

Robert Fayrfax

Eterne laudis lilium

SATBarB

Eterne laudis lilium, O dulcis Maria, te
Laudat vox angelica, nutrix Christi pia.
Iure prolis glorie detur harmonia,
Salus nostre memoria omni agonia.
Ave radix, flos virginum, O sanctificata.
Benedicta in utero materno creata.
Eras sancta puerpera et inviolata,
Tuo ex Iesu filio virgo peramata.
Honestis cæli precibus virgo veneraris.

Regis excelsi filii visu iocundaris.
Eius divino lumine tu nusquam privaris.
Gaude sole splendidior virgo singularis.
Issachar quoque Nazaphat necnon Ismaria,
Nati ex Iesse stipite qua venit Maria,
Atque Maria Cleophe sancto Zacharia,

Aqua patre Elisabeth, matre Sophonia
Natus est Dei gratia Iohannes Baptista.
Gaudebat clauso Domino in matrice cista.
Linee ex hoc genere est Evangelista
Iohannes. Anne filia ex Maria ista
Est Iesus Dei filius natus in hunc mundum,

cuius cruoris tumulo mundatur immundum.
Conferat nos in gaudium in evum iocundum,
qui cum Patre et spiritu sancto regnat in unum.
Amen.

O gentle Mary, eternally the lily to be praised,
the voice of angels praises thee, holy nurse of Christ.
Let music sound to the glory of your child,
mindful that his agony is our salvation.
Hail, flower of virgins, our sacred root,
you were made blessed by your maternal womb,
holy and immaculate in childbirth,
Virgin most beloved of your Son, Jesus.
Virgin worshipped in the true prayers of heaven,

you delight to see your Son, the sublime King;
you are nowhere deprived of his divine light;
rejoice unrivalled Virgin, more brilliant than the sun.
Issachar, Nazaphat, and Ismaria
were born of Jesse's stem, from which Mary sprang,
and Mary, daughter of Cleophas. From holy Zacharia,

and Elizabeth daughter of Sophonia,
was born John the Baptist, by God's grace;
he was rejoicing in his mother's womb.
Of this line was John the Evangelist.
The daughter of Ann, Mary,
brought Jesus, the son of God, into the world;

the burial of his blood purified him in the world.
He brings us to joy and eternal happiness,
who, with the Father and the Holy Spirit, reigns as one.
Amen.

Transcribed & edited by Francis Bevan ~ July 2021

Transposed down a tone for Spode Music Week.

Source consulted:

GB-Llp 1 'Lambeth Choirbook' ~ c.1525-30

Accidentals above noteheads are editorial. All others present in at least one source.
Brackets above notes indicate original ligatures.

Eterne laudis lilium

Robert FAYRFAX
(1464-1521)

Superius
Medius
Contratenor
Tenor
Bassus

E - ter - ne lau - dis li - li -
E - ter - ne lau -
E - - - ter - ne lau -

Detailed description: This block contains the first system of the musical score. It features five vocal staves: Superius (Soprano), Medius (Alto), Contratenor (Contralto), Tenor, and Bassus. The music is in a three-part setting with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are: Superius: E - ter - ne lau - dis li - li -; Medius: E - ter - ne lau -; Contratenor: E - - - ter - ne lau -; Tenor and Bassus: (rests).

S
M
C

- um O dul - cis Ma - ri - - a, te lau -
- dis li - li - um O dul - cis Ma - ri - a, te
- dis li - - li - um O dul - cis Ma - ri - - a, te lau - dat

Detailed description: This block contains the second system of the musical score. It features three vocal staves: Superius (S), Medius (M), and Contratenor (C). The lyrics are: S: - um O dul - cis Ma - ri - - a, te lau -; M: - dis li - li - um O dul - cis Ma - ri - a, te; C: - dis li - - li - um O dul - cis Ma - ri - - a, te lau - dat. A triplet of eighth notes is marked above the first measure of the Superius staff.

S
M
C

- dat vox an - ge - - li - ca, nu - trix
lau - dat vox an - ge - - li - ca, nu - trix Chri - sti pi -
vox an - ge - li - ca, nu - trix Chri - sti

Detailed description: This block contains the third system of the musical score. It features three vocal staves: Superius (S), Medius (M), and Contratenor (C). The lyrics are: S: - dat vox an - ge - - li - ca, nu - trix; M: lau - dat vox an - ge - - li - ca, nu - trix Chri - sti pi -; C: vox an - ge - li - ca, nu - trix Chri - sti.

S
M
C

Chri - sti pi - - - a: Ju - re pro - lis glo - ri - æ
- - - a: Ju - re pro - - lis
pi - - - a: Ju - re pro - - lis

Detailed description: This block contains the fourth system of the musical score. It features three vocal staves: Superius (S), Medius (M), and Contratenor (C). The lyrics are: S: Chri - sti pi - - - a: Ju - re pro - lis glo - ri - æ; M: - - - a: Ju - re pro - - lis; C: pi - - - a: Ju - re pro - - lis. A slur is placed over the first two measures of each staff.

