

Guillaume Du Fay

Opera Omnia 01/08-15

Office Antiphons

Edited by Alejandro Enrique Planchart



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Guillaume Du Fay

Opera Omnia

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01/08 Hic vir despiciens mundum

Cantus

Hic vir _____

Cantus

De - spi - ci - ens mun - dum et

Faux bourdon

De - spi - ci - ens mun - dum et

Tenor

De - spi ci - ens mun dum et

A faux bourdon

Guillaume Du Fay

9

ter - re - na; tri - um

ter - re - na; tri - um

ter - re - na; tri - um

17

- - - phans di - vi - ti - as cae -

- - - phans di - vi - ti - as cae -

- - - phans di - vi - ti - ae cae -

25

- - - lo con - di -

- - - lo con - di -

- - - lo con - di -

33

dit o - re ma - nu.

dit o - re ma - nu.

dit o - re ma - nu.


01/09 Magi videntes stellam

Cantus



Ma - - gi


Cantus



Guillaume Du Fay


Vi - - - den - - - tes

Contratenor



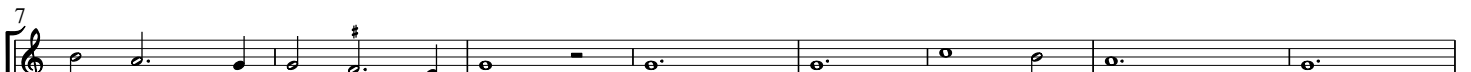
Vi - - - den - - - tes stel - -

Tenor




Vi - - - den - - - tes


7



stel - - - am di - - - xe - - - runt ad




lam di - - - xe - runt ad

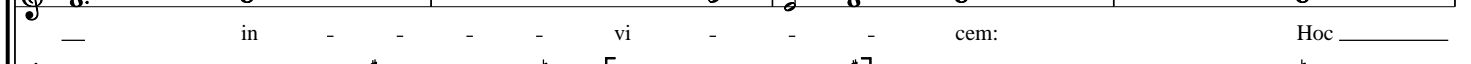


stel - - - lam di - - - xe - - - runt ad

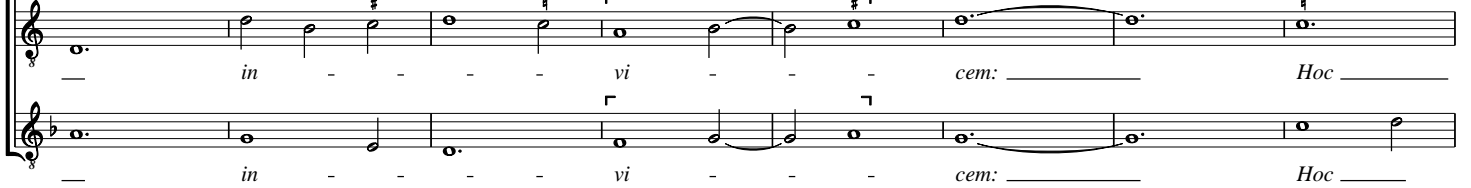
15



in - - - vi - - - cem: Hoc

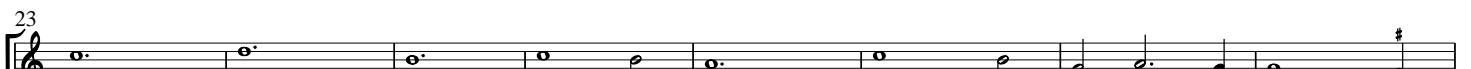


in - - - vi - - - cem: Hoc

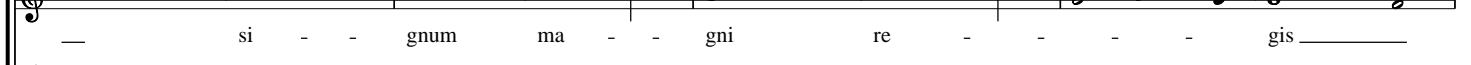


in - - - vi - - - cem: Hoc


23



si - - - gnum ma - - - gni re - - - gis

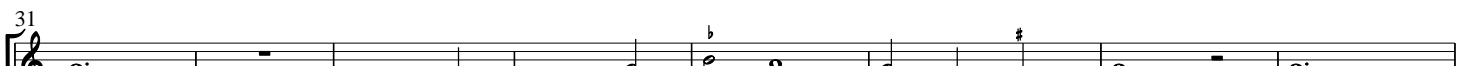


si - - - gnum ma - - - gni re - - - gis




si - - - gnum ma - - - gni re - - - gis


31



est: e - - - a - - - mus et



est: e - - - a - - - mus



est: e - - - a - - - mus

39

in - qui - - ra - - - mus e - - - um
et in - qui - ra - - - mus e - - - um
et in - qui - - ra - - - mus e - - - um

