

# Gaude rosa sine spina

Edited by Jason Smart

Fawkyner (late 15th cent.)

Music score for the five voices:

- Treble**: G clef, solid note.
- Mean**: G clef, open note.
- Countertenor**: G clef, solid note.
- Tenor**: F clef, solid note.
- Bassus**: B clef, open note.

The lyrics are:

Gau - de - ro - sa - si -

Gau - - - - de - - - - ro -

4

*ne*      *spi*

*sa* —      *si* —      *ne*      *spi* —

8

*Vir* — *go*      *stel* —

*Vir* — *go*      *stel* —

*na,*      *Vir* — *go*      *stel* —

*na,*

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

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 - re mu - ne -  
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 - tum  
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  
ren-s in - te  
Vir-go pa-rens in - te

84

pa-rens in-te gra.  
Haec est  
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 \_\_\_\_\_ que 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.

124

Gau - de - ma - ter in de - co -

Gau - de - ma - ter in de -

Gau - de - ma - ter in de - co -

8

Bassoon part (bass clef, common time) consisting of eighth-note patterns.

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

ca;

Nam re - gi

ca;

na

140

seep - trum te - nes

Nam re - gi

na

scep

ca;

Nam re - gi

na

143

At que

re

trum te nes

<sup>6.2</sup> C

scep

trum te

nes

146

At que

re

trum te nes

<sup>6.2</sup> 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  
sti pa tri C

158

a,  
a,  
b,  
a,  
Cu  
Cu  
Cu

161

Musical score page 161. The score consists of four staves. The top two staves are treble clef, the bottom two are bass clef. The key signature is one sharp. The lyrics are: "ius ca put co ro na". The music features eighth and sixteenth note patterns.

164

Musical score page 164. The score consists of three staves. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. The key signature changes to one flat. The lyrics are: "tum Au - ro gem tum Au - ro gem". The music includes sustained notes and eighth note patterns.

167

Musical score page 167. The score consists of three staves. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. The key signature changes to one flat. The lyrics are: "Au - ro gem - mis et or - na - tum Mix". The music includes eighth and sixteenth note patterns.

170

Musical score page 170. The score consists of three staves. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. The key signature changes to one flat. The lyrics are: "to ful - get si di". The music includes eighth and sixteenth note patterns, and a section starting with a bass clef and a 3/1 time signature.

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 -

8

Tur - ba      cho - rus - que      san - cto - rum      Lau - di -

8

- rum      Tur - ba      cho - rus - que      san - cto - rum      Lau - di - bus

180

3.1

*tol* - *le* -

*bus* - *ex* - *tol* - *le* -

*ex* - *tol* - *le* - *re.*

3.1

A musical score page numbered 182. It features three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The music consists of measures separated by vertical bar lines. Measure 1 starts with a dotted half note followed by a quarter note. Measure 2 starts with a half note. Measure 3 starts with a half note. Measure 4 starts with a half note. Measure 5 starts with a half note. Measure 6 starts with a half note. Measure 7 starts with a half note. Measure 8 starts with a half note. Measure 9 starts with a half note. Measure 10 starts with a half note. Measure 11 starts with a half note. Measure 12 starts with a half note. Measure 13 starts with a half note. Measure 14 starts with a half note. Measure 15 starts with a half note. Measure 16 starts with a half note. Measure 17 starts with a half note. Measure 18 starts with a half note. Measure 19 starts with a half note. Measure 20 starts with a half note. Measure 21 starts with a half note. Measure 22 starts with a half note. Measure 23 starts with a half note. Measure 24 starts with a half note. Measure 25 starts with a half note. Measure 26 starts with a half note. Measure 27 starts with a half note. Measure 28 starts with a half note. Measure 29 starts with a half note. Measure 30 starts with a half note. Measure 31 starts with a half note. Measure 32 starts with a half note. Measure 33 starts with a half note. Measure 34 starts with a half note. Measure 35 starts with a half note. Measure 36 starts with a half note. Measure 37 starts with a half note. Measure 38 starts with a half note. Measure 39 starts with a half note. Measure 40 starts with a half note. Measure 41 starts with a half note. Measure 42 starts with a half note. Measure 43 starts with a half note. Measure 44 starts with a half note. Measure 45 starts with a half note. Measure 46 starts with a half note. Measure 47 starts with a half note. Measure 48 starts with a half note. Measure 49 starts with a half note. Measure 50 starts with a half note. Measure 51 starts with a half note. Measure 52 starts with a half note. Measure 53 starts with a half note. Measure 54 starts with a half note. Measure 55 starts with a half note. Measure 56 starts with a half note. Measure 57 starts with a half note. Measure 58 starts with a half note. Measure 59 starts with a half note. Measure 60 starts with a half note. Measure 61 starts with a half note. Measure 62 starts with a half note. Measure 63 starts with a half note. Measure 64 starts with a half note. Measure 65 starts with a half note. Measure 66 starts with a half note. Measure 67 starts with a half note. Measure 68 starts with a half note. Measure 69 starts with a half note. Measure 70 starts with a half note. Measure 71 starts with a half note. Measure 72 starts with a half note. Measure 73 starts with a half note. Measure 74 starts with a half note. Measure 75 starts with a half note. Measure 76 starts with a half note. Measure 77 starts with a half note. Measure 78 starts with a half note. Measure 79 starts with a half note. Measure 80 starts with a half note. Measure 81 starts with a half note. Measure 82 starts with a half note. Measure 83 starts with a half note. Measure 84 starts with a half note. Measure 85 starts with a half note. Measure 86 starts with a half note. Measure 87 starts with a half note. Measure 88 starts with a half note. Measure 89 starts with a half note. Measure 90 starts with a half note. Measure 91 starts with a half note. Measure 92 starts with a half note. Measure 93 starts with a half note. Measure 94 starts with a half note. Measure 95 starts with a half note. Measure 96 starts with a half note. Measure 97 starts with a half note. Measure 98 starts with a half note. Measure 99 starts with a half note. Measure 100 starts with a half note.

