

Gaude Flore Virginali

Edited from the Eton Choirbook (GB-WRec MS 178)

Orginal note-values and pitch have been retained.

Efforts have also been made to retain source spellings.

Hugh Kellyk

ed. Michael Winter

The musical score consists of six staves of music. The top staff is labeled [Quatruplex] and contains four voices: Quatuor (treble), Triplex (treble), Mediumus (tenor), and Primus Contratenor (bass). The second staff is labeled Secundus Contratenor (bass). The third staff is labeled Tenor (bass). The fourth staff is labeled Bassus (bass). The fifth staff shows two voices: M. (Mezzo-soprano) and B. (Bass). The sixth staff shows two voices: M. (Mezzo-soprano) and B. (Bass). The seventh staff shows three voices: Q. (Quinto), Tr. (Terzetto), and M. (Mezzo-soprano). The eighth staff shows two voices: M. (Mezzo-soprano) and B. (Bass). The music is in common time, with various note values including long, short, and dotted notes. The lyrics are written below the notes, corresponding to the vocal parts. The score includes several fermatas and rests, indicating specific performance techniques. The notation uses a mix of treble and bass clefs, with some voices starting on different clefs at different points in the piece.

[Quatruplex]

Triplex

Mediumus

Primus Contratenor

Secundus Contratenor

Tenor

Bassus

M.

B.

M.

B.

Q.

Tr.

M.

B.

4

8

11

Gau - de flo

Gau - de flo

re vir - gi na

re vir - gi na

Ho - no re que spe ci a

Ho - no re que spe ci a li Tran -

- li Ho - no re que spe ci a

15

Q. -li Tran - scen - dens splen di - fe -

Tr. scen - - - - dens splen - di - fe -

M. 8 -li Tran - scen - - - dens splen - di - fe -

B. li Tran - scen - - - - dens splen - -

19

Q. -

Tr. -

M. 8 -

B. -

di - fe -

22

Q. -

Tr. -

M. 8 -

B. -

25

Q. rum.

Tr. rum.

M. rum.

Ct I. An - ge - lo - rum prin - ci - pa -

Ct II. An - ge - lo - rum

T. An - ge - lo - rum

B. rum.

28

Ct I. tum: Et san - cto - rum.

Ct II. prin - ci - pa - tum: Et san - cto - rum

T. prin - ci - pa - tum: Et san - cto - rum de - co -

32

Ct I. — Di - gni - ta - te nu - me - - - -

Ct II. de - co - ra - tum, Di - gni - ta - te

T. ra - tum, Dig - ni - ta - te nu -

36

Ct I. —

Ct II. nu

T. - me

39

Ct I. - - - - -

Ct II. - - - - -

T. - - - - -

42

Q. Gau - de spon - sa ca - ra de - - -

Tr. Gau - de spon - sa ca - ra de - - -

M. Gau - de spon - sa | | - - -

Ct I. o - - - - -

rum. Gau - de spon - sa ca - ra - - -

Ct II. - - rum. Gau - de spon - sa ca - - -

T. rum. Gau - de spon - sa ca - ra - - -

B. - - - - -

Gau - de spon - sa ca - ra de - - -

45

Q. - i: Nam ut - - - - -

Tr. - i: Nam - - - - -

M. - - - - -

Ct I. - - - - -

de - i: Nam ut cla - ra lux di - - -

Ct II. - - - - -

ra de - i: Nam ut cla - ra - - -

T. - - - - -

de - - - i: Nam ut cla - ra lux - - -

B. - - - - -

48

Q. e - i So - lis da - tur

Tr. - ra lux di - e - - i So - lis

M. ut cla - - - ra lux

Ct I. - - e - - i So - lis

Ct II. lux di - e - - i So - - li

T. di - e - - i So - lis

B. lux di - e - - i So - - - -

51

Q. lu - - - mi - ne. Sic tu fa - cis

Tr. da - tur lu - mi

M. di - - - e - i So - lis da - tur

Ct I. da - - - tur lu - - - mi - ne.

