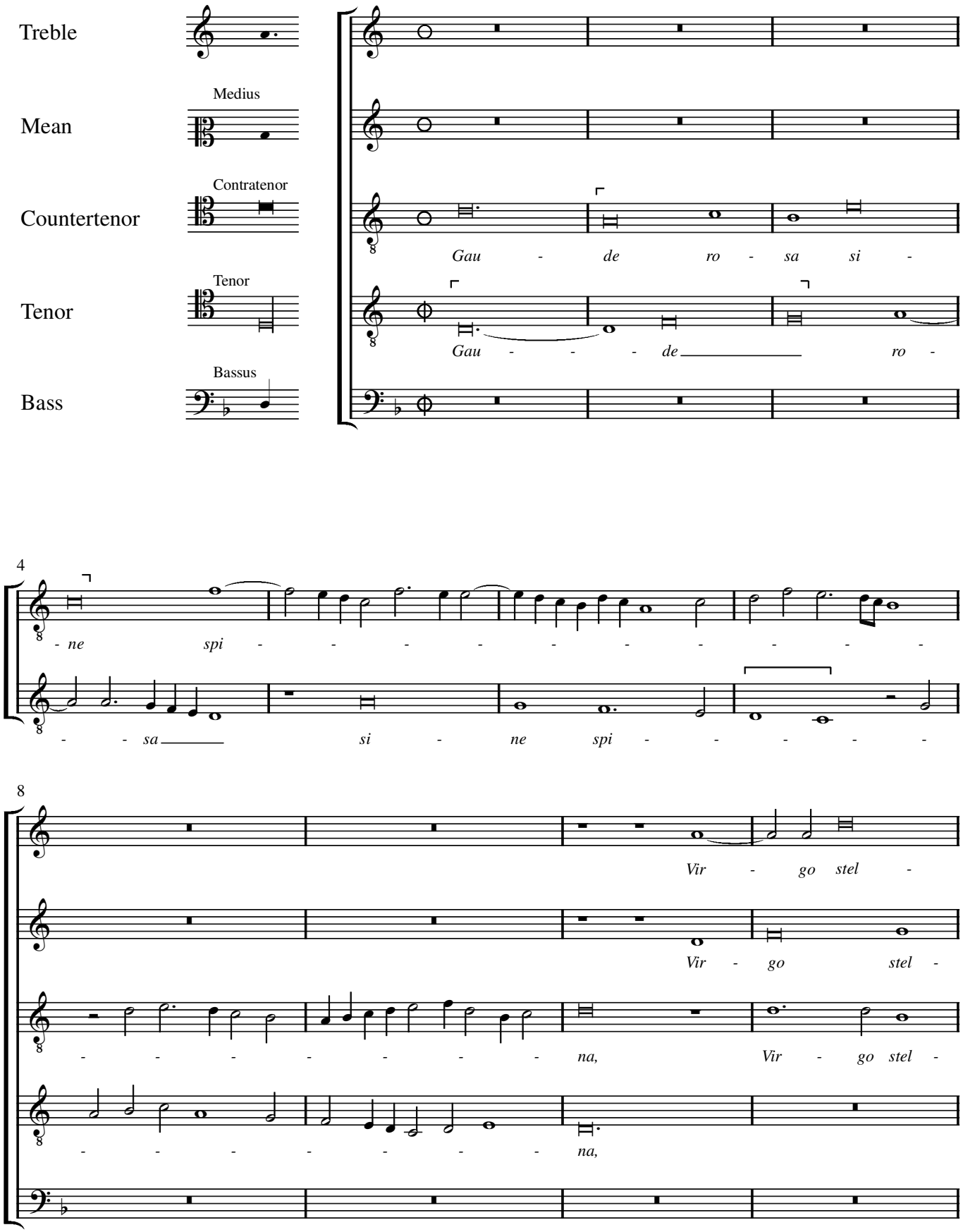
Gaude rosa sine spina

Edited by Jason Smart

Fawkyner (late 15th cent.)



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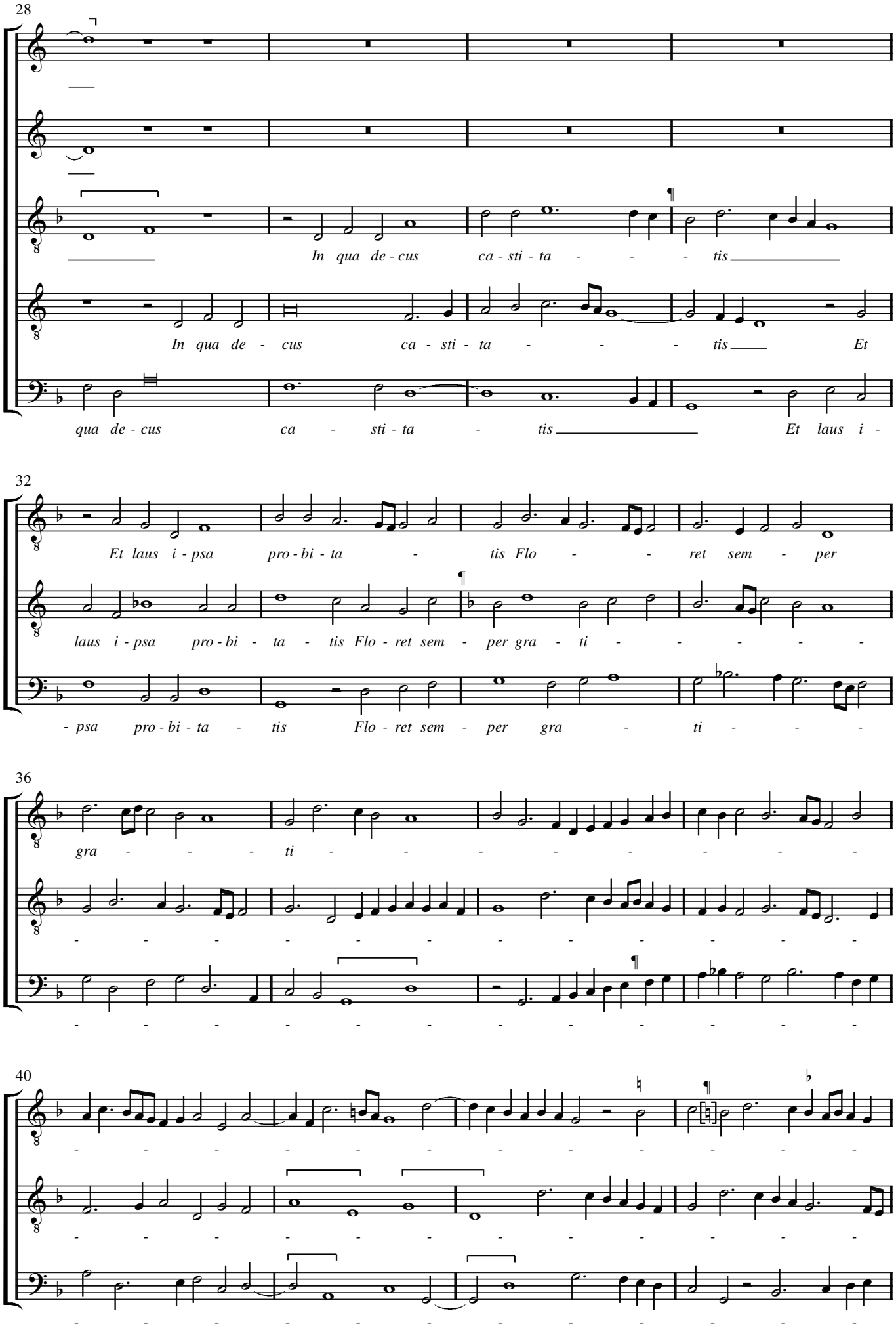
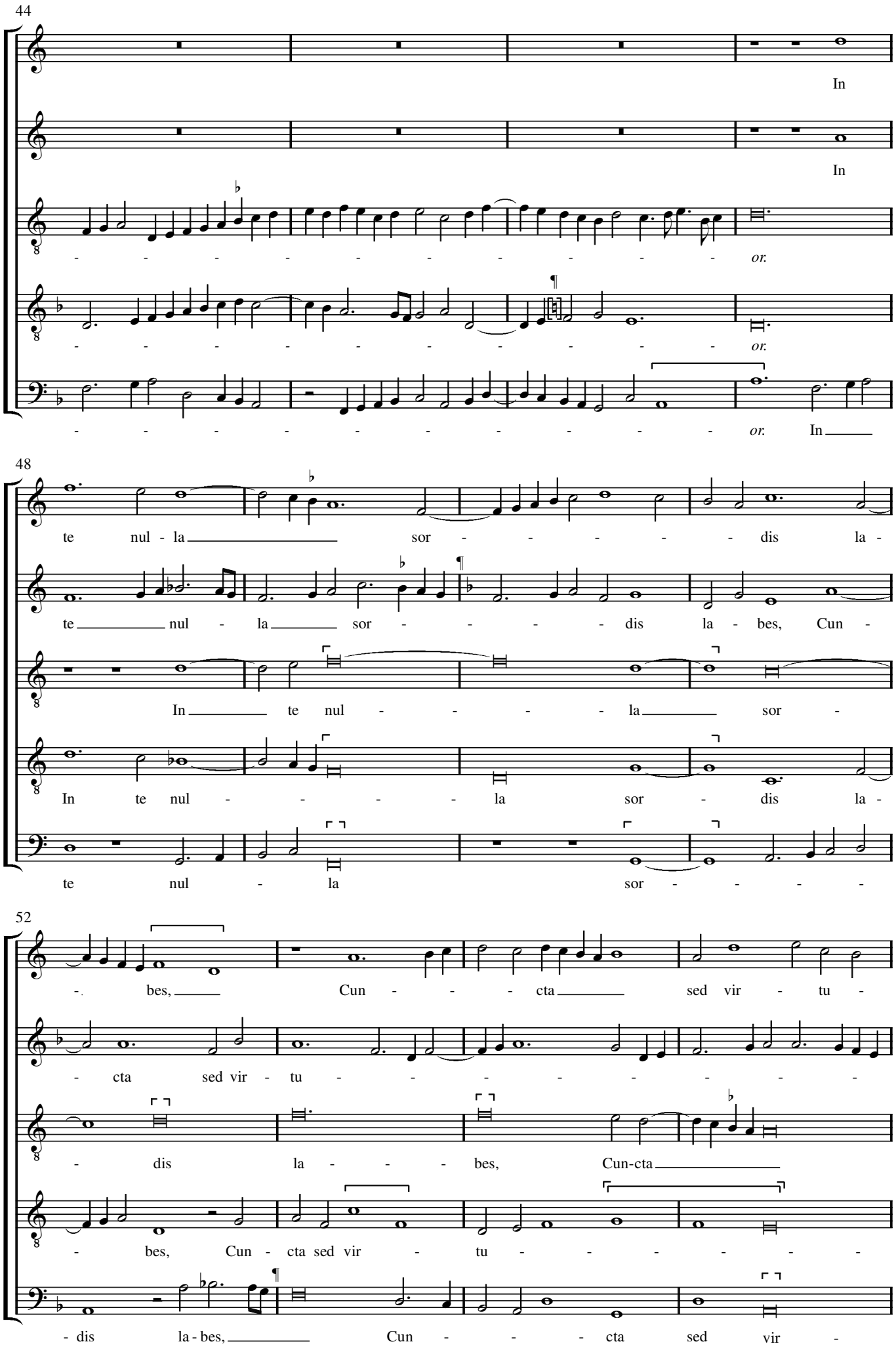
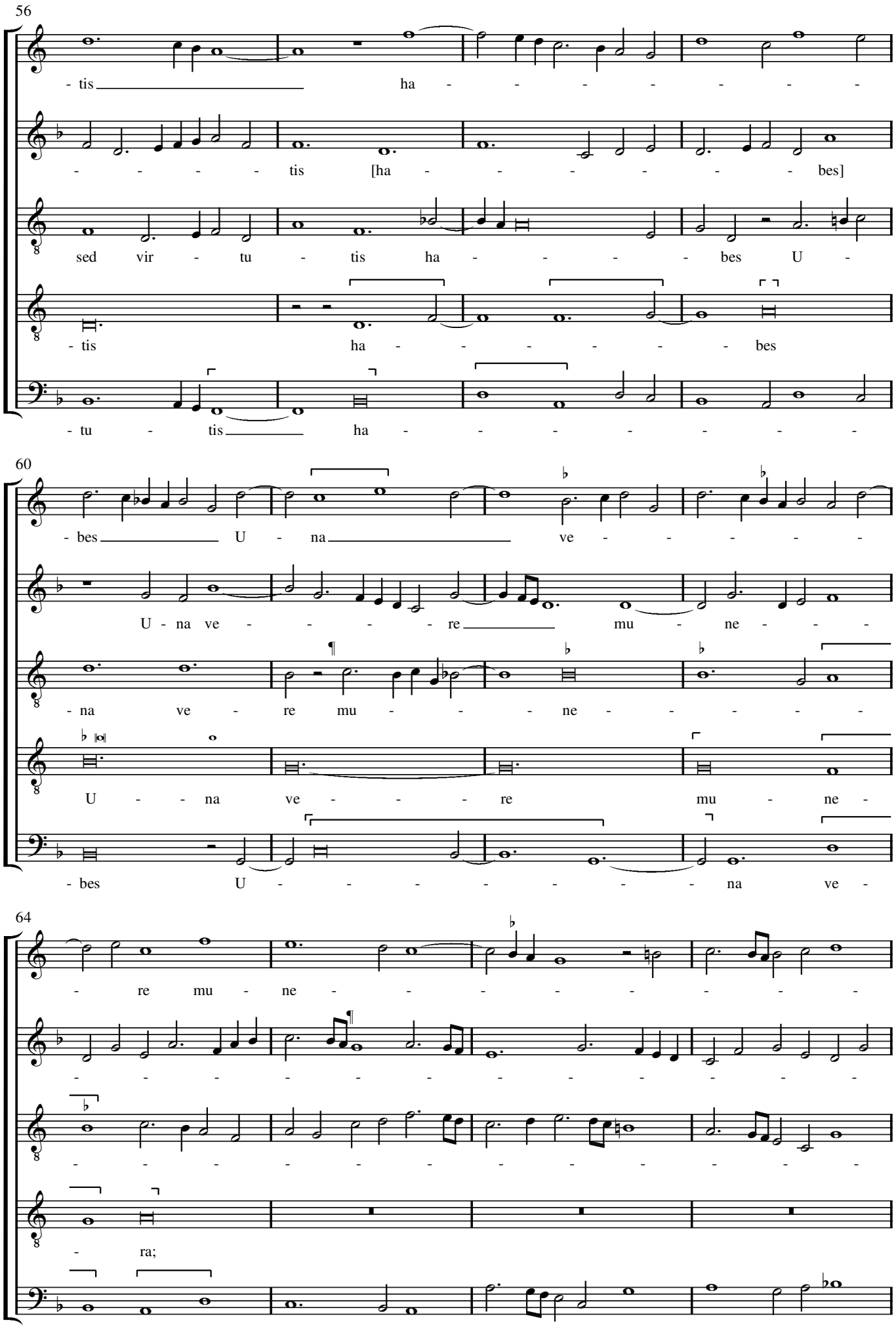
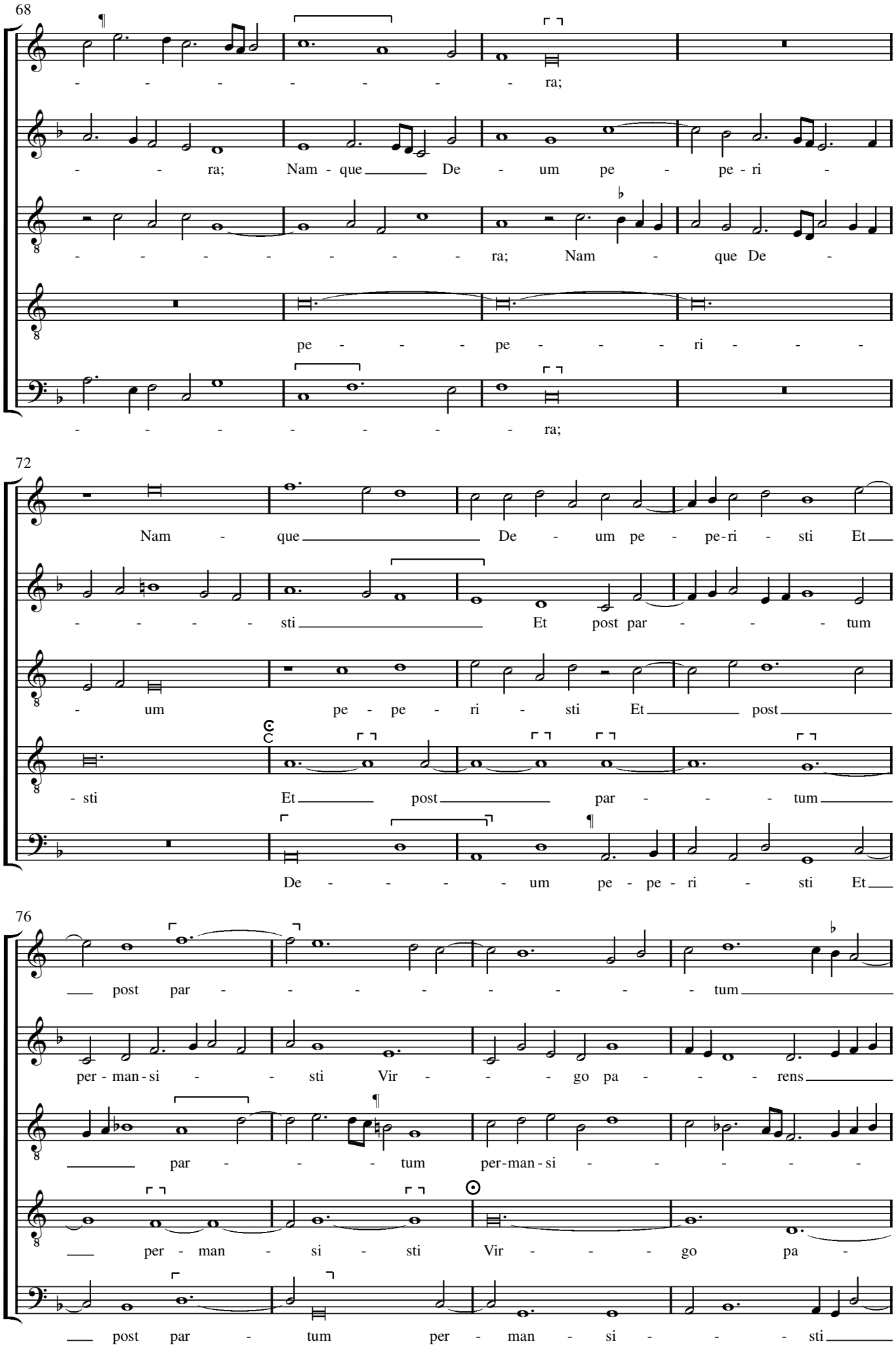
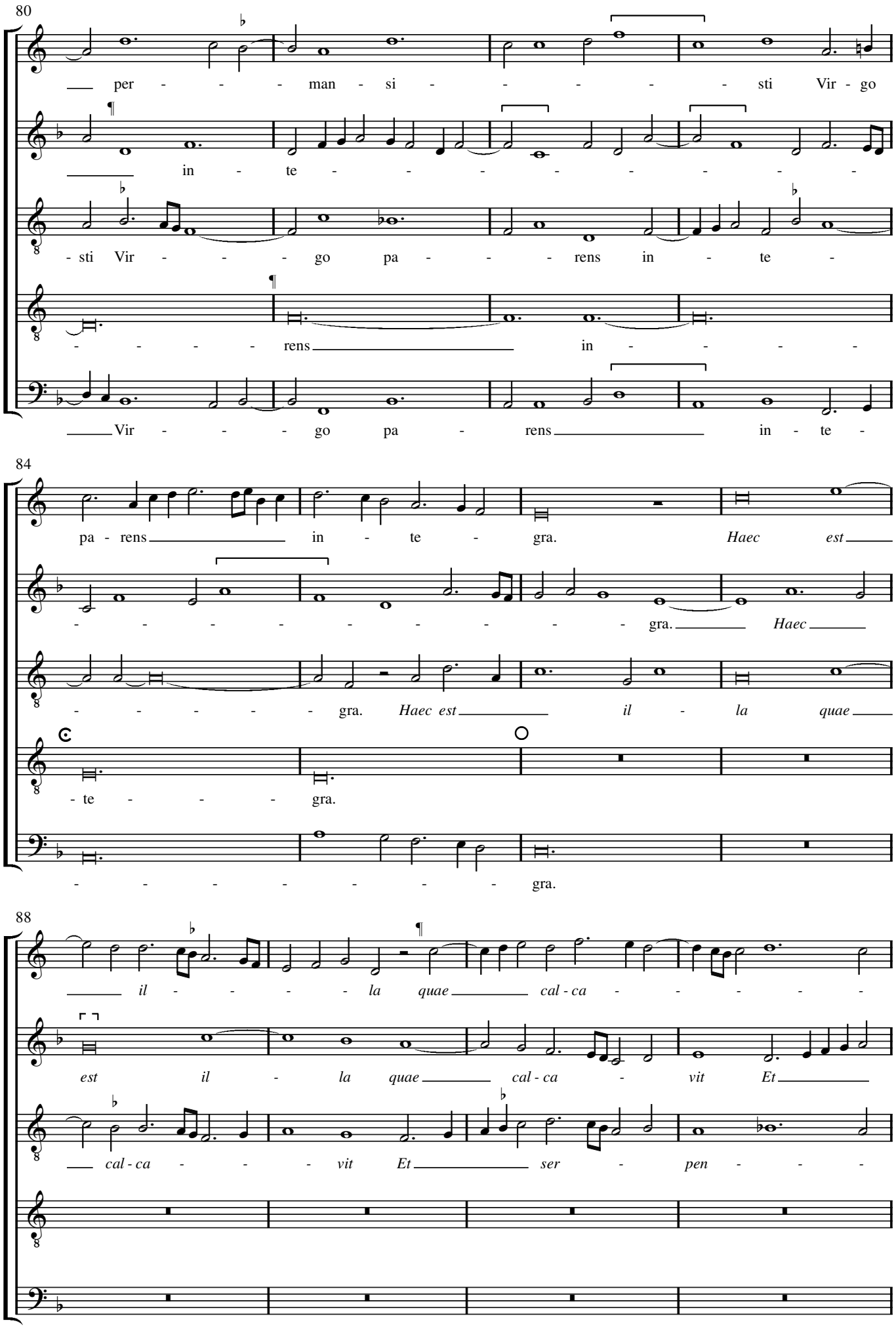
12
-la ma - - - - tu - ti - - - - na Cae - lo
-la ma - tu - ti - - - - - - na Cae - - - -
-la ma - - - tu - ti - - - - - na
16
mi - cans cla - ri - - - - - - - - - - - -
-lo mi - - - - - - - - cans cla -
Cae - lo mi - cans cla - - - - - - - -
20
- - - - - - - - - - - - - - -
-ri - - - - - - - - - - - - - -
-ri - - - - - - - - - - - - - -
24
- - - - - - - - - - - - or.
- - - - - - - - - - - - or.
- - - - - - - - - - - - - or.
In