Detailed description: This system contains measures 39 through 46. It features three staves: a vocal line in G-clef, an alto line in C-clef, and a bass line in F-clef. The lyrics are 'in - qui - - ra - - - mus e - - - um' for the first staff, 'et in - qui - ra - - - mus e - - - um' for the second, and 'et in - qui - - ra - - - mus e - - - um' for the third. The music consists of quarter and half notes with various rests and phrasing slurs.

47

et of - - - fe - - - - ra - - -
et of - - - fe - - - - ra - - -
et of - - - fe - - - - ra - - -

Detailed description: This system contains measures 47 through 52. It features three staves: a vocal line in G-clef, an alto line in C-clef, and a bass line in F-clef. The lyrics are 'et of - - - fe - - - - ra - - -' for the first staff, 'et of - - - fe - - - - ra - - -' for the second, and 'et of - - - fe - - - - ra - - -' for the third. The music consists of quarter and half notes with various rests and phrasing slurs.

53

mus e - - - - i mu - - -
mus e - - - - i mu - - -
mus e - - - - i mu - - -

Detailed description: This system contains measures 53 through 58. It features three staves: a vocal line in G-clef, an alto line in C-clef, and a bass line in F-clef. The lyrics are 'mus e - - - - i mu - - -' for the first staff, 'mus e - - - - i mu - - -' for the second, and 'mus e - - - - i mu - - -' for the third. The music consists of quarter and half notes with various rests and phrasing slurs.

59

ne - - - - ra au - - -
ne - - - - ra au - - -
ne - - - - ra au - - -

Detailed description: This system contains measures 59 through 64. It features three staves: a vocal line in G-clef, an alto line in C-clef, and a bass line in F-clef. The lyrics are 'ne - - - - ra au - - -' for the first staff, 'ne - - - - ra au - - -' for the second, and 'ne - - - - ra au - - -' for the third. The music consists of quarter and half notes with various rests and phrasing slurs.

65

rum, thus et myr - - - - rham.
rum, thus et myr - - - - rham.
rum, thus et myr - - - - rham.

Detailed description: This system contains measures 65 through 72. It features three staves: a vocal line in G-clef, an alto line in C-clef, and a bass line in F-clef. The lyrics are 'rum, thus et myr - - - - rham.' for the first staff, 'rum, thus et myr - - - - rham.' for the second, and 'rum, thus et myr - - - - rham.' for the third. The music consists of quarter and half notes with various rests and phrasing slurs.

41

bus tu - is nos ad - -

bus tu - - is nos ad - -

bus tu - - is nos ad -

49

iu va, ut me - -

iu va, ut me - -

iu va, ut me - -

57

re a - mur scan - de re

re a - mur scan - de - re

re a - mur scan - de - re

67

ad cae - le - stem pa

ad cae - le - stem pa

ad cae - - - le - - stem pa

77

tri - am. Al - le - lu ia.

tri - am. Al - le - lu ia.

tri - am. Al - le - lu ia.