Ct II. da - - - tur lu - - - mi - ne. Sic

T. da - - - tur lu - - - mi - ne.

B. - lis da - - - tur lu - mi - ne.

55

Q. or - bem ve - - - re_____

Tr. ne. Sic tu_____ fa - - cis or - bem ve -

M. lu - mi - - ne.

Ct I. Sic tu fa - cis or - - - bem

Ct II. tu fa - - cis or - bem ve -

T. Sic tu fa - cis or - bem

B. fa - cis

58

Q. Tu - e pa - - - cis re - splen - - -

Tr. - re Tu - e pa - cis

M. Tu - e pa - cis re - splen

Ct I. ve - re Tu - e pa - - - cis

Ct II. - re re - splen - - - de -

T. Tu - e pa - cis re - splen - - - de -

B. Tu - e pa - - - cis re - - -

67

Q. ne.

Tr. Gau - de splen - dens vas vir - tu - tum,

M. - ne. Gau - de splen - dens

Ct I. - ne. Gau - de splen - dens vas vir - tu -

Ct II. - ne. Gau - de splen - dens vas vir - - tu -

T. -

B. ne.

71

Tr. Cu - ius pen - - - - dens

M. vas vir - - tu - - tum, Cu - ius pen - -

Ct I. tum, Cu - ius pen - dens est

Ct II. tum,

75

Tr. To - ta ce - li cu - ri -

M. - dens est ad nu - - tum To - ta ce - li

Ct I. ad nu - tum

79

Tr. M. Ct I.

cu *ri*

82

Tr. M. Ct I.

85

Tr. M. Ct I. Ct II. B.

a.

Te be ni

Te be ni

88

Ct II. B.

gnam *et* *fe*

gnam *et* *fe* *li*

91

Ct II. B.

li

10

94

Q. Je - su di - gnam ge - ni tri - - -

Ct II. cem ge - ni tri - cem Ve - ne - - -

T. Je - su di - - - gnam ge - ni tri - cem Ve - - -

B. cem Je - su di - gnam ge - - - ni tri - cem

98

Q. cem Ve - ne - ra - tur in glo - ri - - -

Ct II. - ra - - - tur in glo - - -

T. ne - ra - tur in - - -

B. Ve - ne - ra - tur in glo - - -

101

Q. - - - - - a.

Tr. - - - - - Gau - de

M. - - - - - Gau - - - de ne - -

Ct I. - - - - - Gau - - - de ne - xu

Ct II. - ri - - - a. Gau - - - de

T. glo - ri - - - a.

B. - - - - - ri - - - a.

104

Q. ne - xu vo - lun - ta - tis Et am -

Tr. ne - xu vo - lun - ta - tis

M. - xu vo - lun - ta - tis Et am -

Ct I. vo - lun - ta - tis Et am - - ple - xu -

Ct II. ne - xu vo - lun - ta - - tis Et

T. Gau - de ne - xu vo - lun - ta - - tis

B. ne - - - xu vo - lun - - - ta - - tis Et

107

Q. ple - xu ca - ri - ta - - - -

Tr. Et am - - ple - xu ca - ri - ta - - tis

M. ple - - xu ca - ri - ta - - - -

Ct I. - - - - ca - ri - - - ta - - - -

Ct II. am - - ple - - - - xu

T. Et am - - ple - - xu ca - ri - ta - - tis

B. am - - ple - - - - xu ca -

12

110

Q. tis Iun -

Tr. Iun cta sic al -

M. tis Iun cta sic

Ct I. tis Iun cta sic

Ct II. ca ri ta tis Iun cta

T. Iun cta sic al tis -

B. ri ta tis Iun cta

13

113

Q. cta sic al tis si -

Tr. tis - si -

M. al tis di -

Ct I. al tis si -

Ct II. sic al tis -

T. si -

B. sic al -

116

Q. *mo,*

Tr. *-mo,* *ut*

M. *mo,* *ut*

Ct I.

Ct II.

T. *mo,*

B. *tis* *si* *si*

119

Q. Ut ad vo - tom con - se - qua

Tr. ad vo - - - tum con - se - qua

M. ad vo - - - tum con - se

Ct I. mo,

Ct II. mo,

B. mo,

123

Q.