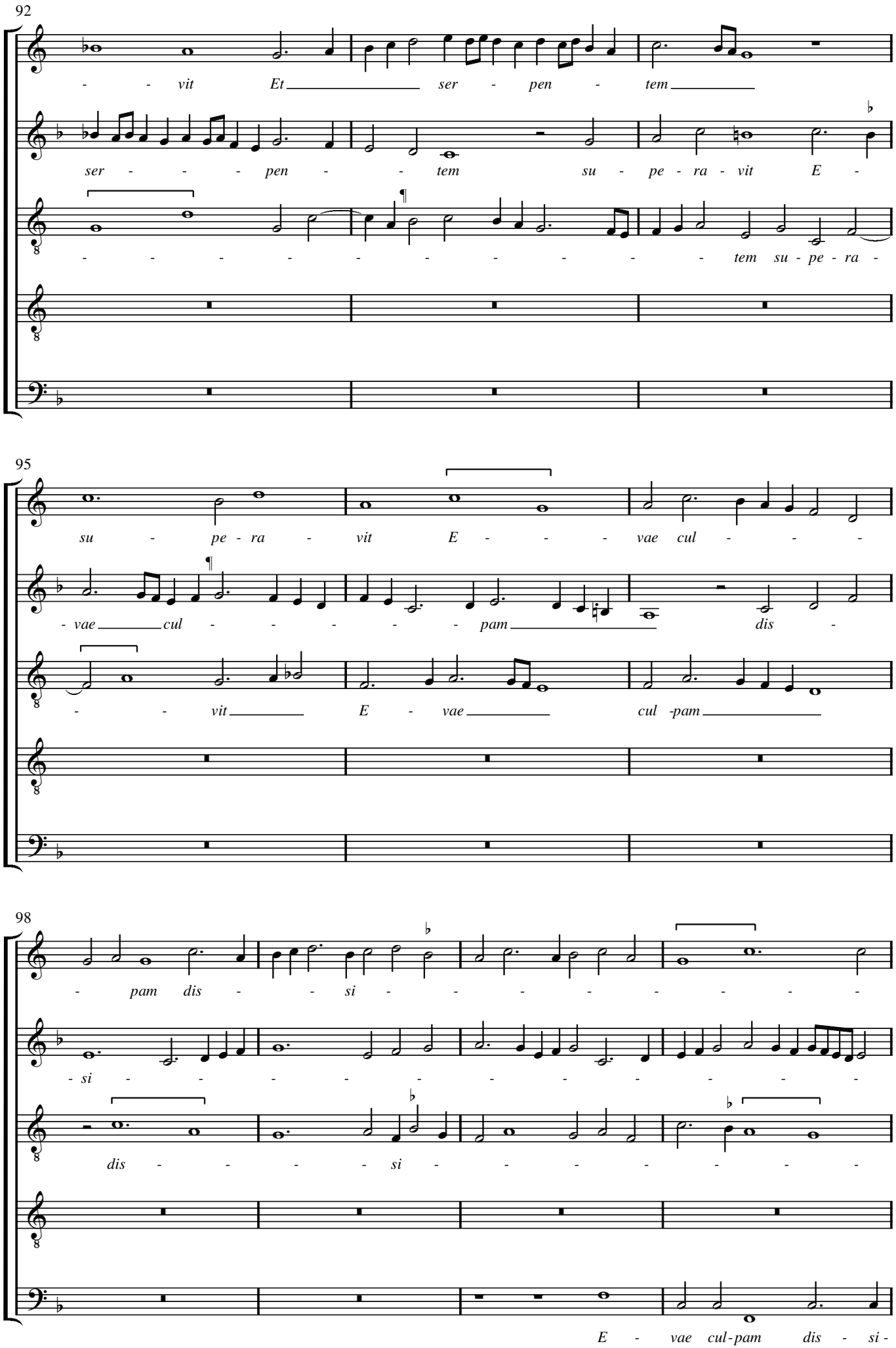

28
In qua de-cus ca-sti-ta - - - tis
In qua de - cus ca - sti - ta - - - tis Et
qua de-cus ca - sti-ta - tis Et laus i -
32
Et laus i-psa pro-bi-ta - tis Flo - - ret sem - per
laus i-psa pro-bi - ta - tis Flo-ret sem - per gra - ti - - - - -
- psa pro-bi-ta - tis Flo-ret sem - per gra - ti - - -
36
gra - - - - ti - - - - - - - - -
40