184

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 - 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 \_\_\_\_\_  
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 -

216

ta \_\_\_\_\_

ta \_\_\_\_\_ Prae

ta \_\_\_\_\_

ta 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

tes.  
tes.  
tes. C  
tes.  
tes.

228

Musical score page 228. The score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The time signature is common time (indicated by '8'). The lyrics are: "Tu - as lau - des \_\_\_\_\_ et can -" (first line), "Tu - as lau - des et \_\_\_\_\_ can - tan -" (second line), and "- tes Tu - as lau - - - - des \_\_\_\_\_" (third line). Measure lines and bar lines are present, along with a dynamic marking 'p' (piano) above the first staff.

231

Musical score page 231. The score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The time signature is common time (indicated by '8'). The lyrics are: "- tan -" (first line), "et can - tan -" (second line), and "tes" (third line). Measure lines and bar lines are present, along with a dynamic marking 'p' (piano) above the first staff and a key signature change to one flat (B-flat) above the second staff.

234

Musical score page 234. The score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The time signature is common time (indicated by '8'). The lyrics are: "- tes Chri - - - sto re - con -" (first line), "- tes Chri - - - sto \_\_\_\_\_ re - con -" (second line), and "Chri - - - sto re - con - ci - li -" (third line). Measure lines and bar lines are present, along with a dynamic marking 'p' (piano) above the first staff.

237

Musical score page 237. The score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The time signature is common time (indicated by '8'). The lyrics are: "ci - - - li -" (first line), "- ci - - -" (second line), and "ci - - -" (third line). Measure lines and bar lines are present, along with a dynamic marking 'p' (piano) above the first staff.

240

b b

li

243

3.1 C 3 3 3 3 3 C 3

245

3.1 C 3 3 3 3 3 3

247

a,

a,

C 3 3 3 3 3 3

a, ——————

Et da

Et

250

The musical score consists of four staves. The top staff is soprano, the second is alto, the third is tenor, and the bottom is bass. The music is in common time. The vocal parts sing the lyrics "Et da cae - los re - se - ra -" in a repeating pattern. The alto and tenor parts have eighth-note patterns, while the soprano and bass parts have quarter-note patterns. Measure lines divide the music into measures, and bar lines divide measures into smaller units.

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

Musical score for page 259, featuring four staves of music. The lyrics are:

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

Musical score for page 262, featuring four staves of music. The lyrics are:

cu la.  
A C 3.1 3 C  
cu la.  
la. A  
A

Musical markings include a treble clef, a bass clef, a key signature of one sharp, a common time signature, and a fermata over the first note of the third staff.

264

Musical score for page 264, featuring four staves of music. The lyrics are:

A  
A  
A  
A

266

267

268

269

270

A

B

A musical score page numbered 268, featuring five staves of music. The top three staves represent three voices (Soprano, Alto, Tenor) in G major (indicated by a treble clef and a 'G' sharp sign). The bottom two staves represent the Basso Continuo (indicated by a bass clef and a 'B' flat sign). The music consists of measures separated by vertical bar lines. Each measure is divided into groups by brackets above the staff, likely indicating performance techniques such as phrasing or articulation.

271

A - men.

men.

A - 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<sup>v</sup>).

In both contents tables: Gaude rosa sine spina 5 *parcium* 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· notes·

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 clericō*, 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 ‘Semellū’. 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. <sup>1</sup>G = 1st note G in the bar.

### Pre-placed Accidentals

35 B 60 Tr b is below E in 59 / 39 B b is before F / 41 Ct h is before C / 48 M b is before <sup>1</sup>G; T b is above D in 47 / 52 B b is above <sup>1</sup>A / 59 Ct h is above rest / 66 Ct h is below E / 67 B b is before <sup>2</sup>G in 66 / 81 Ct b is in red ink above F in 80 / 83 Tr h is before A / 92 M b is before <sup>2</sup>E in 91 / 94 M h is above C in 93 / 95 Ct b is before C in 94 / 104 Ct b is before <sup>2</sup>D / 107 Ct h is before <sup>2</sup>C / 113 Ct b is before A in 112 / 118 Tr h is before <sup>2</sup>E / 135 M b is below G in 134 / 141 M h is before C / 146 M h is above F / 147 M b is before C / 159 M b is before <sup>2</sup>C in 158 / 160 M b is before <sup>1</sup>A / 163 T b is before D in 162 / 166 T b is above <sup>2</sup>D in 165 / 167 Ct b is before <sup>2</sup>C; B b is before G / 171 B b is before G / 176 Ct b is before <sup>3</sup>A in 175 / 180 Ct b is before <sup>2</sup>F in 170 / 181 B b is before G / 189 Ct b is before C / 197 M h is above rest / 205 Tr h is before D / 208 Tr b is before D / 219 M b is before D / 226 T h is before <sup>2</sup>G / 228 Tr h is above E in 223 / 233 Ct b is below ligature in 232 / 242 Ct b is before rest in 241, h is before <sup>2</sup>G / 243 Ct b is before <sup>1</sup>A / 264 T b is before F / 268 Tr h is above preceding ligature / 271 B 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 <sup>2</sup>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 <sup>3</sup>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 <sup>2</sup>A / 217 all parts MS C at start of new opening /