Tr.

M.

qua

126

Q. *ris* vir

Tr. *ris* vir - go

M. *ris* Quic -

Ct I. Quic - quid vir - go po -

T. Quic - quid vir - go

B. Quic - quid vir -

129

Q. go po - stu - - la -

Tr. po - stu la - - - - -

M. 8 quid vir - - go po - stu - la -

Ct I. 8 stu - - la - - - - -

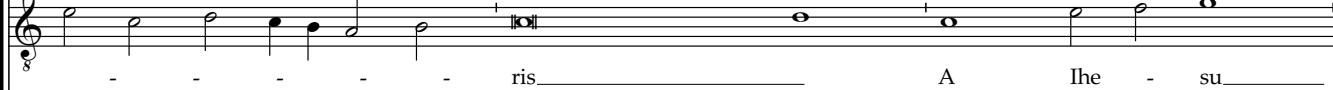
T. 8 po - stu - - la - - - - -

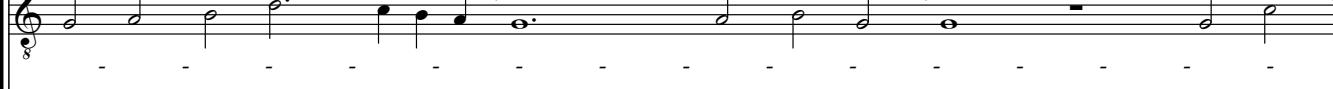
B. -go po - stu - - la - - - - -

132

Q. 

Tr. 

M. 

Ct I. 

Ct II. 

T. 

B. 

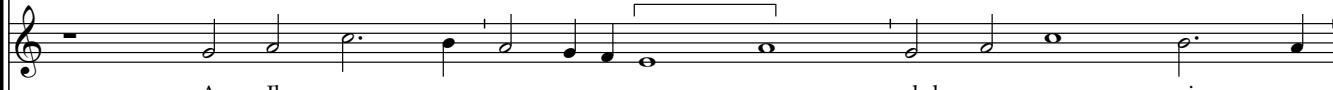
Quis - quid -

ris

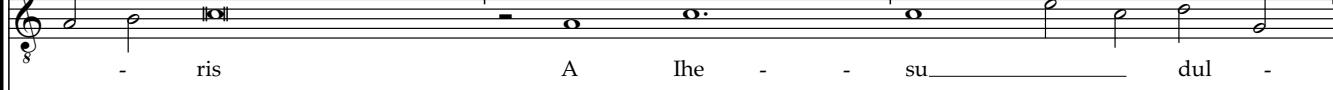
A Ihe su -

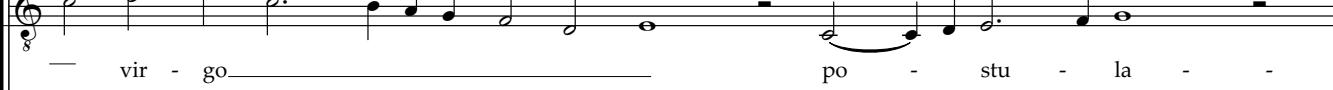
135

Q. 

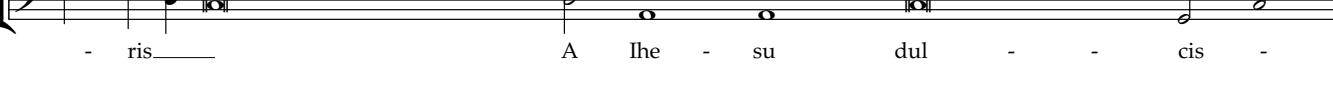
Tr. 

M. 

Ct I. 

Ct II. 

T. 

B. 

- ris -

A Ihe - - su dul - - cis -

A Ihe - - su dul - - cis -

dul - cis - - - - -

- ris -

A Ihe - - su dul - - cis -

vir - go -

po - stu - la - -

A -

Ihe - - -

- ris -

A Ihe - - su dul - - cis -

144

Q.