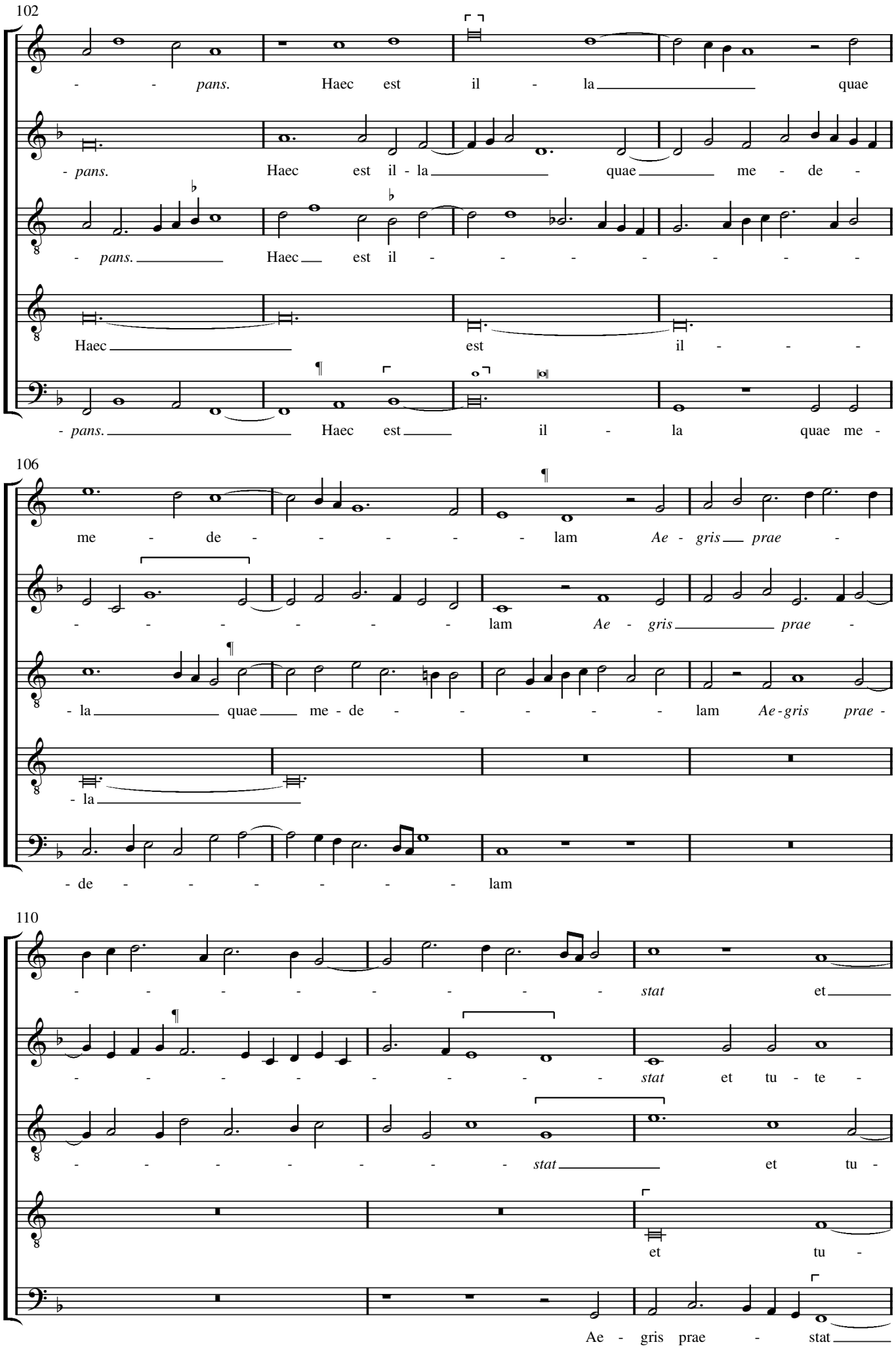

44
In
In
or.
or.
or. In
48
te nul - la sor - - - - - dis la -
te nul - la sor - - - - - dis la - bes, Cun -
In te nul - - - - - la sor -
In te nul - - - - la sor - dis la -
te nul - la sor - - - - -
52
- bes, Cun - - - - cta sed vir - tu -
- cta sed vir - tu - - - - - - - -
- dis la - - - - bes, Cun-cta
- bes, Cun - cta sed vir - tu - - - - - -
- dis la - bes, Cun - - - - cta sed vir -

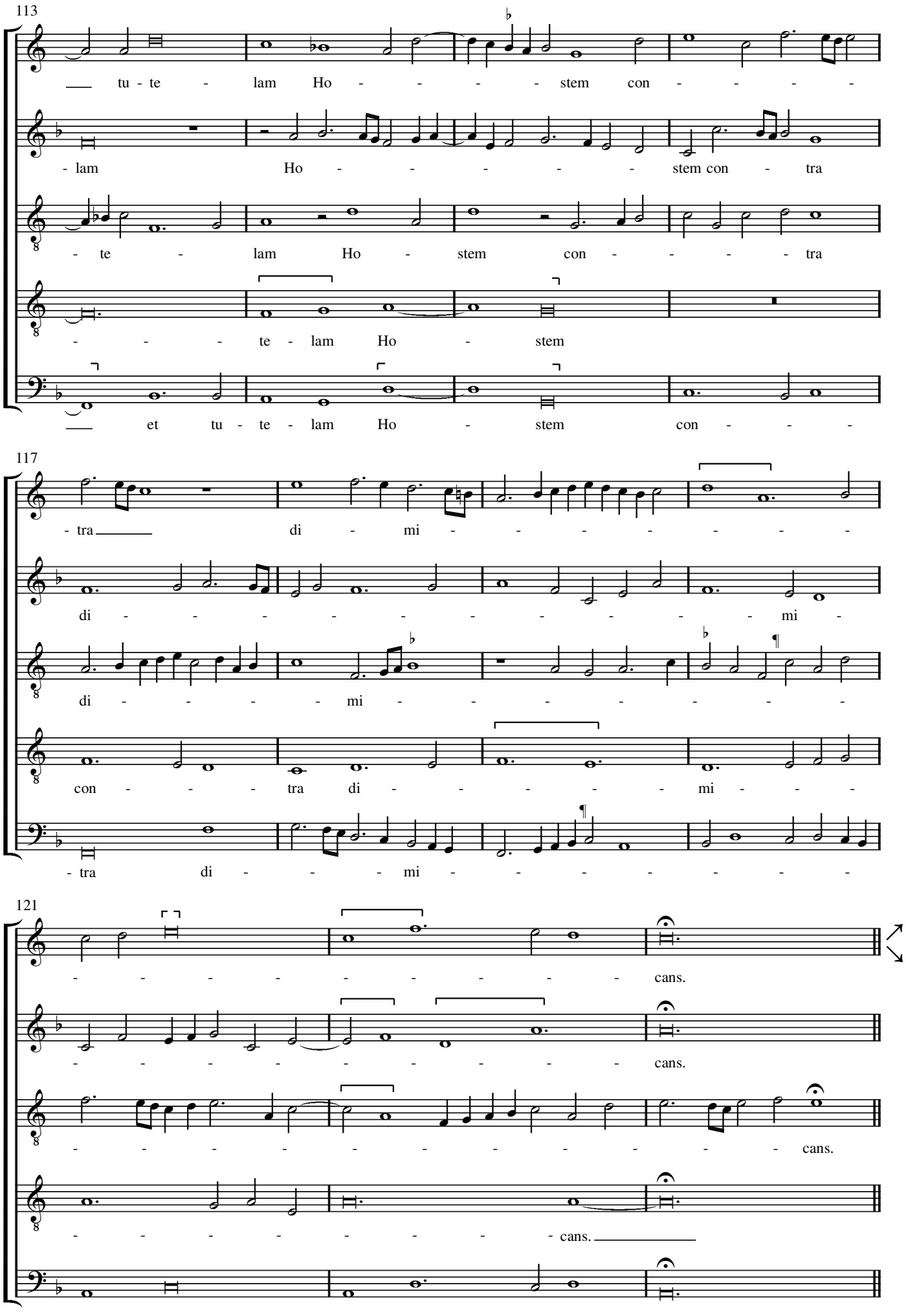

56
- tis ha - - - - - - - -
- - - - - tis [ha - - - - - - bes]
sed vir - tu - tis ha - - - - bes U -
- tis ha - - - - - - bes
- tu - tis ha - - - - - - -
60
- bes U - na ve - - - - -
U - na ve - - - - re mu - ne - - -
- na ve - re mu - - - ne - - - - -
U - - na ve - - - re mu - ne -
- bes U - - - - - - - na ve -
64
- re mu - ne - - - - - - - -
- - - - - - - - - - - - - -
- - - - - - - - - - - - - -
- ra;
- - - - - - - - - re mu - ne -

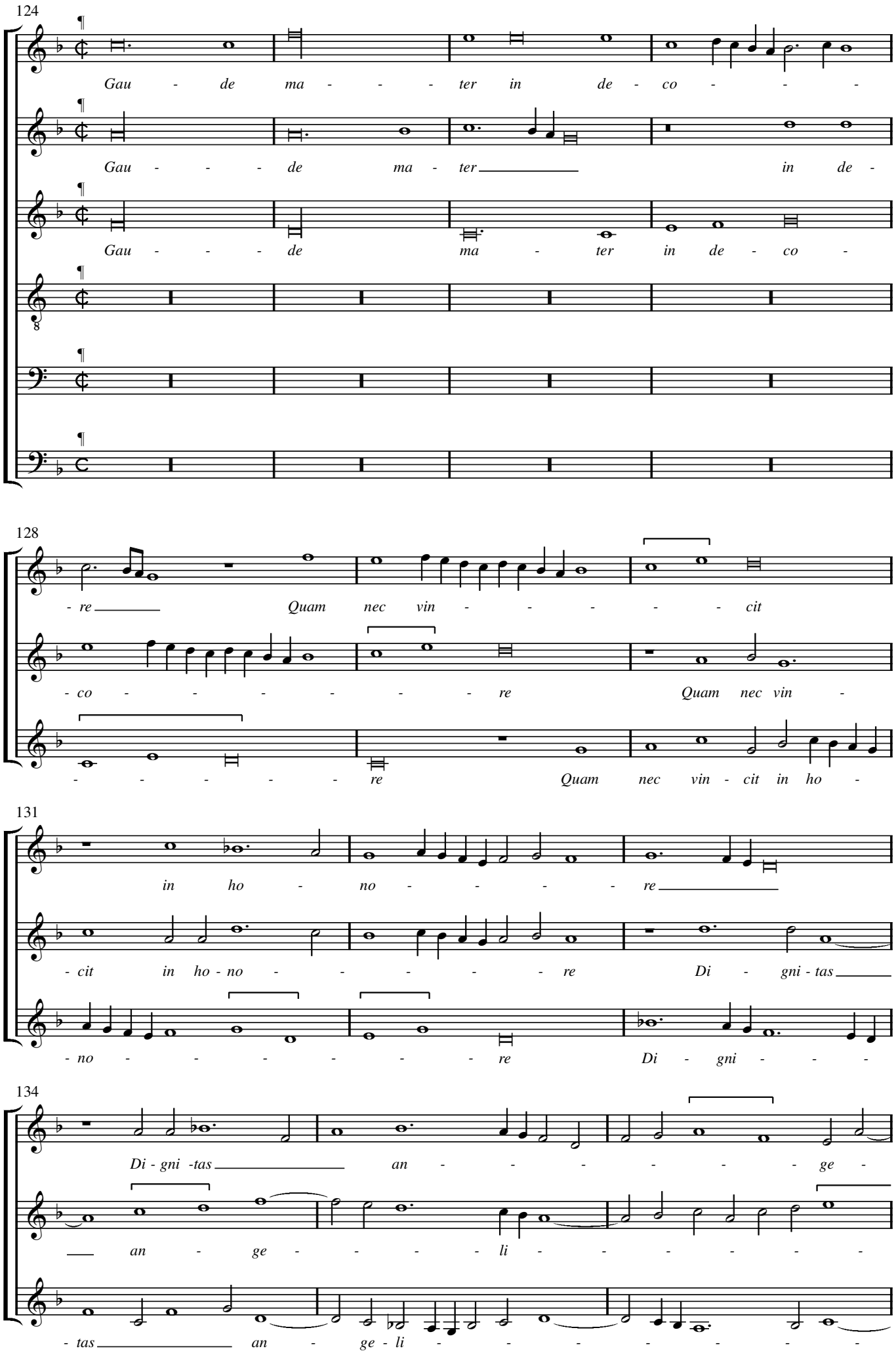

68
- - - - - - - - - ra;
- - - ra; Nam - que De - um pe - pe - ri -
- - - - - - - - - ra; Nam - que De -
pe - - - pe - - - ri - - -
- - - - - - - - - ra;
72
Nam - que De - um pe - pe-ri - sti Et
- - - - - sti Et post par - - - - tum
- um pe - pe - ri - sti Et post
- sti Et post par - - - - tum
De - - - - um pe - pe - ri - sti Et
76
post par - - - - - - - - - tum
per - man - si - - - sti Vir - - - go pa - - - rens
par - - - - tum per-man - si - - - - -
per - man - si - sti Vir - - - go pa -
post par - tum per - man - si - - - sti