19

S
M
C
T
B

a.
a.
a. Flos _____
A - ve ra - dix, flos _____
A - - ve ra - dix, flos _____

21

C
T
B

— vir - gi - num, O san - cti - fi - ca - - ta, be - ne -
— vir - gi - num, O san - cti - fi - ca - ta, be - ne - di - -
— vir - gi - num, O san - cti - fi - ca - ta, be - ne - di - - cta in

24

C
T
B

- di - - cta in u - te - ro ma - ter - no cre - a - -
- cta in u - te - ro ma - ter - - no cre - a - -
u - te - ro ma - ter - no cre - a - - - - -

26

C
T
B

- - - - ta, e - - ras san - cta pu - er - pe - ra
- - - ta, e - ras san - cta pu - er - pe - ra _____
- - - - ta, e - - ras san - cta pu -

29

C et in - vi - o - la - ta,

T

B - er - - pe - ra et in - vi - o - la - ta,

31

C tu - o ex Je - su fi - li - o, vir - go per - a - ma -

T - ta, tu - o ex Je - su fi - li - o, vir - go per - a - ma -

B tu - o ex Je - su fi - li - o, vir - go per - a - ma -

34

C

T ta.

B

36

S Ho - ne - stis cæ - li pre - ci - bus vir - go ve - - ne - ra -

M Ho - ne - stis cæ - li pre - ci - bus vir - go ve - ne - - ra -

C - ta. Ho - ne - stis cæ - li pre - ci - bus vir - go ve - ne - - ra - - - ris,

T Ho - ne - stis cæ - - li pre - ci - bus vir - go ve - ne - ra -

B - ta. Ho - ne - stis cæ - li pre - ci - bus vir - go ve - ne - ra -

39

S - ris, re - - gis ex - cel - - si fi - li - i

M - ris, re - - gis ex - cel - si fi - - li - i vi -

C - - re - gis ex - cel - si fi - - li - i vi -

T - ris, re - - gis ex - cel - - si fi - li - i vi -

B - ris, re - - gis ex - cel - si fi - li - i

41

S vi - - su io - cun - da - - ris: E - ius di -

M - su io - cun - da - - ris: E - ius di -

C - su io - cun - da - - - - - ris: E - ius -

T - - su io - cun - da - - - - ris: E - - ius

B vi - - - su io - cun - da - - - - ris: E -

43

S - vi - - no lu - - mi - ne tu nus - quam pri - va -

M - vi - no lu - mi - ne tu nus - - quam pri -

C di - vi - no lu - - mi - ne tu nus - - - quam

T di - vi - - no lu - - mi - - - ne

B - ius di - vi - no lu - mi - ne tu nus - -

45

S
- ris, gau - de so - le

M
- va - - - - - ris, gau - de so -

C
pri - va - - - - - ris, gau - de

T
tu nus - quam pri - va - - - - ris, gau - de so -

B
- quam pri - va - - - - ris, gau - de so - le

47

S
splen - di - di - or vir - go sin -

M
- le splen - di - di - or vir - - - - go

C
so - le splen - di - di - or vir - go sin - gu - la - -

T
- le splen - di - di - or vir - go sin - -

B
splen - di - di - or vir - - - - go

49

S
- gu - la - - - - -

M
sin - gu - la - - - - -

C
- - - - -

T
- gu - la - - - - -

B
sin - gu - la - - - - -

51

S
ris.

M
ris.

C
ris.

T
ris.

B
ris.

53

S
Is - a - char quo - que Na - za - phat nec - non Is -

C
Is - a - char quo - que Na - za - phat nec - non Is - ma -

57

S
- ma - ri - - - - - a

C
- ri - - - - - a

60

S
na - ti ex Jes - se sti - pi - te qua

C
na - - - ti ex Jes - se sti - pi - te qua ve - - -

65

S
ve - - nit Ma - ri - - - - -

C
- - nit Ma - ri - - - - -

68

S

C

71

S

C

74

S

M

C

T

B

- a.

- a.

At - que Ma - ri - - a Cle - o - phæ, san - cto Za -

At - que Ma - ri - - a Cle - o - phæ, san - cto Za - cha -

78

T

B

- cha - ri - a, a quo

- ri - - a, a quo pa - - - tre, E - li - sa -

81

C

T

B

E - li - sa - beth, E - - li - sa - beth,

pa - - - tre, E - li - sa -

- beth, E - li - sa - beth, E - li - sa - beth,

84

M
E - - li - - sa - beth.

C
ma - tre So - - pho -

T
- beth, _____ ma - tre So - pho -

B
_____ E - - li - - sa - beth.