Tr.

M.

Ct I.

Ct II.

T.

B.

146

Q.

Tr.

M.

Ct I.

Ct II.

T.

B.

mo.

mo.

mo.

mo.

mo.

mo.

168

Q. *cem po - li se - dem Re - gnis in ce -*

B. *li se - dem Re - gnis*

171

Q. *- le - sti - - - - - - - - - - - -*

B. *in ce - - - le - - sti - - - - - - - - - - - -*

174

Q. *- - - - - - - - - - - bus.*

Tr. *- - - - - - - - - - - Gau -*

M. *- - - - - - - - - - - Gau -*

Ct I. *- - - - - - - - - - - Gau -*

Ct II. *- - - - - - - - - - - Gau -*

T. *- - - - - - - - - - - Gau -*

B. *- - - - - - - - - - - bus.*

177

Q. Vir - go ma - ter cri - - sti

Tr. de vir - go ma - ter cri - - - - sti

M. de vir - go ma - ter cri - - -

Ct I. de vir - go ma - ter cri - - - -

Ct II. de ma - - - - ter cri - - sti Qui -

T. - de vir - - go ma - - ter

B. cri - - sti

180

Q. Qui - - a - so - la

Tr. Qui - - a - so - la

M. sti

Ct I. - sti me - ru -

Ct II. a - so - la me - ru - i

T. cri - - sti, Qui - - a - so - la

B. Qui - - a - so - la

182

Q. — — — — — O vir - go pi - -

Tr. — — — — — O vir - - go pi - is -

M. — — — — — Qui - a so - la me - ru -

Ct I. — — — — — sti, O — — vir - -

Ct II. — — — — — sti, O vir - - go pi - is -

T. — — — — — me - ru - i - sti, O vir - -

B. — — — — — sti, O vir - - go

185

Q. is - - - - si - - - - - - - - - -

Tr. - si - - - - - - - - - - - - - -

M. - i - - - - sti, — — — — — O vir - go pi -

Ct I. — — — — — go pi - is - si - - - -

Ct II. — — — — — si - - - - - - - - - -

T. — — — — — go — — — — — pi - - - - si -

B. — — — — — pi - - - - is - - - - si - - ma, — — — —

187

Q.

Tr.

M.
is - si

Ct I.

Ct II.

T.
si

B.

189

Q.

Tr.

M.
ma,

Ct I.

Ct II.

T.
ma,

B.

192

Q. Es - se tan - te di - gni - ta - -

Tr. ma, Es - se tan - te di - gni -

M. Es - se tan - te di - gni - ta - - tis

Ct I. Es - se tan - te di - gni - ta - - tis Ob

Ct II. Es - se tan - te di - gni - ta - - tis

T. ma, di - gni - ta - -

B. Es - se tan - te di - gni - ta - -

195

Q. tis Ob sis san - - cte

Tr. ta - - tis Ob sis san - cte

M. Ob sis san - - cte

Ct I. sis san - - - cta tri - ni -

Ct II. Ob sis san - cte tri - ni - ta - -

T. tis Ob sis san - cte tri - ni -

B. tis Ob sis san - - cte

204

A musical score for seven voices (Q., Tr., M., Ct I., Ct II., T., B.) over two staves. The top staff uses soprano and alto clefs, while the bottom staff uses bass clef. Measure 204 starts with Q. and Tr. holding notes. M. has a short melodic line. Ct I. and Ct II. enter with eighth-note patterns. T. and B. also have eighth-note patterns. Measure 205 begins with a forte dynamic. Q. has a sustained note. Tr. and Ct I. play eighth-note patterns. Ct II. and T. play eighth-note patterns. B. ends with a half note.

Q.
Tr.
M.
Ct I.
Ct II.
T.
B.

206

A continuation of the musical score from measure 204. The voices are the same: Q., Tr., M., Ct I., Ct II., T., and B. The top staff uses soprano and alto clefs, and the bottom staff uses bass clef. Measure 206 starts with a forte dynamic. Q. has a sustained note. Tr. and Ct I. play eighth-note patterns. Ct II. and T. play eighth-note patterns. B. ends with a half note. Measure 207 begins with a forte dynamic. Q. has a sustained note. Tr. and Ct I. play eighth-note patterns. Ct II. and T. play eighth-note patterns. B. ends with a half note.