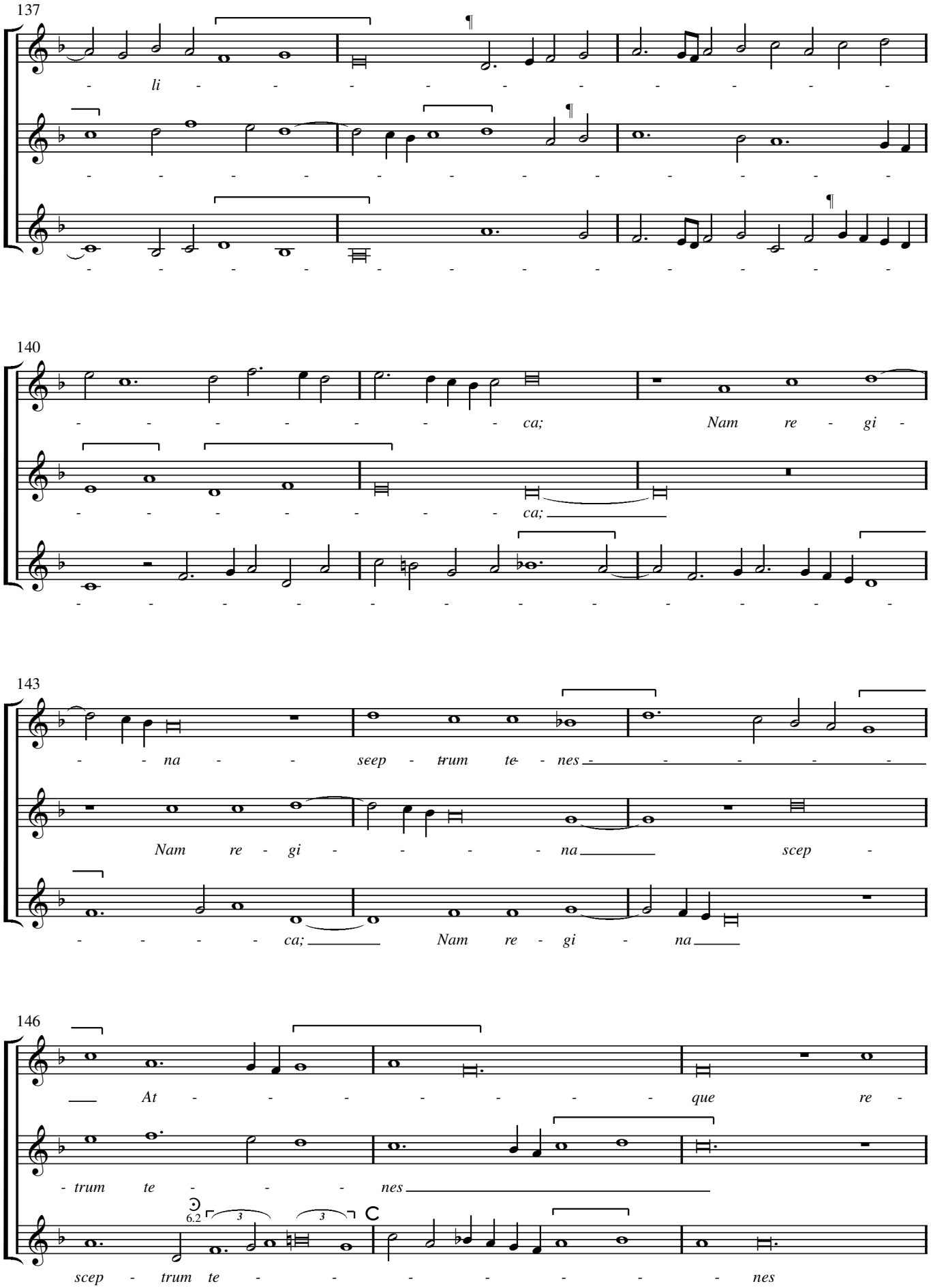

80
per - - - man - si - - - - - sti Vir - go
in - te - - - - - - - - -
- sti Vir - - - go pa - - - rens in - te -
- - - - - rens in - - - - -
Vir - - - go pa - rens in - te -
84
pa - rens in - te - gra. Haec est
- - - - - - - - - - gra. Haec
- - - - - gra. Haec est il - la quae
- te - - - gra.
- - - - - - - - gra.
88
il - - - - - la quae cal - ca - - - - - -
est il - la quae cal - ca - vit Et
cal - ca - - - vit Et ser - pen - -

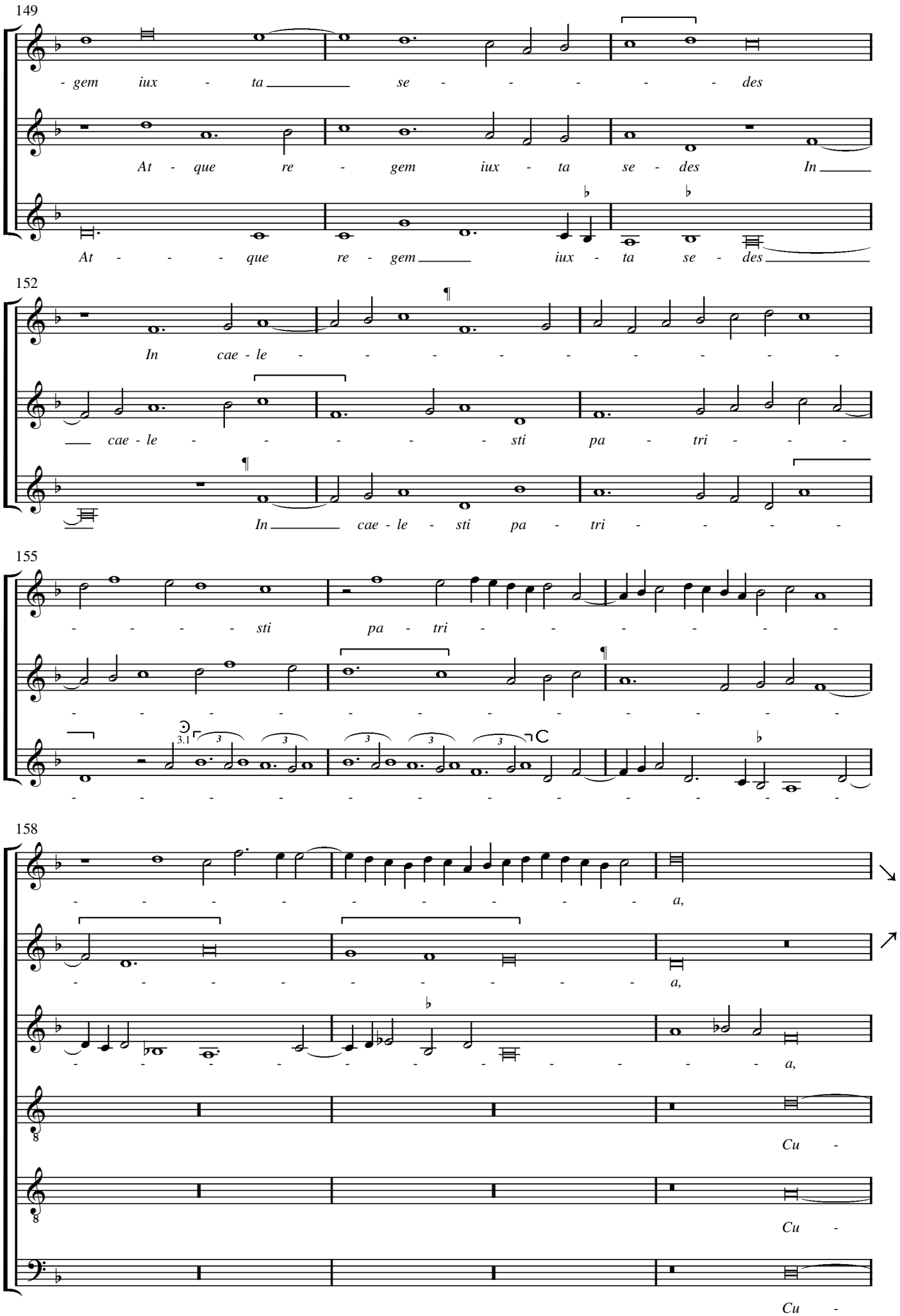

92
- - vit Et ser - pen - tem
ser - - - - pen - - tem su - pe - ra - vit E -
- - - - - - - - - - - - - - - - tem su - pe - ra -
95
su - pe - ra - vit E - - - - vae cul - - - -
- vae cul - - - - - - pam dis -
- - vit E - vae cul -pam
98
- pam dis - - si - - - - - - - - - - -
- si - - - - - - - - - - - - - - -
dis - - - - si - - - - - - - - - -
E - vae cul-pam dis - si -

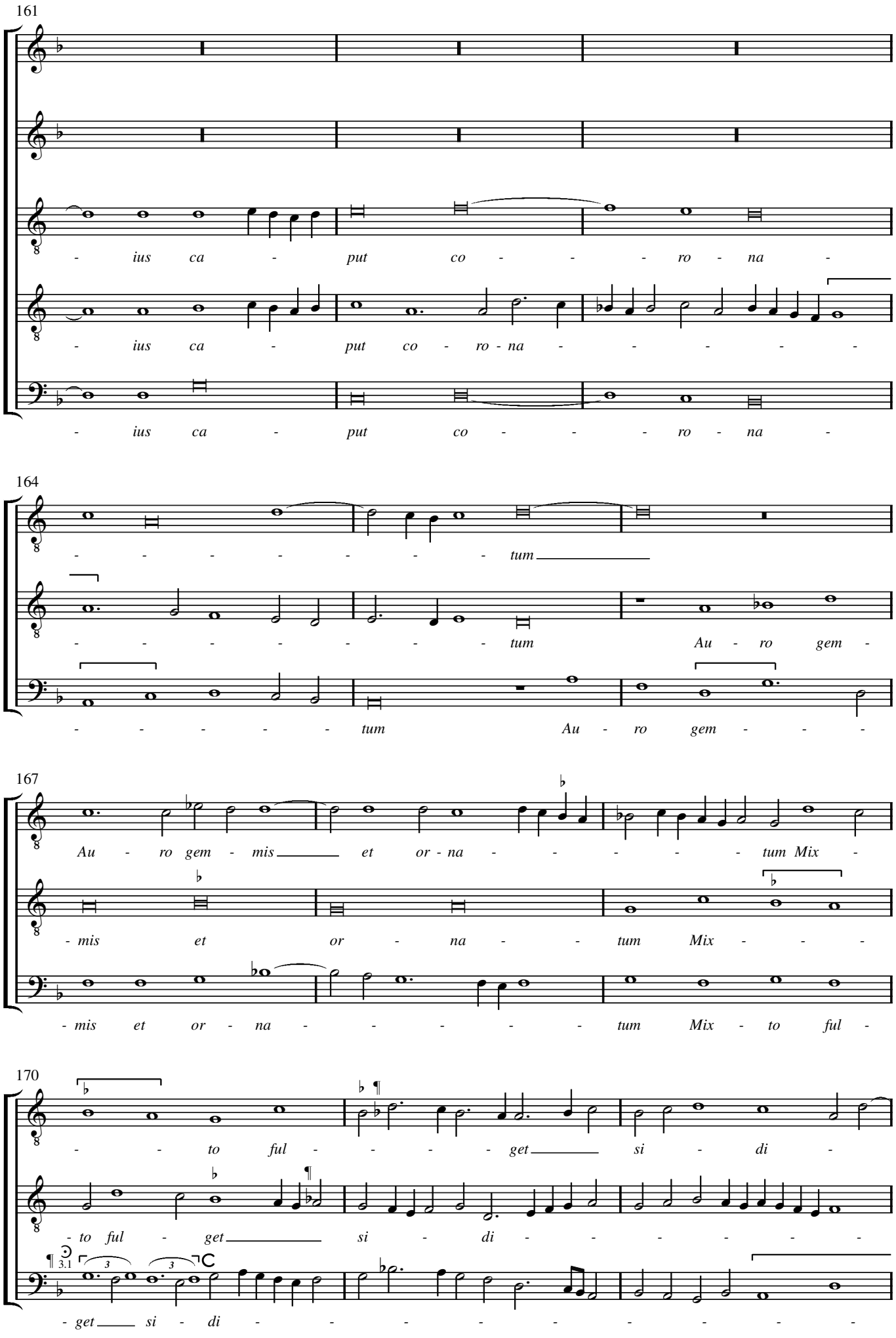

102
- - pans. Haec est il - la quae
- pans. Haec est il - la quae me - de -
- pans. Haec est il - - - - - - -
Haec est il - - - -
- pans. Haec est il - la quae me -
106
me - de - - - - - lam Ae - gris prae -
- - - - - - - lam Ae - gris prae -
- la quae me - de - - - - - lam Ae - gris prae -
- la
- de - - - - - - lam
110
- - - - - - - - - stat et
- - - - - - - - - stat et tu - te -
- - - - - - - - - stat et tu -
et tu -
Ae - gris prae - stat

