

Speciosa facta es

Edited by Jason Smart

Christopher Hoskins (fl.16th cent.)

Mean

Countertenor

Tenor

Bass

Spe - ci - o - sa fa - cta

Spe - ci - o - sa fa - cta es, spe -

Spe - ci - o - - - -

Spe -

4

es et su - a - vis, spe - ci - o - sa fa -

- ci - o - sa fa - cta es, spe - ci - o - sa fa - cta es et

- sa fa - - - - cta es et su -

- ci - o - sa fa - cta es, spe - ci - o - sa fa - cta es et su - a -

9

- cta es et su - a - vis in de - li - ci - is vir - gi - ni - ta - - - -

su - a - - - - - vis in de - li - ci -

- a - - - - vis in de - - - li - ci -

- - - vis in de - li - ci - is vir - gi - ni - ta - tis, in de -

14

- tis, in de-li - ci - is vir - gi - ni - ta -
 - is vir - gi - ni - ta - tis, san - cta De - i ge - ni - trix, -
 - is vir - gi - ni - ta - tis,
 - li - ci - is vir - gi - ni - ta - tis, in de - li - ci - is vir - gi - ni - ta -

19

- tis, san - cta De - i ge - ni - trix, -
 - san - cta De - i ge - ni - trix, -
 san - cta De - i ge - ni - trix,
 - tis, san - cta De - i ge - ni - trix, san - cta De - i ge - ni -

24

quam vi - den - [tes] fi - li - ae Si - on, quam vi -
 - quam vi - den - tes fi - li - ae Si -
 quam vi - den -
 - trix, De - i ge - ni - trix, quam vi - den -

29

- den - tes fi - li - ae Si - on, fi - li - ae Si - on, fi - li - ae Si - on ver - nan - - - tes fi - - - li - ae Si - - - tes fi - li - ae Si - on, fi - li - ae Si - on [ver - nan -

34

- on ver - nan - - - tem in flo - ri - bus ro - sa - rum, in flo - ri - bus ro - - [tem] in flo - ri - bus ro - sa - - - rum, - on ver - nan - - - tem in flo - - - tem] in flo - ri - bus ro - sa - - - rum, in

39

- sa - rum, in flo - ri - bus ro - sa - - - in flo - ri - bus ro - sa - - ri - bus ro - sa - - - flo - ri - bus ro - sa - - - rum, in flo - ri - bus ro - sa -

44

- rum et li - li - is con - val - li -
 - rum et li - li - is con - val - li - um, et
 - rum et li - li - is
 - rum et li - li - is con - val - li - um, et li - li - is con -

49

- um, et li - li - is con - val - li - um be - a - tis - si - mam prae -
 li - li - is con - val - li - um be - a -
 con - val - li - um be - a -
 - val - li - um be - a -

54

- di - ca - ve - runt,
 - um be - a - tis - si - mam prae - di - ca - ve -
 - tis - si - mam prae - di - ca - ve - runt, be - a - tis - si - mam prae -

58

be-a-tis - si-mam prae-di-ca - ve - runt, et re-gi - nae lau - da -
 - - - - - runt, et re-gi - nae lau-da-ve-runt e -
 - - - - - di-ca - ve - runt, et re -
 - di-ca - ve - [runt,] prae-di-ca - ve - runt, et re-gi - nae lau -

63

- ve - runt e - am, et re-gi - nae lau - da - ve - runt
 - - - - - am, et
 - gi - - - nae lau - da - - - ve - - - -
 - da - ve - - - - runt, et re-gi - nae lau-da-ve-runt e -

68

e - - - - - am.
 re-gi - nae lau - da - ve - runt e - - - - - am.
 - runt e - am.
 - - - - - am.

Translation

Thou art become beautiful and sweet in the delights of virginity, O holy mother of God, whom the daughters of Sion saw blossoming amidst flowers of roses and lilies of the valley and proclaimed the most blessed, and whom queens have praised.

Liturgical Function

This text was an antiphon of the Virgin sung *in redeundo* during the procession after Lauds on the Wednesday and Saturday after Easter; it was also one of the four antiphons of the Virgin *in introitu chori* at the procession after First and Second Vespers on Sundays after Trinity until Advent. Hoskins's setting, however, is preserved in the Gyffard Partbooks amongst a group of compositions intended for performance during votive memorials. It does not set the *Alleluia* with which the antiphon ended during Eastertide.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign \lrcorner .

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics. Syllables omitted in the source are supplied in square brackets.

The Tenor part has been compared with the plainsong in the 1519 printed Sarum antiphonal and the underlay adjusted where necessary. This source confirms the correct reading of the Tenor in bar 56.

Source

London, British Library Add. MSS 17802–5 (c.1570–c.1578).

17802	(Ct)	f.237	at end:	m ^r hoskins
17803	(M)	f.235	at beginning:	master hoskins
			at end:	Cristofer hoskins
17804	(T)	f.227	at end:	hoskins
17805	(B)	f.216 ^v	at end:	m ^r hoskins

Notes on the Readings of the Sources

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ³D = third note D in the bar.

Staff Signatures and Accidentals

26 Ct *b* for E before ³D / 27 Ct new line begins with E, *b* E as if in staff signature / 57 Ct *b* for E (intended for ¹E in 59?) /

Underlay and Ligatures

4 M *es* below D / 14 T *-is* below ¹F / 20–22 T *-cta Dei ge-* below DCDC / 24 M *quam* placed immediately after *genitrix* in 23 with hairline to F / 25–28 T *videntes* undivided below ¹AFGAGBA, (28) *fi-* below ²A, (29) *-li-* below G, (30) *-ae* below A / 34 B *-on* below D (not in 33) / 36–37 T the plainsong sources consulted lack the ligature DF and assign *-tem* to ¹F / 46 T *li-* below superfluous semibreve B after B, *-li-* below G, (47) *-is* below E / 48 M *-va-* for *-val-* / 51 M *-va-* for *-val-* / 58 Ct *-ve-* below C (not in 57) / 61 Ct *-na* for *-nae* / 63 Ct *e-* below ²C (not in 62) / 64 T *-na* for *-nae* /

Other Readings

7 T B is breve / 15 T A is breve / 56 T ¹A is ligated semibreves F and A / 53–54 M ¹A²A¹G are BBA / 71–73 T F+F+F is a void long /