Q.
Tr.
M.
Ct I.
Ct II.
T.
B.

208

Q. The soprano part consists of eighth notes and rests. It features a melodic line starting on G4, followed by a rest, then a melodic line starting on A4.

Tr. The alto part consists of eighth notes and rests. It features a melodic line starting on A4, followed by a rest, then a melodic line starting on B4.

M. The bassoon part consists of eighth notes and rests. It features a melodic line starting on B4, followed by a rest, then a melodic line starting on C5.

Ct I. The first cello part consists of eighth notes and rests. It features a melodic line starting on C5, followed by a rest, then a melodic line starting on D5.

Ct II. The second cello part consists of eighth notes and rests. It features a melodic line starting on D5, followed by a rest, then a melodic line starting on E5.

T. The tenor part consists of eighth notes and rests. It features a melodic line starting on E5, followed by a rest, then a melodic line starting on F5.

B. The bass part consists of eighth notes and rests. It features a melodic line starting on F5, followed by a rest, then a melodic line starting on G5.

210

Q. The soprano part consists of eighth notes and rests. It features a melodic line starting on G4, followed by a rest, then a melodic line starting on A4. The lyrics "ma." are written below the staff.

Tr. The alto part consists of eighth notes and rests. It features a melodic line starting on A4, followed by a rest, then a melodic line starting on B4. The lyrics "ma." are written below the staff.

M. The bassoon part consists of eighth notes and rests. It features a melodic line starting on B4, followed by a rest, then a melodic line starting on C5. The lyrics "ma." are written below the staff.

Gau -

Ct I. The first cello part consists of eighth notes and rests. It features a melodic line starting on C5, followed by a rest, then a melodic line starting on D5. The lyrics "Gau - de vir -" are written below the staff.

Ct II. The second cello part consists of eighth notes and rests. It features a melodic line starting on D5, followed by a rest, then a melodic line starting on E5. The lyrics "ma. b" are written below the staff.

T. The tenor part consists of eighth notes and rests. It features a melodic line starting on E5, followed by a rest, then a melodic line starting on F5. The lyrics "Gau - de vir -" are written below the staff.

B. The bass part consists of eighth notes and rests. It features a melodic line starting on F5, followed by a rest, then a melodic line starting on G5. The lyrics "Gau - de" are written below the staff.

213

Q. vir - go - ma - ter

Tr. vir - go ma - ter

M. de vir - go ma - ter pu

Ct I. go ma - ter pu

Ct II. Gau - - de vir - go ma - ter pu

T. go ma - ter pu

B. vir - go ma - ter pu

217

M. - - ra Cer - ta

Ct I. - - pu Cer - ra

Ct II. pu Cer - ra

T. - - ra

B. - - ra Cer

220

M. ma - - - - nens et se -

Ct I. Cer - ta ma

Ct II. Cer - et

T. Cer - ta ma - - - - nens

B. ta ma - - - - nens

223

M.

Ct I.

Ct II.

T.

B.

nens et se cu

se cu

et

226

Tr.

M.

Ct I.

Ct II.

T.

B.

Quod hec
ra

ra

ra

ra, ra,

ra

cu

229

Q. Quod hec se - - - - - ptem

Tr. se - ptem gau di - - - - - - - -

M. -ra

Ct I.