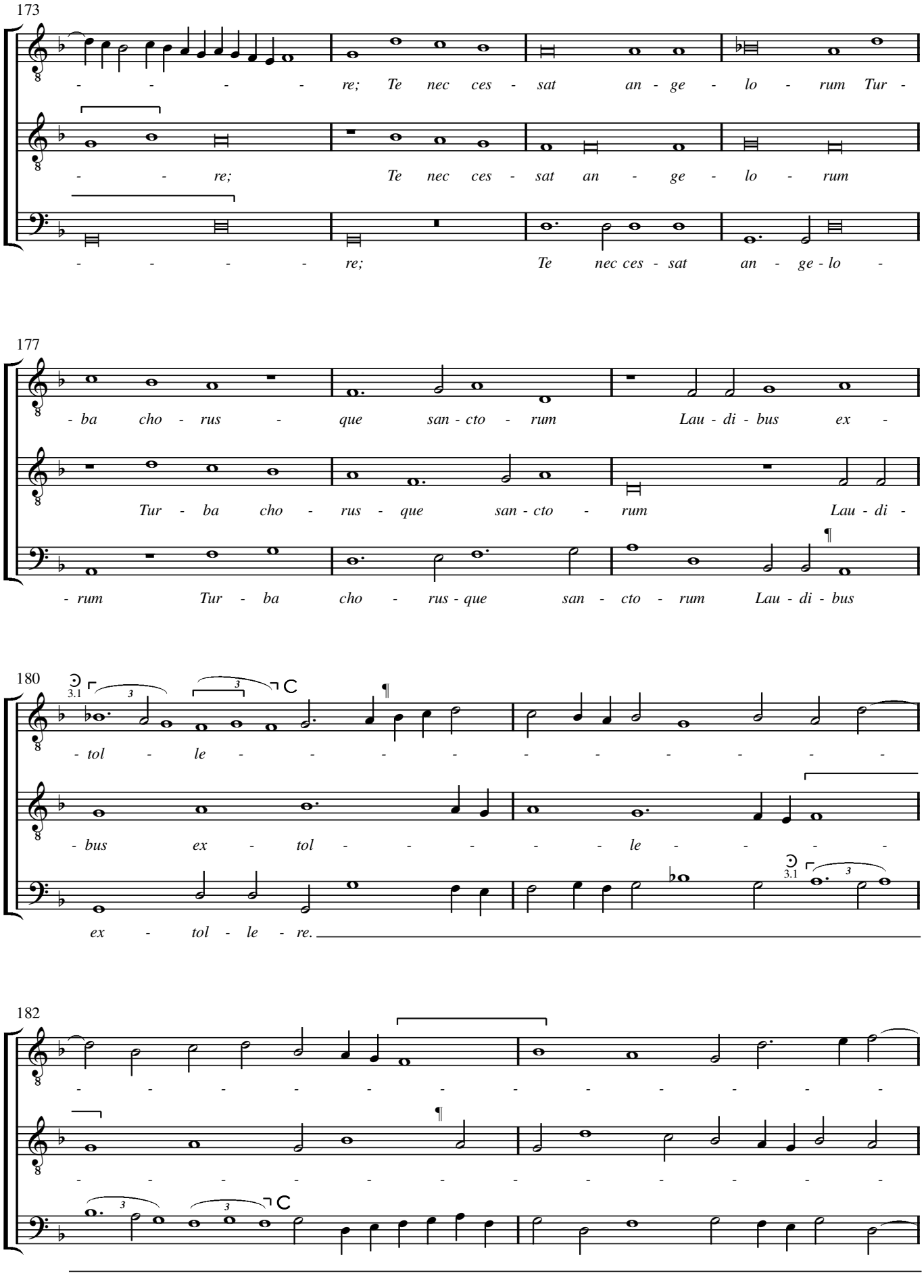

113
tu - te - lam Ho - - - - stem con - - - -
- lam Ho - - - - - stem con - tra
- te - lam Ho - stem con - - - - tra
- - - - te - lam Ho - stem
et tu - te - lam Ho - stem con - - - -
117
- tra di - mi - - - - - - -
di - - - - - - - - - - mi -
di - - - - mi - - - - - - -
con - - - tra di - - - - - mi - - -
- tra di - - - mi - - - - - -
121
- - - - - - - - - - cans.
- - - - - - - - - - cans.
- - - - - - - - - - - cans.
- - - - - - - - cans.
- - - - - - - - - cans.

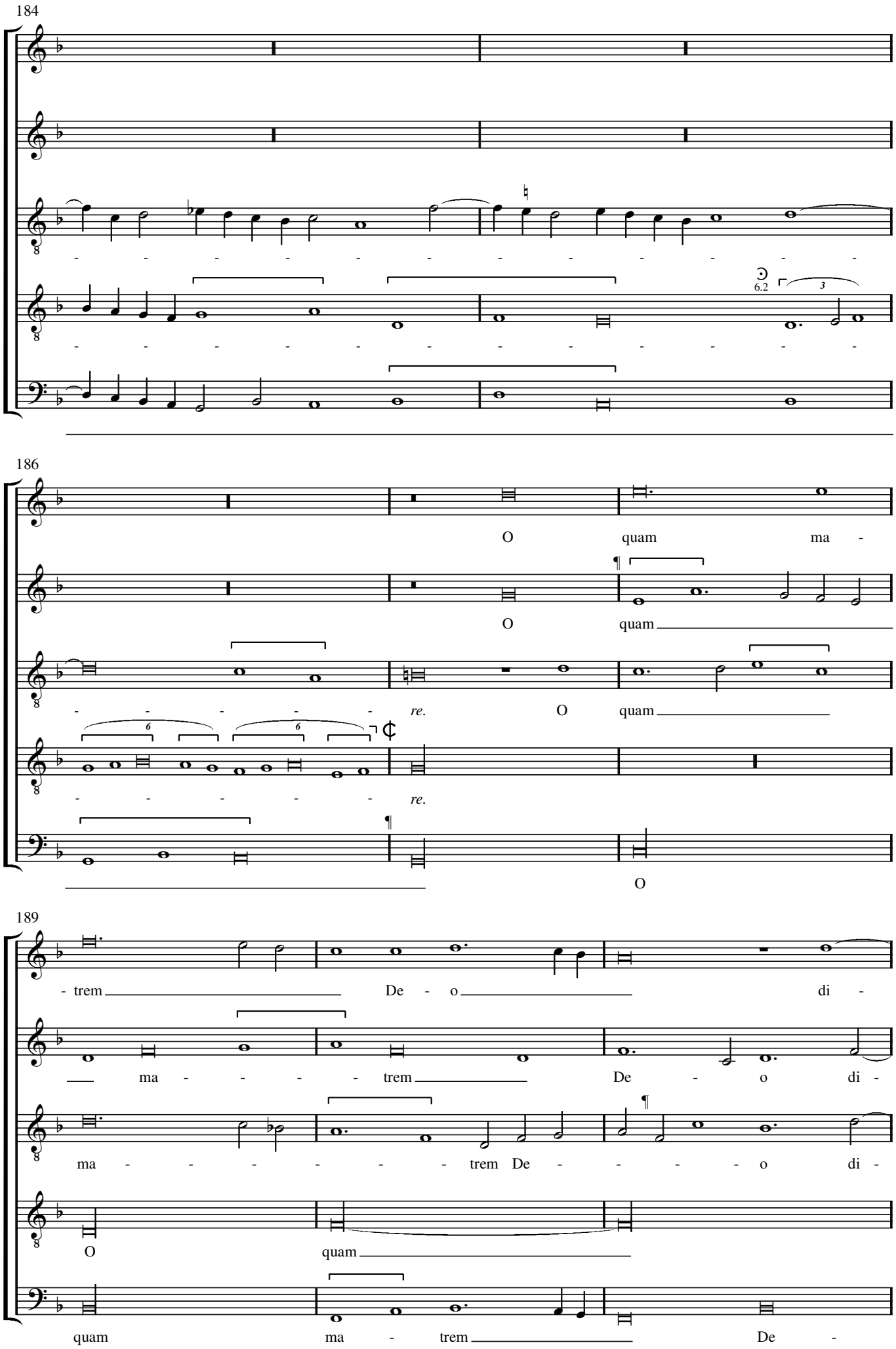

124
Gau - de ma - - - ter in de - co - - -
Gau - - - de ma - ter in de -
Gau - - - de ma - ter in de - co -
128
- re Quam nec vin - - - - - - cit
- co - - - - - - - re Quam nec vin -
- - - - - - re Quam nec vin - cit in ho -
131
in ho - no - - - - re
- cit in ho - no - - - - - - re Di - gni - tas
- no - - - - - - - re Di - gni - - -
134
Di - gni - tas an - - - - - - - ge -
an - ge - - - - li - - - - - - -
- tas an - ge - li - - - - - - - -

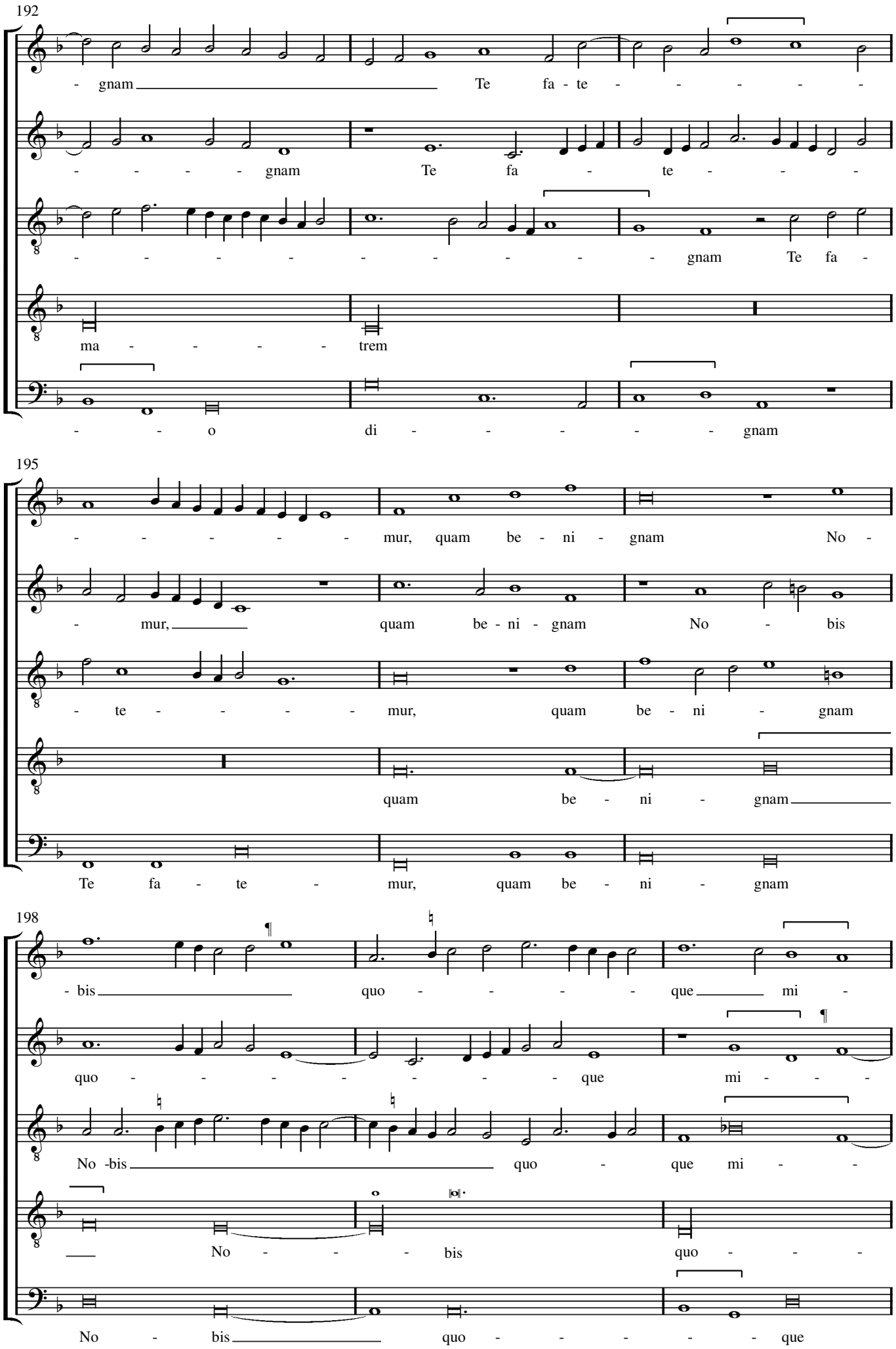

137
li
140
ca;
Nam re - gi -
ca;
143
na
seep - trum te - nes
Nam re - gi - na
scep -
ca;
Nam re - gi - na
146
At
que re -
trum te - nes
6.2
C
scep - trum te - nes

