

# Guillaume Du Fay

Opera Omnia 01/06

## Ave Regina caelorum 3

Edited by Alejandro Enrique Planchart



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# Guillaume Du Fay

## Opera Omnia

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01	Cantilena, Paraphrase, and New Style Motets
02	Isorhythmic and Mensuration Motets
03	Ordinary and Plenary Mass Cycles
04	Proper Mass Cycles
05	Ordinary of the Mass Movements
06	Proses
07	Hymns
08	Magnificats
09	Benedicamus domino
10	Songs
11	Plainsongs
12	Dubious Works and Works with Spurious Attributions

01/06 Ave Regina caelorum 3

Guillaume Du Fay

Cantus

Contratenor

Tenor

Bassus

A - - - - - ve, Re -

A - - - - - ve, Re -

6

gi - - - na cae - - lo - - - - - rum.

gi - - - na cae - - lo - - - - - rum.

11

A - - - - - ve, Do - mi - na an - ge

A - - - - - ve, Do - mi - na an - ge

16

lo - - - - -

lo - - - - -

21

Mi - se - - - re - - - re tu - - i - - - la - - - ben - - -  
rum. Mi - se - - - re - - - re tu - - i - - - la - - - ben - - -  
A - - - - - ve, re - - -  
rum. Mi - - - se - - - re - - - re tu - i - - - la - - - ben -

26

tis - - - Dü Fa - - - - - y, pec - - - ca -  
tis - - - Dü Fa - - - - - y, pec - ca - - - -  
gi - na cae - - - - - lo - - - - - rum. A -  
tis - - - pec - - - ca - - - -

31

to - - - rum - - - - - ne - - - ru - at - - - in - i - - -  
to - - - rum - - - ne - - - ru - - - at - - -  
- - - - - ve, do - - - mi - - -  
to - - - rum - - - ne - - - ru - at - in - i - - -

36

- - - - - gnem fer - - - - - vo - - - - -  
fer - - - - - vo - - - - -  
- - - - - na an - ge - lo - - - - - rum, an -  
- - - - - gnem - - - - - fer - - - - - vo - - - - - rum,

41

rum, fer - - - vo - - - rum.

rum, fer - - - vo - - - rum.

- - ge - - lo - - - rum.

fer - - - vo - - - rum.

45

Sal - - - ve, - - - ra - - - dix san - -

Sal - - - ve, - - - ra - - - dix san

Sal - - - ve,

Sal - - - ve,

50

cta, ex qua mun - - - do

- - - cta, ex qua mun - - - do

ra - - - dix san - - - cta,

san - - - cta, ex qua mun - - - do

54

lux est or - - - ta.

lux est or - - - ta.

lux est or - - - ta.

58

Mi - se - re - re, mi - se - re - re, ge - ni - trix do - -

Mi - se - re - re, mi - se - re - re, ge - ni - trix

Mi - se - re - re, mi - se - re - re, ge - ni - trix do - -

63

- - mi - ni, ut pa - te - ant

do - mi - ni, ut pa - te - ant

ex qua - -

- - mi - ni,

68

por - tae cae - li de -

mun - do lux est or - -

por - tae cae - - - -

73

- - li de - bi - li.

- bi - li, de - bi - li.

- ta. (de - bi - li).

- - li de - bi - li.

77  $\text{♩}$  [recte: C]

Gau - - - - -

$\text{♩}$  [recte: C]

$\text{♩}$  [recte: C]

$\text{♩}$  [recte: C]

Gau - - - - -

81

de, glo - ri - o - sa, su -

Gau - - - - - de, \_\_\_\_\_

de, \_\_\_\_\_ glo - ri - o - - - -

87

per om - nes spe - ci - o - sa.

glo - ri - o - sa, \_\_\_\_\_

sa, \_\_\_\_\_ su - per om - nes spe - ci - o - sa. \_\_\_\_\_

95

Mi - se - re, mi - se - re

Mi - se - re, mi - se -

Mi - se - re, mi - se - re

103

sup - - - pli - can - - - ti, sup - pli - can - - - ti  
re - - - re sup - pli - can - - - - - - - ti  
sup - - - pli - can - - ti, sup - pli - can - - - - - ti

112

Dü Fa - - - y.  
Dü Fa - - - y.  
Dü Fa - - - y.

118

Sit - - - que in con - - spe - ctu  
Sit - - - que in con - spe - ctu De  
su - - per om - - - nes, om - - - - -  
Sit - - - que in con - spe - ctu De -

127

mors e - - - ius  
i mors e - - - ius  
nes spe - -  
i mors



133

spe - - ci - - - o - - - - - sa. \_\_\_\_\_  
spe - - ci - - - o - - - - - sa. \_\_\_\_\_  
ci - - - - o - - - - - sa. \_\_\_\_\_  
e - - - - ius spe - ci - - - o - - - - - sa. \_\_\_\_\_

142

Va - - - - le, val - - - de de -  
Va - - - -  
Va - - - - le, val - - - de de -

152

- - - co - - ra, et pro no - - -  
le,  
- - - co - - ra, et pro no - - -

160

bis sem - - - per Chri - - -  
sem - - - per \_\_\_\_\_ Chri - - -  
bis \_\_\_\_\_



200

va, ut in mor

va, ut in mor

ut in mor

Detailed description: This system contains measures 200 through 207. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Tenor and Bass). The lyrics are 'va, ut in mor' with long horizontal lines indicating sustained notes. The music is in a simple, homophonic style with a clear melodic line in the voices and a supporting bass line.