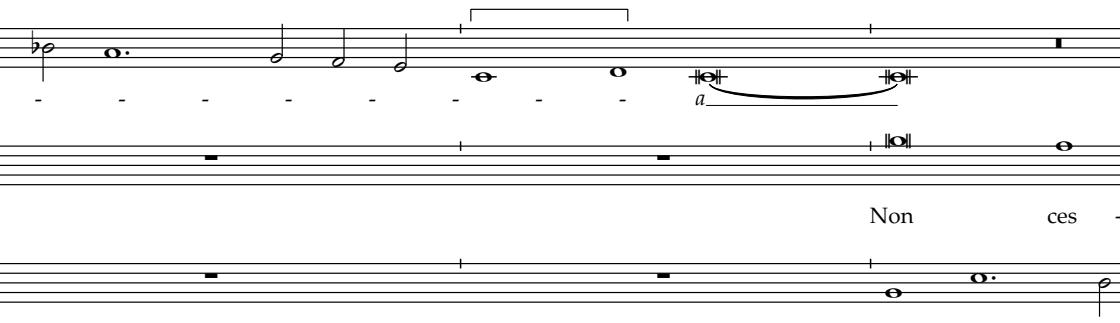
Ct II.

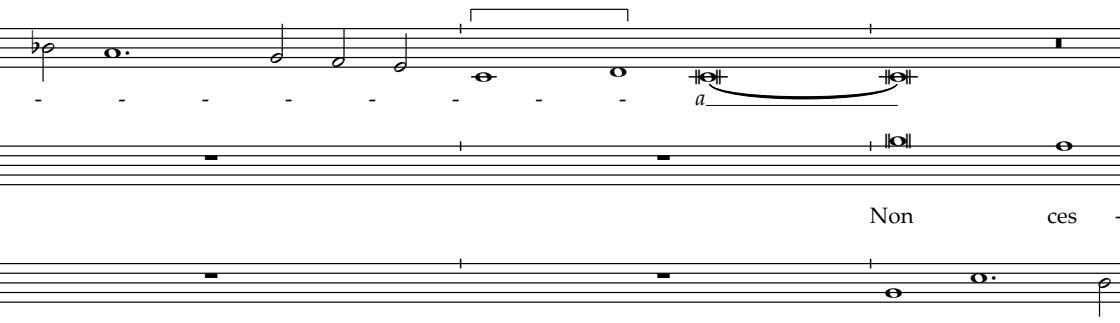
T.

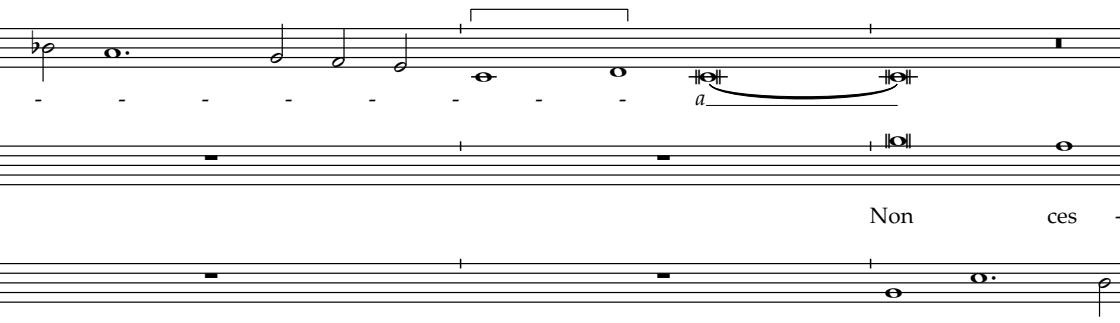
B.

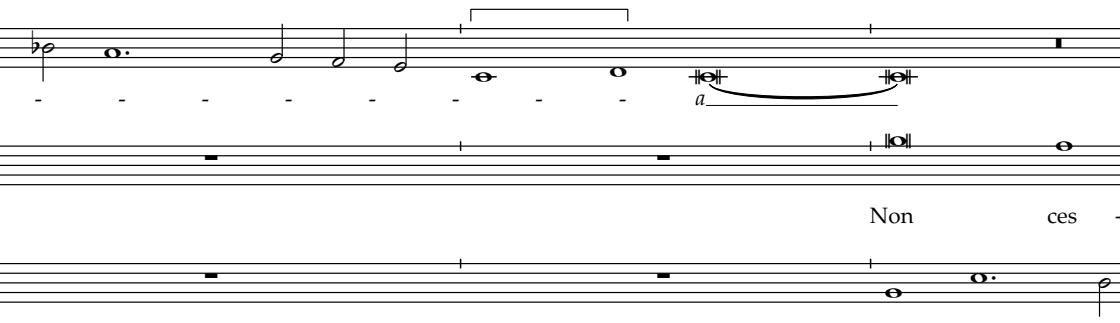
Musical score for trumpet and quartet. The score consists of two staves. The top staff is for the Quartet (Q.) and the bottom staff is for the Trumpet (Tr.). The tempo is 232. The vocal line for the Quartet includes the lyrics "fau - di". The trumpet part features sustained notes and grace notes.