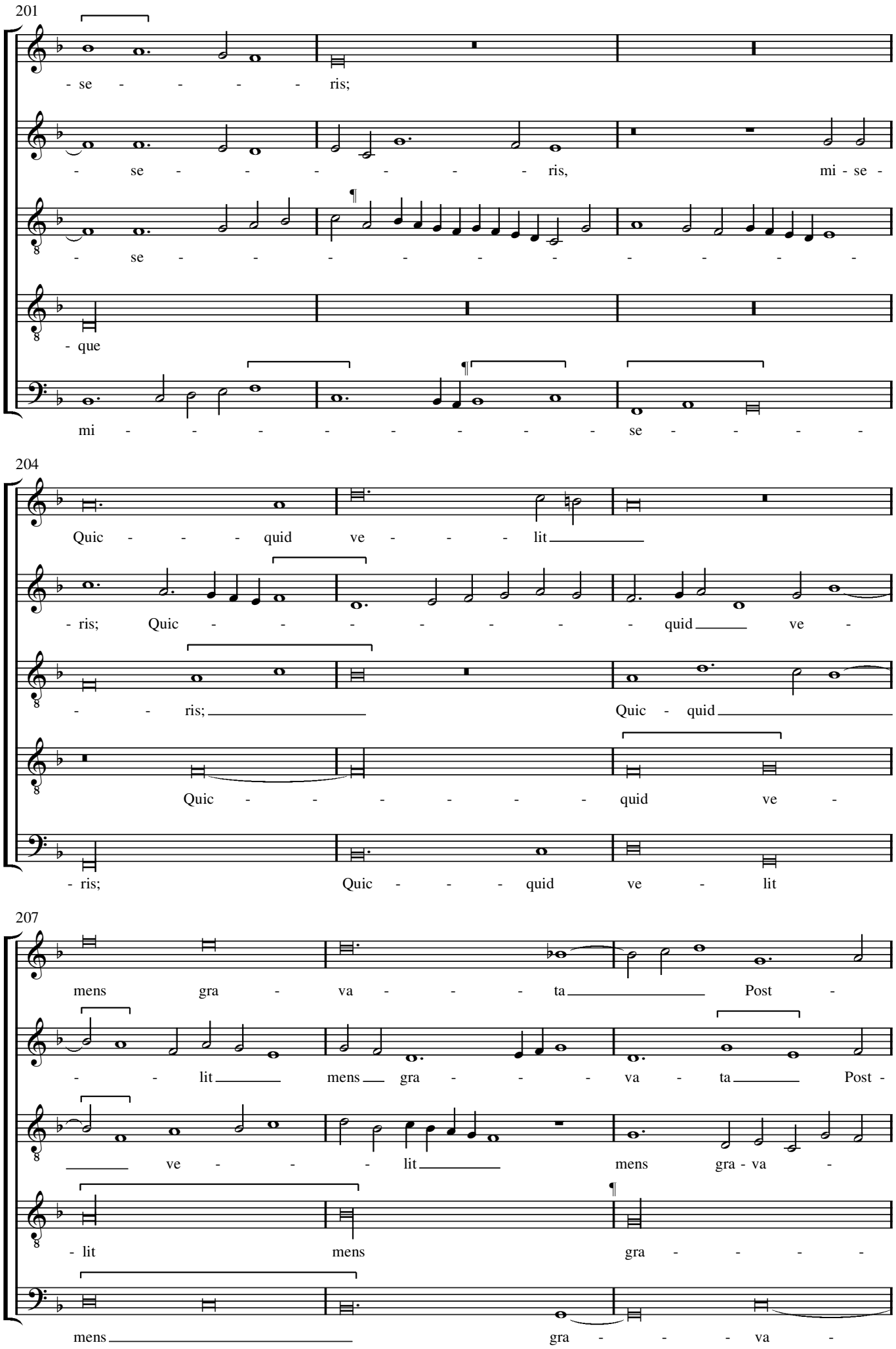

149
- gem iux - ta se - - - - - - des
At - que re - gem iux - ta se - des In
At - - - - que re - gem iux - ta se - des
152
In cae - le - - - - - - - - - - -
cae - le - - - - - - sti pa - tri - - - -
In cae - le - sti pa - tri - - - -
155
- - - - - sti pa - tri - - - - - - - -
158
- - - - - - - - - - - a,
- - - - - - - - - - - a,
- - - - - - - - - - - - - a,
Cu -
Cu -
Cu -

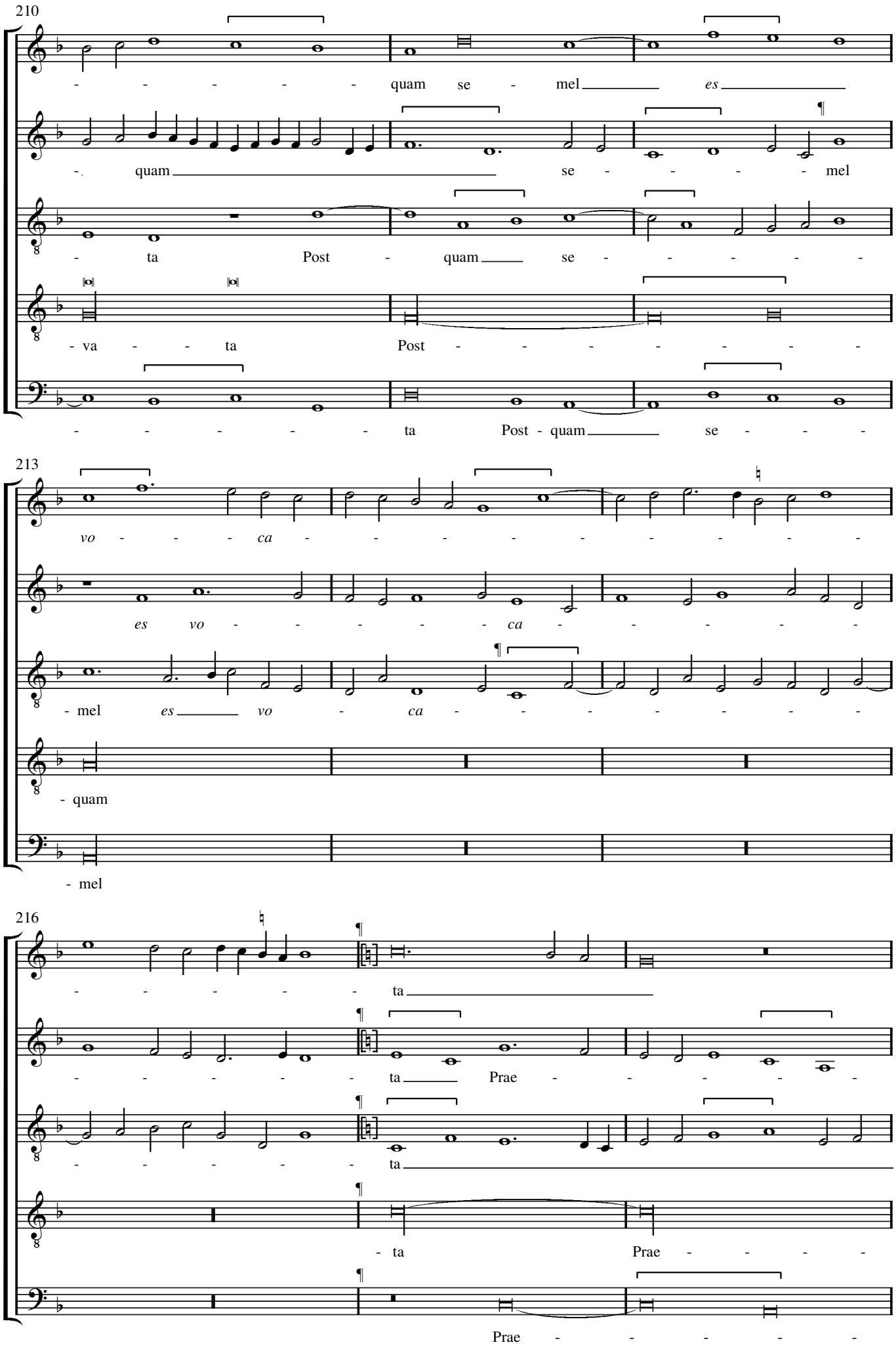

161
- ius ca - put co - - - ro - na -
- ius ca - put co - ro - na - - - - - -
- ius ca - put co - - - ro - na -
164
- - - - - - - - tum
- - - - - - - - tum Au - ro gem -
- - - - - - tum Au - ro gem - - -
167
Au - ro gem - mis et or - na - - - - - - tum Mix -
- mis et or - na - tum Mix - - -
- mis et or - na - - - - - - tum Mix - to ful -
170
- - to ful - - - - get si - di -
- to ful - get si - di - - - - - -
- get si - di - - - - - - - - - -

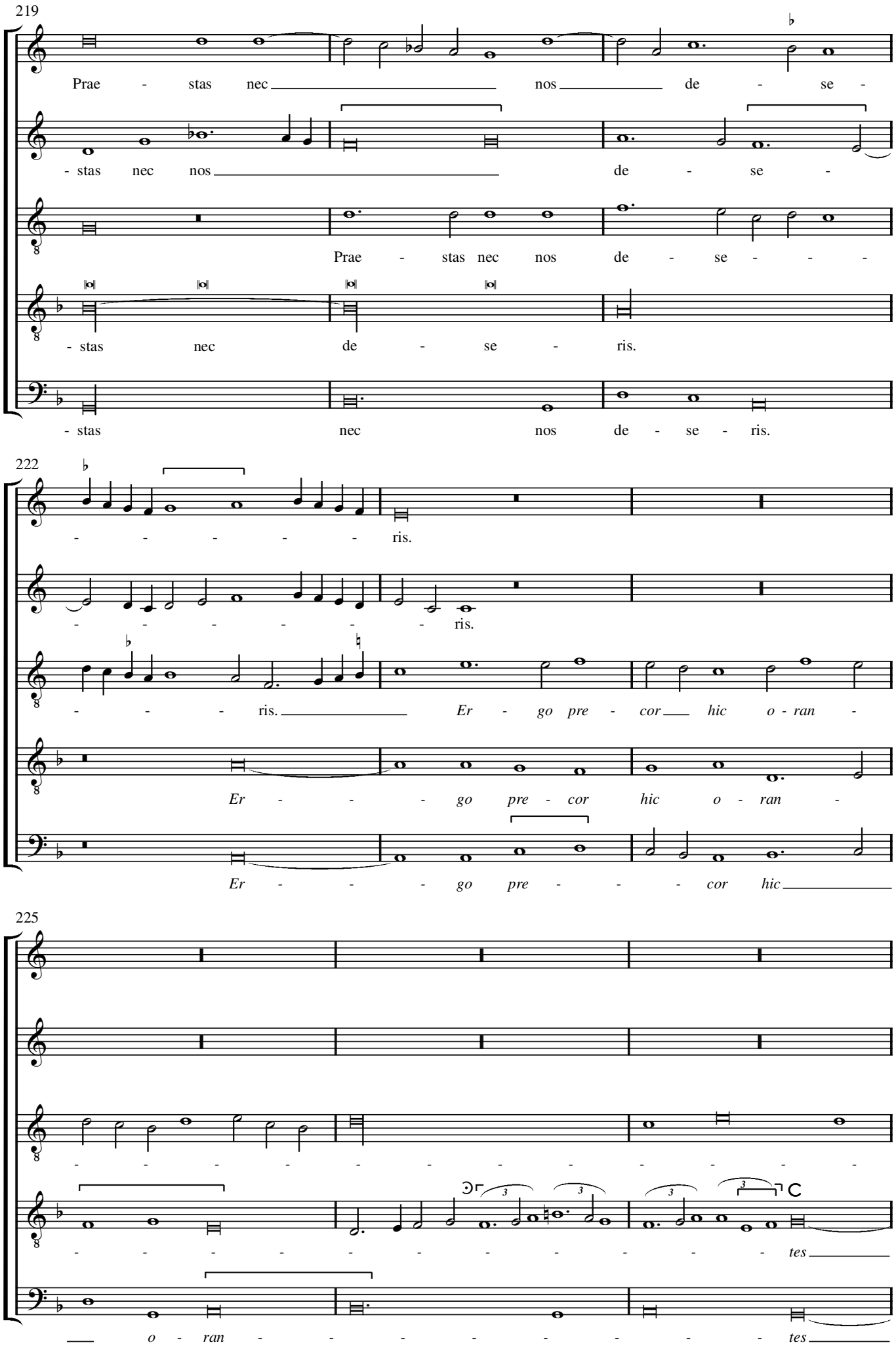

173
re; Te nec ces - sat an - ge - lo - rum Tur -
re; Te nec ces - sat an - ge - lo - rum
re; Te nec ces - sat an - ge - lo -
177
- ba cho - rus - que san - cto - rum Lau - di - bus ex -
Tur - ba cho - rus - que san - cto - rum Lau - di -
- rum Tur - ba cho - rus - que san - cto - rum Lau - di - bus
180
3.1
C
- tol - le -
- bus ex - tol - le -
ex - tol - le - re.
182
C


184
6.2
186
O quam ma -
O quam
re. O quam
re.
O
189
- trem De - o di -
ma - - - - trem De - o di -
ma - - - - - - trem De - - - - o di -
O quam
quam ma - trem De -


192
- gnam Te fa - te - - - - -
- - - - gnam Te fa - te - - -
- - - - - - - - - gnam Te fa -
ma - - - - - trem
- - o di - - - - - gnam
195
- - - - - - mur, quam be - ni - gnam No -
- mur, quam be - ni - gnam No - bis
- te - - - - - mur, quam be - ni - gnam
quam be - ni - gnam
Te fa - te - mur, quam be - ni - gnam
198
- bis quo - - - - - que mi -
quo - - - - - - - - que mi - - -
No -bis quo - que mi -
No - - - bis quo - - -
No - bis quo - - - - - que


201
- se - - - - - ris;
- se - - - - - - ris, mi - se -
- se - - - - - - - - - - -
- que
mi - - - - - - - - - - se - - - - -
204
Quic - - - quid ve - - - lit
- ris; Quic - - - - - - - quid ve -
- - ris; Quic - quid
Quic - - - - - - quid ve -
- ris; Quic - - - quid ve - lit
207
mens gra - va - - - ta Post -
- - lit mens gra - - - va - ta Post -
ve - - - lit mens gra - va -
- lit mens gra - - - -
mens gra - - - va -


210
quam se - mel es
quam se mel
ta Post - quam se
va ta Post
ta Post - quam se
213
vo ca
es vo ca
mel es vo ca
quam
mel
216
ta
ta Prae
ta
ta Prae
Prae