86

C
- ni - - - - - a, na - tus

T
- ni - - - - - a, na - tus

B

89

C
est De - i gra - ti - a Jo - han - - nes Bap - ti -

T
est De - i gra - ti - a Jo - han - - nes _____ Bap - ti -

B
Jo - han - - nes Bap - - - ti -

93

C
- sta. Gau - de - bat clau - so Do - mi - no in _____

T
- sta. Gau - de - - bat clau - so Do - mi - no in ma - tri - -

B
- sta. Gau - de - - bat clau - so Do - mi - no in ma -

97

C ma - tri - ce ci - - - - -

T - - - - - ce ci - - - - -

B - tri - - - ce ci - - - - -

100

C - - - - -

T - - - - -

B - - - - -

102

C - - - - -

T - - - - -

B - - - - -

105

S Li - ne - æ ex hoc ge - ne -

M Li - ne - æ ex hoc ge - - ne - re est

C - sta. Li - ne - æ ex hoc ge - ne - re est E -

T - sta. Li - ne - æ ex hoc ge - ne -

B - sta. Li - ne - æ ex hoc ge - - ne -

109

S - re est E - van - ge - li - sta Jo -

M E - van - ge - li - sta Jo - han - nes. An -

C - van - ge - li - sta Jo - han - nes.

T - re est E - van - ge - li - sta

B - re est E - van - ge - li - sta Jo - han -

113

S - han - nes. An - næ fi - li - a ex Ma - ri -

M - næ fi - li - a ex Ma -

C An - næ fi - li - a ex Ma - ri -

T Jo - han - nes. An - næ fi - li - a

B - nes. An - næ fi - li - a ex

117

S - a i - sta est Je - sus

M - ri - a i - sta est Je - sus De -

C - a i - sta est Je - sus

T ex Ma - ri - a i - sta est Je - sus De -

B Ma - ri - a i - sta est Je - sus

121

S De - - i Fi - li - us na - tus in hunc mun - - -

M - - i Fi - - - li - us na - tus in hunc mun - - -

C De - i Fi - - - li - us na - tus in hunc mun -

T - i Fi - li - us na - tus in hunc mun - dum,

B De - i Fi - - li - us na - tus in hunc mun - - -

125

S - dum, cu - ius cru - o - ris tu - mu - lo mun -

M - dum, cu - - ius cru - o - ris tu - mu - - - - - lo

C - - - dum, cu - ius cru - o - - ris tu - mu - lo

T - - - cu - ius cru - o - - ris tu - - mu - lo

B - dum, - - - cu - ius cru - o - - ris tu - mu - lo

129

S - da - tur im - mun - dum. Con - fe - rat nos

M - - mun - da - tur im - mun - - dum. Con - fe -

C mun - da - tur im - mun - dum. Con - fe - rat nos in

T mun - da - tur im - mun - dum. Con - fe - rat nos

B mun - da - tur im - - mun - dum. Con - fe - rat nos

133

S in gau - di - um in æ - - vum io - cun - -

M - rat nos in gau - - di - um in æ - - - -

C gau - - - - - di - um in æ - -

T in gau - - di - - - um in æ - -

B in gau - di - um in æ - - vum

136

S - dum, qui cum Pa - - tre et spi - ri - tu

M - vum io - cun - - - dum, qui cum Pa - - - - tre

C - vum io - cun - - dum, qui cum Pa - - tre et

T - vum io - - cun - dum, qui cum Pa - - tre et spi -

B io - cun - - dum, qui cum Pa - - tre et

140

S san - cto re - gnat in _____

M et spi - ri - tu san - cto re - gnat in u - - - -

C spi - ri - tu re - gnat in u - - - - -

T - ri - tu san - cto re - gnat in _____

B spi - ri - tu san - cto re - gnat in u - - - - -

144

Musical score for measures 144-146. The score is for Soprano (S), Alto (M), Contralto (C), Tenor (T), and Bass (B). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The lyrics are: "u - - - - - num. A - - - - - num. A - - - - -".

147

Musical score for measures 147-150. The score is for Soprano (S), Alto (M), Contralto (C), Tenor (T), and Bass (B). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The lyrics are: "A - - - - -".

151

Musical score for measures 151-154. The score is for Soprano (S), Alto (M), Contralto (C), Tenor (T), and Bass (B). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. There are no lyrics for these measures.

154

S
M
C
T
B

Detailed description: This block contains the musical notation for measures 154 through 157. It features five staves for voices: Soprano (S), Alto (M), Contralto (C), Tenor (T), and Bass (B). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The Soprano part begins with a dotted quarter note followed by eighth notes. The Alto part has a similar rhythmic pattern. The Contralto part includes a triplet of eighth notes. The Tenor part has a dotted quarter note followed by eighth notes. The Bass part has a dotted quarter note followed by eighth notes. Brackets are used to group notes across measures.

158

S
M
C
T
B

men.
men.
men.
men.
men.

Detailed description: This block contains the musical notation for measures 158 through 161. It features five staves for voices: Soprano (S), Alto (M), Contralto (C), Tenor (T), and Bass (B). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The Soprano part begins with a dotted quarter note followed by eighth notes. The Alto part has a similar rhythmic pattern. The Contralto part includes a triplet of eighth notes. The Tenor part has a dotted quarter note followed by eighth notes. The Bass part has a dotted quarter note followed by eighth notes. Brackets are used to group notes across measures. The word "men." is written at the end of each staff line, indicating the end of a phrase or line.