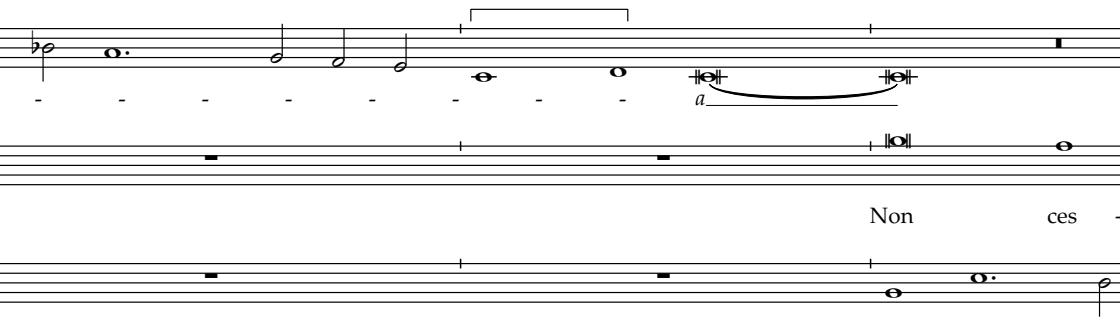
235

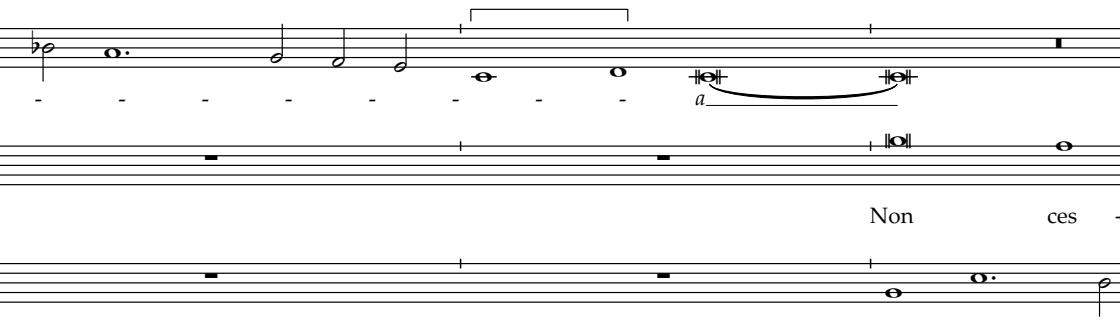
Q. 

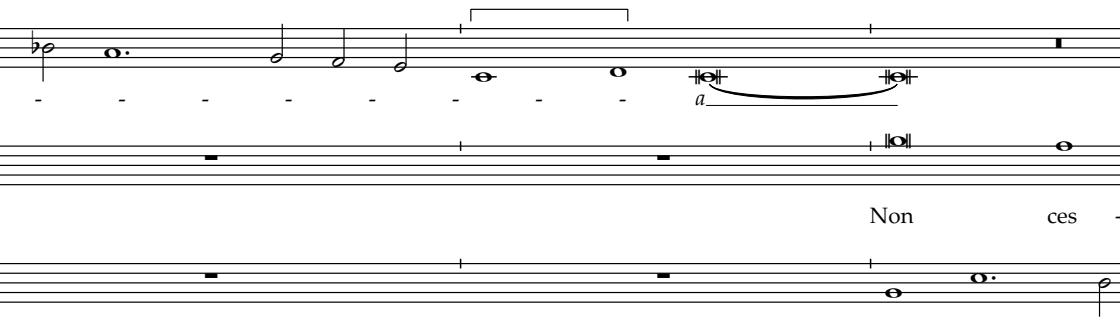
Tr. 