219
Prae - stas nec nos de - se -
- stas nec nos de - se -
Prae - stas nec nos de - se - - -
- stas nec de - se - ris.
- stas nec nos de - se - ris.
222
- - - - - - ris.
- - - - - - - ris.
- - - ris. Er - go pre - cor hic o - ran -
Er - - - go pre - cor hic o - ran -
Er - - - go pre - - - cor hic
225
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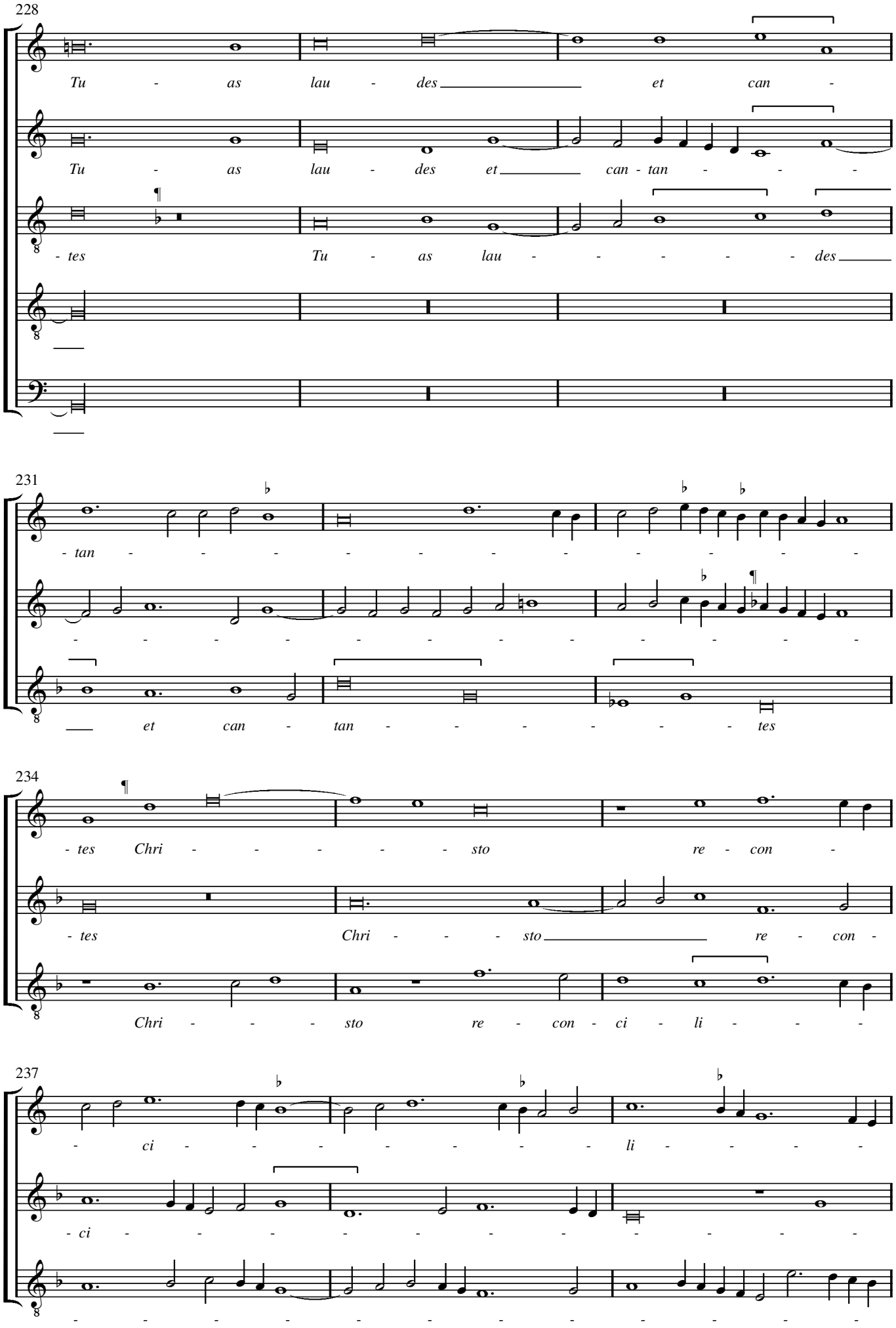
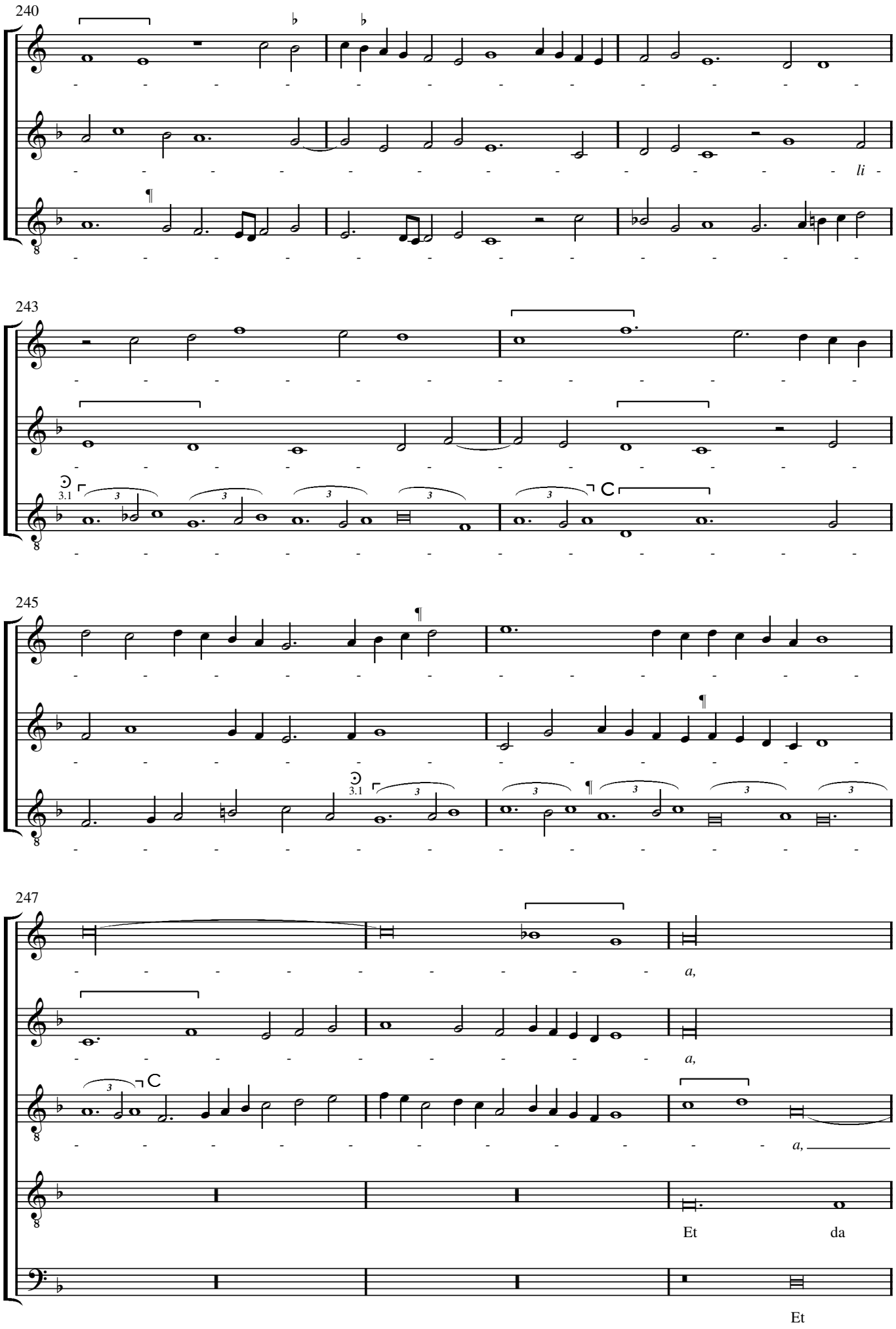
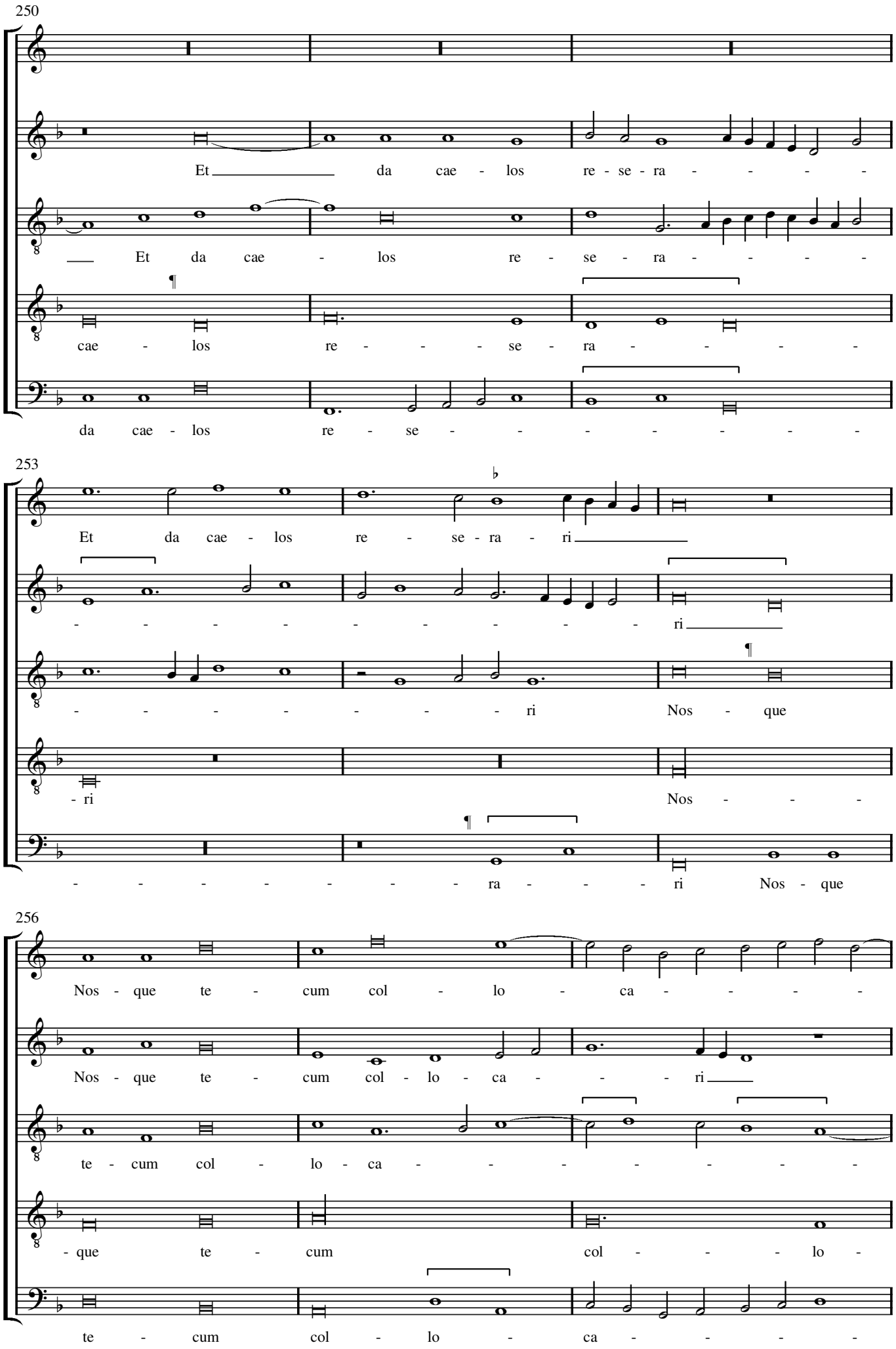
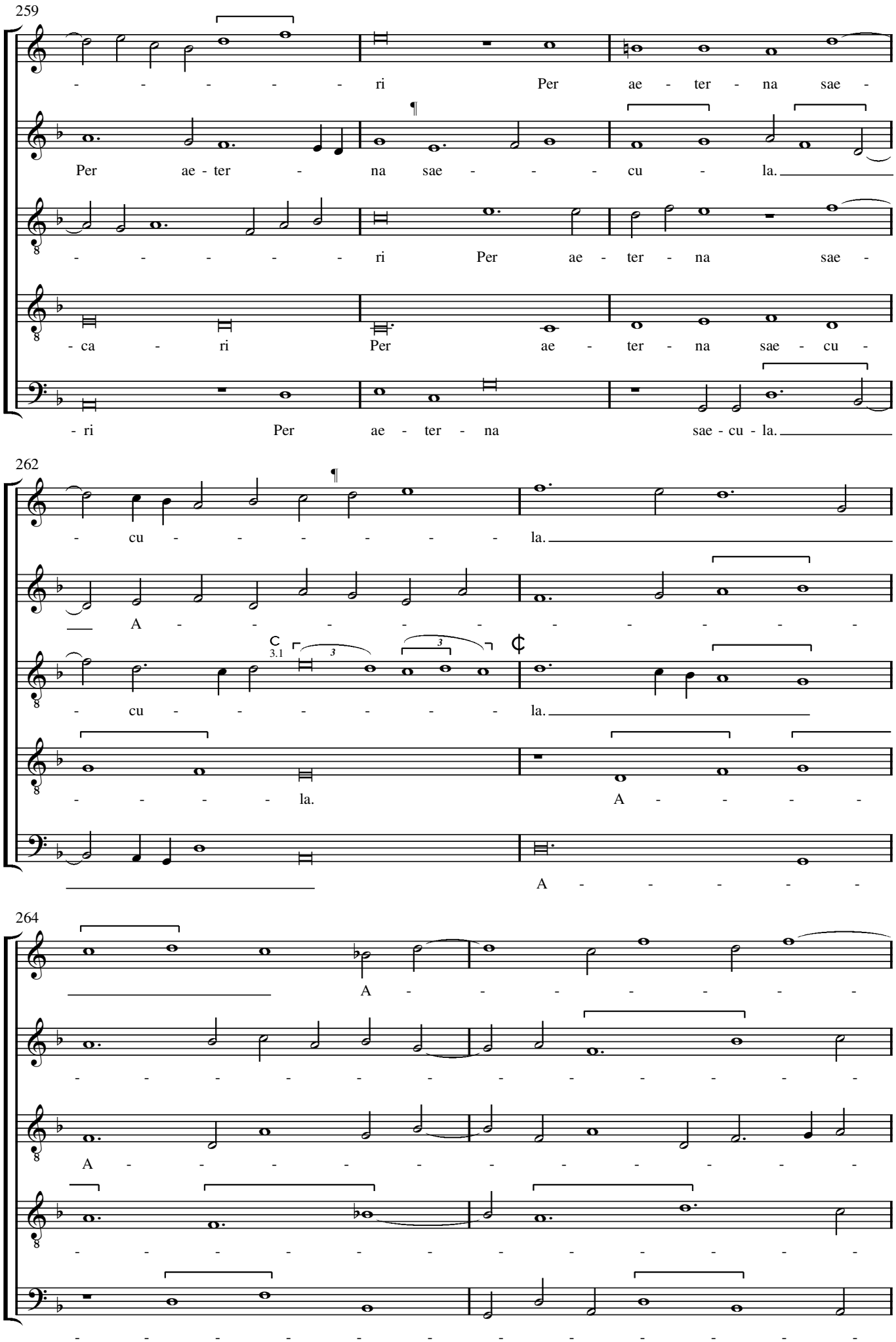
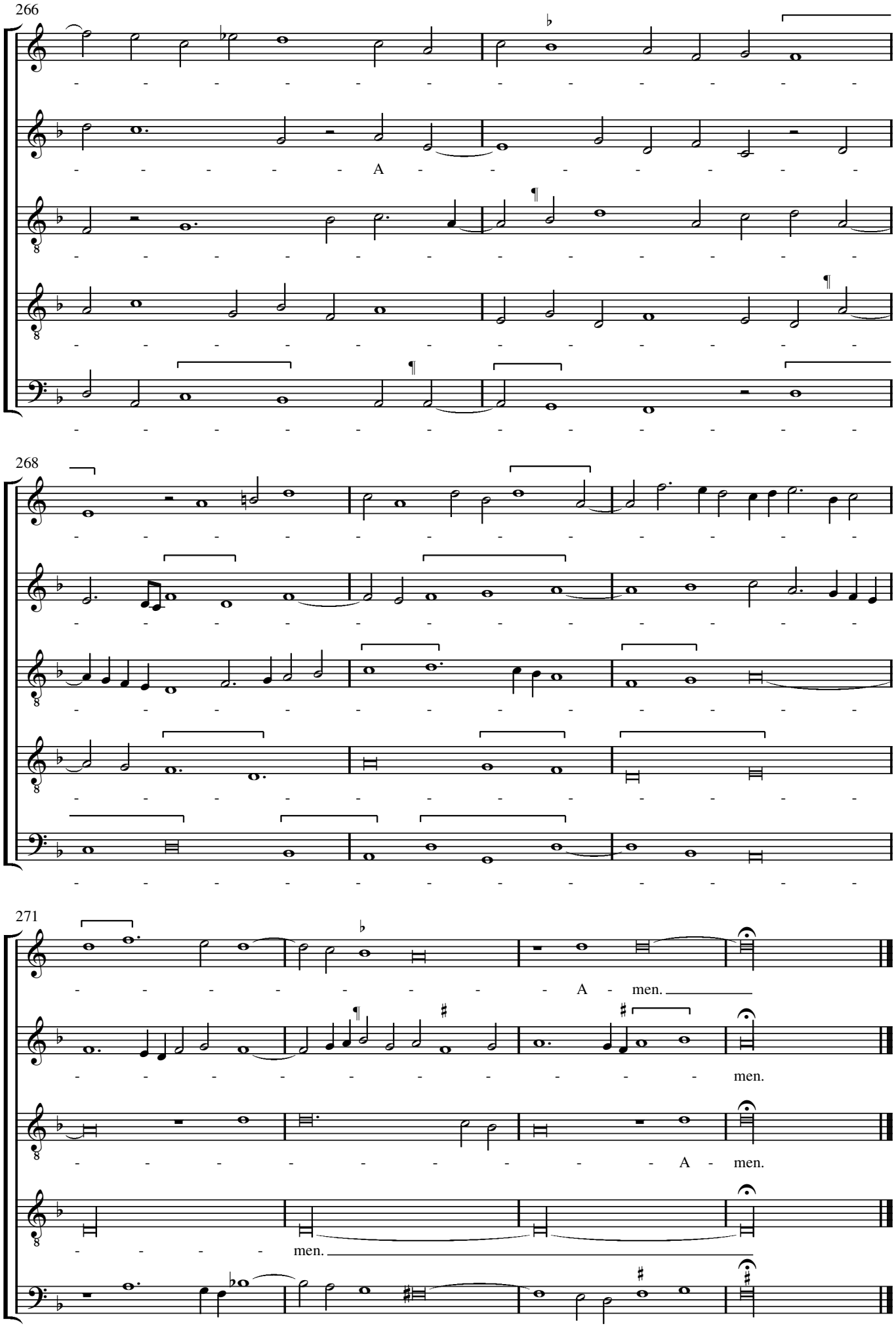
- - - - - - - - - - - - - - tes
o - ran - - - - - - - - - - tes