208

tis ho

tis ho

tis ho

Detailed description: This system contains measures 208 through 215. The lyrics are 'tis ho' with long horizontal lines. The musical notation continues with the same four-staff format, showing the vocal parts and piano accompaniment.

216

ra

ra

ra

Detailed description: This system contains measures 216 through 223. The lyrics are 'ra' with long horizontal lines. The musical notation continues with the same four-staff format.

224

no stra sint

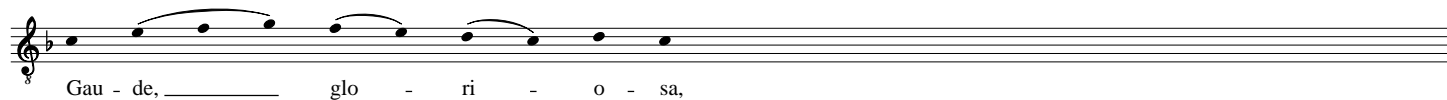
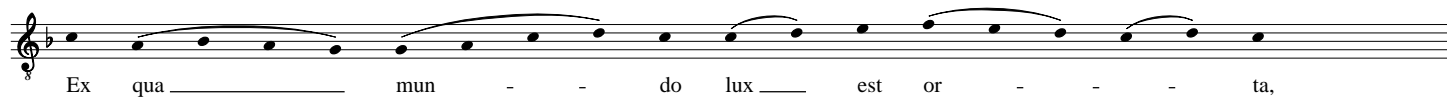
et pro no bis sem per Chri stum

no stra sint

Detailed description: This system contains measures 224 through 231. The lyrics are 'no stra sint' and 'et pro no bis sem per Chri stum' with long horizontal lines. The musical notation includes a treble clef, a 3/4 time signature, and a key signature of one flat. There are triplets marked with a '3' and a bracket. The system concludes with the lyrics 'no stra sint'.



Ave Regina caelorum



## 01/06 Ave regina caelorum 3

## Source

SP B80, fols. 25v-27r. Full text in the cantus and tenor throughout, partial text in the contratenor and the bassus in the first part, full text in the second.

## Clefs and mensurations

		1	78	225	229	236
Cantus	c1	○	♯ [recte C]	3	-	C
Contratenor	c3	○	♯ [recte C]	-	-	-
Tenor	c3	○	♯ [recte C]	3	-	C
Bassus	c5	○	♯ [recte C]	-	3	C

## Text

<p>Ave regina caelorum, Ave domina angelorum, <i>Miserere tui labentis Du Fay, Peccatorum ne ruat in ignem fervorum.</i></p> <p>Salve radix sancta Ex qua mundo lux es orta, <i>Miserere, genitrix Domini, Ut pateant portae caeli debili.</i></p> <p>Gaude gloriosa, Super omnes speciosa; <i>Miserere supplicanti Du Fay Sitque in conspectu Dei mors eius speciosa.</i></p> <p>Vale, valde decora, Et pro nobis semper Christum exora. <i>In aeternum ne damnemur, miserere nobis, Et iuva, ut in mortis hora Nostra sint corda decora.</i></p>	<p>Hail, queen of heaven, Hail, mistress of the angels, <i>Have mercy on your dying Du Fay May he not burn in the fire of sinners.</i></p> <p>Hail, holy source, From whom the light rose over the world. <i>Have mercy, O mother of the Lord, That the gates of heaven may be opened to the weak.</i></p> <p>Rejoice, o glorious one Beautiful above all; <i>Du Fay, beseeches your mercy, May his death be acceptable in the eyes of God.</i></p> <p>Farewell, most comely Lady And beseech always Christ for us. <i>May we not be damned for ever, have mercy upon us, And help us, that in the hour of death Our hearts may be pure.</i></p>
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The plainsong is paraphrased in the tenor and partly in the other voices as well, particularly in the cantus.

In the modern liturgy this antiphon is sung at the end of Compline from February 2 to Wednesday in Holy Week (cf. LU 274-5). In the middle ages it began as a suffrage to the Virgin, was used as the magnificat antiphon at a number of Marian feasts as well as in the weekly office of the Virgin, and also in the position it has in the modern liturgy. In addition this became one of the most popular chants to be sung in hundreds of small offices endowed by church benefactors, which proliferated in the 14<sup>th</sup> and 15<sup>th</sup> century, as well as in the “salve” service. From the tropes added to this version it is obvious that it was intended for one such endowed office.