M. 

Ct I. 

Ct II. 

T. 

B. 

242

Q. scent, Sed dur ra - - -

Tr. - - - - - - - - -

M. - - - - - - - - -

Ct I. cre - - - - - - - - -

Ct II. - - - - - - - - -

T. de - cre - - - - - - - - -

B. - - - - - - - - -

246

Q. bunt,
Tr. bunt,
M. bunt,
Ct I. bunt,
Ct II. bunt, et flo - re
T. bunt, et flo-
B. bunt, et flo - re -

249

Q. Per _____
Tr. Per _____
M. Per
Ct II. scent
T. e - - - ter
B. scent

251

Q. e - ter

Tr. e - ter

M. e - ter

Ct I. Per e - ter

Ct II. Per e - ter na.

T. Per e - ter na.

B.

Per e - ter na.

253

Q. na se

Tr. na se cu la. A

M. na se cu

Ct I. na se cu

Ct II. na se cu

T. na se cu

B. - ter na se cu

256

Q. - - - - cu - - - -

Tr. - - - - - - - -

M. - - - - - - la.

Ct I. - - - - la. A - - - -

Ct II. - - - - cu - - - -

T. - - - - - - - -

B. - - - - - - - - la.

259

Q. - - - - la. - - - -

Tr. - - - - - - - -

M. - - - - - - - -

Ct I. - - - - A - - - -

Ct II. - - - - ls. A - - - -

T. - - - - - - - -

B. - - - - - - - - A

261

Q.

Tr.

M.

Ct I.

Ct II.

T.

B.

la.

263

Q.

Tr.

M.

Ct I.

Ct II.

T.

B.

A

265

Q.

Tr.

M.

Ct I.

Ct II.

T.

B.

268

Q.

Tr.

M.

Ct I.

Ct II.

T.

B.

271

Q. Tr. M. Ct. I. Ct. II. T. B.

273

Q. men.

Tr. men.

M. men.

Ct I. men.

Ct II. men.

T. men.

B. men.

Critical Notes

Editorial Conventions:

Original note-values as well as source pitch have been retained. The appearance of rests follows standard editorial conventions; individual or groups of *maxima* rests have been divided into *longa* units.

The original clef, staff signature, and mensuration symbol are shown on the prefatory bar at the start of the piece. At the time change at b. 149, the original mensuration sign appears in all voice parts but is only shown in the active voice parts in this edition.

Editorial bar marks are added every three semibreves in the first section and every two breves in the second section (from b. 149).

Horizontal square brackets above the notes denote ligatures and broken horizontal square brackets denote colouration.

Source accidentals are printed full-size adjacent to the notes to which they affect. Editorial accidentals are printed in small-type above the stave. Even accidentals which are presumed to have appendancy, are marked as editorial in this edition; only accidentals which appear in the source are full size.

Sources:

The Eton Choirbook (GB-WRec MS 178).

Text:

Efforts have been made to retain original spelling. Punctuation is nearly always editorial except some full stops at the end of phrases. The punctuated text I have used can be found here: <https://research.ncl.ac.uk/etonchoirbook/texts/gaudeflorevirginali/>.¹ Red text is shown using italics; it is recommended that this text is sung by a semi-chorus.

Notes on reading the source:

In the notes below, each reference to a bar or group of bars is separated by a horizontal slash and the order of entry is: 1) bar number; 2) voice(s); 3) reading of the source. Pitches are in capital letters.

Alterations:

43 Tr two *sb* Bs for one | 52 B 2 under A | 114 T 2 under D | 122 M 2 under G | 128-135 Q red text | 140 2 under G | 147 Q and M no pause | 214-215 T red text | 275 only C has pause

If you spot any errors or would like a transposition, please do get in contact at michael_winter1@outlook.com

Michael Winter,
St Albans,
April 2021

¹ I have made a couple of small deviations from this text as and when appropriate.