228
Tu - as lau - des et can -
Tu - as lau - des et can - tan - - -
- tes Tu - as lau - - - - - - des
231
- tan - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - - -
et can - tan - - - - - - - tes
234
- tes Chri - - - - - sto re - con -
- tes Chri - - - - sto re - con -
Chri - - - - sto re - con - ci - li - - -
237
- ci - - - - - - - - li - - - -
- ci - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - -


240
li -
243
3.1
245
3.1
247
a,
a,
a,
Et
da
Et


250
Et da cae - los re - se - ra - - - -
Et da cae - los re - se - ra - - - -
cae - los re - - - - se - ra - - - -
da cae - los re - se - - - - - - - -
253
Et da cae - los re - se - ra - ri
- - - - - - - - - - ri
- - - - - - - - ri Nos - que
- ri Nos - - - -
- - - - - - - - ra - - - ri Nos - que
256
Nos - que te - cum col - lo - ca - - - - -
Nos - que te - cum col - lo - ca - - - ri
te - cum col - lo - ca - - - - - - - -
- que te - cum col - - - - lo -
te - cum col - lo - ca - - - - -


259
- - - - - ri Per ae - ter - na sae -
Per ae - ter - na sae - - - cu - la.
- - - - - ri Per ae - ter - na sae -
- ca - ri Per ae - ter - na sae - cu -
- ri Per ae - ter - na sae - cu - la.
262
- cu - - - - - - - la.
A - - - - - - - - - - -
C
3.1
- cu - - - - - - - la.
- - - - la. A - - - -
A - - - - - -
264
A - - - - - - - -
- - - - - - - - - - - - - -
A - - - - - - - - - - - -
- - - - - - - - - - - - - -
- - - - - - - - - - - - - -


266
A
268
271
A men.
men.
men.
men.
A
men.

Translation

Rejoice, rose without a thorn, Virgin, morning star, shining more brightly than heaven, in whom the virtue of chastity and the glory of righteousness shine ever more pleasingly.

In you there is no blemish of uncleanness, but you alone truly possess all the gifts of virtue; for you have brought forth God and after the birth remained an untouched virgin parent.

This is she who trampled and overcame the serpent, dispelling the guilt of Eve. This is she who brings healing to the sick and a shield in her fight against the enemy.

Rejoice, O mother, in your beauty whose honour is not surpassed even by the grandeur of the angels; for you, O Queen, hold the sceptre and sit beside the King in the realm of heaven,

Whose head is crowned with gold and decked with jewels, so that the stars are confused by its radiance. Nor do the multitude of angels and the choir of saints cease to extol your praises.

O how worthy a mother of God do we proclaim you, and how generous you are to us wretches. Whatever the burdened mind desires, once called upon you grant it and do not desert us.

Therefore I beseech you, reconcile to Christ those praying here and singing your praises, and grant that the heavens be opened and that we be gathered together with you for all eternity.

Amen.

Editorial Conventions

The nomenclature of the voice parts follows the Tudor convention.

The prefatory staves show the original part name, clef, staff signature and first note of each part.

Mensuration symbols and proportion signs are shown on or above the staves.

The variable staff signatures of the source are preserved in the score. B natural staff signatures between square brackets are editorial additions for clarity; the source merely omits the signature.

The beginning of each new staff in the source is signalled in the score by a pilcrow above the staff.

All source accidentals are retained in the score, whether or not redundant in modern usage, but are placed against the notes they affect. The original positions of pre-placed accidentals are recorded in the notes below.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar unless cancelled. The dotted accidental in the Mean at bar 96 is an editorial addition implied by the original staff signature.

Ligatures are indicated by the sign ⌜‾‾‾‾⌝, coloration by the sign ⌜‾ ‾⌝.

Underlay that is written in red ink in the source (and which may have been used to indicate passages sung by soloists) is represented in the score by italics. Underlay between square brackets is entirely editorial.

The cantus firmus in the Tenor sometimes has more than one syllable to a note. In such instances a suggested division of the notes is placed above the staff in small notation.

Source

Windsor, Eton College MS 178 (the ‘Eton Choirbook’, *c.*1500–*c.*1504), opening q.6 (f.82^{v}).

In both contents tables:	Gaude rosa sine spina 5 p*arcium* Fawkyner q·6·22 [indicating that the piece is to be found on opening q.6 and has an overall compass of 22 notes]
Header on f.83:	~ Fawkyner ~ ·22· not*es*·

The Tenor cantus firmus has not been conclusively identified. A possible match has been suggested in the psalm antiphon for St Katherine, *Passionem gloriose virginis*, but there is also some similarity to *Monachus sub clerico*, the second psalm antiphon at Matins on the feast of the Translation of St Thomas and *A fructu fermenti*, the second psalm antiphon at Matins on the feast of Corpus Christi, both of which use the same melody.

Notes on the Readings of the Source

The part names on the prefatory staves are not given on the first opening. They appear in the left-hand margins on the second opening (starting at bar 124), where the two Treble parts are each labelled ‘Semellû’. On the third opening (starting at bar 127) only the Countertenor voice is labelled.

Colored notes are red full for proportional passages, throughout the Bass part, and for the Treble D in bars 27–8. All other coloration is black void. All accidentals and staff signatures are in black ink, save only for the flat in bar 81, which is red.

Some minor editorial adjustments have been tacitly made to the underlay. The underlay was entered after the notation. The lettering is large compared with the tightly spaced notes and it is not uncommon for a single syllable to take the space of two notes. Precise alignment was not always possible and the singers must have

made some adjustments. At bar 151 the second syllable of *sedes* in Tr2 has been displaced by the semibreve D below the horizontal guide-lines between which rest of the text is written. Because the underlay here is dense, there was nowhere else to place it.. Two bars later, however, where there were no such constraints, the final syllable of *caelesti* appears under the A, because to have placed it under the D, where it most likely belongs, would have necessitated a similar vertical displacement.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke, references to different voices in the same bar by a semicolon, and multiple references to the same voice by a comma. The order within each entry is: 1) bar number(s); 2) voice(s); 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ^{1}G = 1st note G in the bar.

Pre-placed Accidentals

35 B 60 Tr ♭ is below E in 59 / 39 B ♭ is before F / 41 Ct ♮ is before C / 48 M ♭ is before ^{1}G; T ♭ is above D in 47 / 52 B ♭ is above ^{1}A / 59 Ct ♮ is above rest / 66 Ct ♮ is below E / 67 B ♭ is before ^{2}G in 66 / 81 Ct ♭ is in red ink above F in 80 / 83 Tr ♮ is before A / 92 M ♭ is before ^{2}E in 91 / 94 M ♮ is above C in 93 / 95 Ct ♭ is before C in 94 / 104 Ct ♭ is before ^{2}D / 107 Ct ♮ is before ^{2}C / 113 Ct ♭ is before A in 112 / 118 Tr ♮ is before ^{2}E / 135 M ♭ is below G in 134 / 141 M ♮ is before C / 146 M ♮ is above F / 147 M ♭ is before C / 159 M ♭ is before ^{2}C in 158 / 160 M ♭ is before ^{1}A / 163 T ♭ is before D in 162 / 166 T ♭ is above ^{2}D in 165 / 167 Ct ♭ is before ^{2}C; B ♭ is before G / 171 B ♭ is before G / 176 Ct ♭ is before ^{3}A in 175 / 180 Ct ♭ is before ^{2}F in 170 / 181 B ♭ is before G / 189 Ct ♭ is before C / 197 M ♮ is above rest / 205 Tr ♮ is before D / 208 Tr ♭ is before D / 219 M ♭ is before D / 226 T ♮ is before ^{2}G / 228 Tr ♮ is above E in 223 / 233 Ct ♭ is below ligature in 232 / 242 Ct ♭ is before rest in 241, ♮ is before ^{2}G / 243 Ct ♭ is before ^{1}A / 264 T ♭ is before F /268 Tr ♮ is above preceding ligature / 271 B ♭ is before G / 272 B ♯ is before A /

Underlay

47 B *-or* appears deliberately placed below second note of ligature / 57 M *vir-* below D, (58) *-tu-* below C, (59) *-tis* ambiguously placed below ^{2}DA (not in 52–57) / 69–70 M *Namque Deum* is red / 70–71 Ct *Namque Deum* is red / 72–75 Tr *Namque Deum peperitsi* is red / 105–108 M *medelam* is red / 106–109 Ct *quae medelam* is red / 219 M *vos* for *nos* / 266–end Tr M Ct B the extra *A-* syllables are given in the source /

Other Readings

27 Ct signum congruentiae at ^{3}F / 73–77 T these notes are half-colored breves; the coloration symbols in the score indicate which half of the breve is colored / 78 M minim G omitted, semibreve G is dotted / 100 Ct signum congruentiae at ^{2}A / 217 all parts MS C at start of new opening /