

Original pitch

*De diva Virgine*

Edited by Simon Biazeck

Jean Guyot de Châtelet  
(?1520–1588)

**O florens rosa**

Superior: Treble clef, one flat. Notes: O, flo, - rens, ro, - (repeated in system 2).

Contra tenor: Treble clef, one flat. Notes: - (repeated in system 2), O, flo, - rens, ro, - sa, [o].

Tenor: Treble clef, one flat. Notes: - (repeated in system 2), O, flo, - rens.

Quinta pars: Treble clef, one flat. Notes: - (repeated in system 2).

Bassus: Bass clef, one flat. Notes: - (repeated in system 2).

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Notes: - sa, o flo - rens ro - sa, ma - ter Do - (repeated in system 2).  
- flo - rens ro - sa,] o flo - rens ro -  
ro - sa, o flo - rens ro -  
O flo - rens ro -  
O flo - rens ro - sa,

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,

This section contains four staves of music for voices. The top three staves are in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth note patterns. The lyrics are written below each staff, corresponding to the notes. Measure 10 starts with 'mi - ni spe - ci - o' followed by a short rest and 'sa,'. Measures 11 and 12 continue with 'ma - ter' and 'Do - mi - ni spe - ci -'. Measure 13 begins with 'sa,' and ends with 'ma - ter'. Measure 14 concludes with 'o flo - rens ro - sa,'.

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- 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

This section continues with four staves of music. The lyrics include 'o vir - go mi - tis,' and '[spe - ci - o]' in brackets. The bass staff ends with a long dash, indicating a continuation of the melody.

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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

This section concludes with four staves of music. The lyrics end with '-sa,' and '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,

[<sup>b</sup>] 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

iū - gi-ter o  
ra,  
— pro no - bis iū - gi - ter o - ra, pro no - bis iū - gi -  
ra, — pro no - bis iū - gi - ter o -  
iū - gi-ter, pro no - bis iū - gi - ter o - ra, [o -  
no - bis iū - gi - ter o - ra, pro no - bis

45

pro no - bis iū - gi-ter o - ra,  
ter o - ra, pro no - bis iū - gi-ter o -  
ra, ut si - mus di -  
- ra,] pro no - bis iū - gi-ter o - ra, ut  
iū - gi-ter o - ra, pro no - bis iū - 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  
gni post - re - ma lu - ce be - a  
gni, si - mus di - gni post - re - ma lu - ce be - a  
- gni post - re - ma lu - ce be - a - ti,  
[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 -

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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 -

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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 - a - ti,  
- 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 cantus... (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.