This antiphon is surely the *Ave regina caelorum* by Du Fay copied by Symon Mellet into the cathedral choirbooks in 1463-64.<sup>1</sup> Du Fay requested that it be sung to him at his death-bed, but this could not be carried out because apparently death came too quickly.<sup>2</sup> Although the only copy is anonymous, the composer is identified by the personal tropes inserted into the antiphon text. This piece served as one of the sources for Du Fay’s *Missa Ave regina caelorum*, which cites an extended passage (measures 96-118) in the second *Agnus Dei*.

Given the date of the copy it is not clear for what office did Du Fay intended the work, since there is no record of his endowing such an office until he took steps in 1470 to endow his obit.<sup>3</sup>

<sup>1</sup> Lille, Archives Départementales du Nord, G 4672, fol. 23v.

<sup>2</sup> Lille, Archives Départementales du Nord, 4G 1313, p. 19.

<sup>3</sup> Cf. Alejandro Enrique Planchart, “Notes on Guillaume Du Fay’s Last Works,” *The Journal of Musicology* 13 (1995), 55-72.

The manuscript represents a version of Du Fay's piece which is apparently accurate in terms of the notes and rhythms, but falsifies the composer's use of mensuration signs. In the case of the signs the scribe of SP B80 revised the original C to C with a breve at the start of the second section, but did not carry the revision through when C comes back after the shift to 3. As in all of his late works, Du Fay used here C with breve semibreve movement, a combination of sign and rhythmic texture that was not well understood outside England, and Flanders.

The use of a trope can also be seen as another English trait in this piece; troped Marian antiphons remained popular in England into the early sixteenth century (most of the time it is the *Salve regina* that is troped), although the *cantatorium* of Saint-Pierre de Lille (Lille, Bibliothèque Municipale, MS 599), includes tropes for the *Ave regina*, the *Salve regina*, and the *Alma redemptoris*.

The scribe of SP B80 entirely garbled the text of Du Fay's tropes. The first two interpolations can be reconstructed with some assurance, but the end of the last one remains very much a conjecture by all modern editors. The text in this edition incorporates the emendations proposed in Planchart,<sup>4</sup> "Notes," with further corrections offered by Leofranc Holford-Strevens.<sup>5</sup>

The edition also represents a reconstruction of the key signatures of the piece. Probably the tenor had a one flat signature throughout (as do the chant books) and the other voices had no signature, this is reflected in the initial signatures of the mass based on this motet in the source closest to Du Fay, Brussels, Bibliothèque Royale, MS 5557. In the duple meter section Du Fay is still writing with an underlying organization in longs of two breves, but he inserts an extra breve in a number of phrases with more frequency than in some of the other late pieces, including the *Missa Ave regina*. This could be also seen as a trait that goes back to the metric variety of his early works in duple meter.

Virtually all available recordings of this motet take this music far too slow. This is virtuoso music written for what at the time was one of the best musical establishments in Europe. Du Fay uses three basic mensurations in these works, mensurations that follow the English rather than the continental tradition. These are O, C, and C3. The relationship between O and C in the mass and the motet is a traditional English one, where three semibreves in O equal four in C. The relationship between C and C3 is made absolutely explicit in the motet, in a section where the cantus, tenor, and bassus shift to C3 but the contratenor remains in C, three semibreves in C3 equal two in C. I would suggest tempos of MM 84 to 96 for the semibreve in O and of MM 112 to 128 for the semibreve in C. My own preference would be toward the fast end of that scale of tempi.

Du Fay's will indicates that the performance of the motet he requested would have been done by four or six choirboys on the treble and a solo singer in the other voices, but that performance was to be done in his chambers as he was dying. The texture of the work is similar to that of his masses, and in particular the two late masses *Ecce ancilla domini – Beata es Maria* and *Ave regina caelorum* (which is partially based upon this motet); these are both choral works, where divided notes in virtually all the parts preclude a solo singer. For a modern performance two or three singers to a part would produce a clear and balanced texture. My own experience suggests that singers find this work (and the mass based upon it) far more comfortable at A 415.

## Plainsong Antiphon: *Ave regina caelorum*

### Sources

Cambrai, Mediathèque Municipale, MS 77, fol. 120v, processional, middle 15<sup>th</sup> century.

Cambrai, Mediathèque Municipale, MS 131, fol. 95r, processional, late 15<sup>th</sup> century.

Cambrai, Mediathèque Municipale, XVI C 4, *Antiphonale secundum usum Cameracensis ecclesie ...* (Paris: Simon Vostre, n.d. [between 1508 and 1518]), fol. 264v

The singing of this antiphon at Cambrai during the 15<sup>th</sup> century was subject to small variants, both in melody and in text underlay. For the present edition the three Cambrai plainsong sources have been compared with what are clearly the structural notes in Du Fay's six versions of the chant as a cantus firmus (in this motet and the mass based upon it) in order to recover the version he used; that is the reconstruction printed here.

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<sup>4</sup> Planchart, "Notes," 58-60.

<sup>5</sup> Personal communication.