01/11 Petrus apostolus et Paulus doctor

Cantus



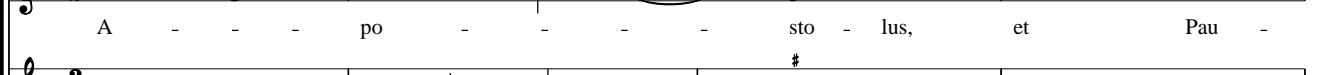
Pe - - - trus

Cantus




A - - - po - - - sto - - - lus, et Pau -

Faux bourdon



A - - - po - - - sto - - - lus, et Pau -

Tenor



A - - - po - - - sto - - - lus, et Pau -

A faux bourdon

Guillaume Du Fay

9



lus doc - - - tor gen - - - ti - - - um,




lus doc - - - tor gen - - - ti - - - um,

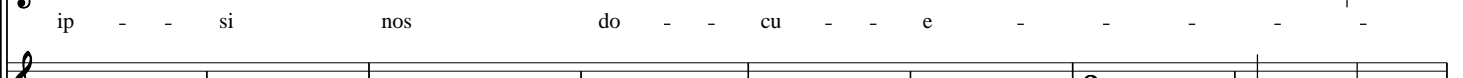


lus doc - - - tor gen - - - ti - - - um, ip - - -

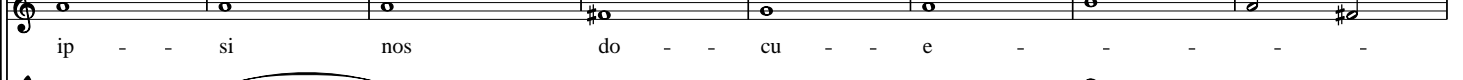
17



ip - - - si nos do - - - cu - - - e - - -




ip - - - si nos do - - - cu - - - e - - -




- - - si - - - nos do - - - cu - - - e - - -

25



runt - - - le - - - gem tu - - -



runt - - - le - - - gem tu - - -



runt - - - le - - - gem tu - - -

35



- - - am, - - - Do - - - mi - - - ne.



- - - am, - - - Do - - - mi - - - ne.



- - - am, - - - Do - - - mi - - - ne.

01/12 Propter nimiam caritatem

Guillaume Du Fay

Cantus
Faux bourdon
Tenor

Prop - - - - - ter ni -

Prop - - - - - ter ni -

Prop
A faux bourdon

ter ni -

9

mi - - - - - am

mi - - - - - am

mi - - - - - am

17

ca - - ri - - ta - - tem su - - am

ca - - ri - - ta - - tem su - - am

ca - - ri - - ta - - tem su - - am

25

qua

qua

qua

33

di - - le - xit nos De - - - - us

di - - le - xit nos De - - - - us

di - - le - xit nos De - - - - us

01/13 Salva nos, Domine

Guillaume Du Fay

♩ [recte C] ♩ = d

Cantus
Sal - va nos, Do - mi - ne, vi -

Contratenor
[C]
Sal - va nos Do - mi - ne,

Tenor
[C]
Sal - va nos, Do - mi - ne,

11

- - gi - lan - tes, cu - sto - di nos dor -

vi - gi lan - tes, cu - sto - di nos dor -

vi - gi lan - tes, cu - sto - di nos dor -

21

mi - en - tes: ut vi - gi - le - mus

- - mi - en - tes: ut vi - gi - le -

mi - en - tes: ut vi - gi - le - mus cum

31

cum Chri - sto et re - qui - es - ca -

mus cum Chri - sto et re - qui - es - ca -

Chri - sto et re -

41

mus in pa - ce.

mus in pa - ce.

re - qui - es - ca - mus in pa - ce.

01/14 Salve, sancte pater patriae

Guillaume Du Fay

Cantus

Sal - - ve, san - cte pa - - ter

Contratenor

[C] Sal - ve, san - cte pa - - ter pa -

Tenor

[C] Sal - - - ve, san - cte pa - ter pa -

9

pa - - tri - - - ae, lux, for - - -

- - tri - - - ae, lux, for - - -

- - tri - - - ae, lux, for - - -

17

- - - ma mi - - no - -

- - - ma mi - - no - -

- - - ma mi - - no - -

25

- - - rum, Vir - - -

- - - rum, Vir - - -

- - - rum, Vir - - -

33

tu - tis spe - cu - - lum, re - -

tu - tis spe - - cu - - lum, re - -

tu - tis spe - cu - - lum, re - -

41

cti vi - - ta, re - - gu - - la mo - - -

cti vi - - ta, re - - gu - - la mo - - -

cti vi - - ta, re - - gu - - la mo - - -

49

rum. Car - - nis ab ex - -

rum. Car - - nis ab ex - -

rum.

57

si - - li - - o duc nos ad re - - -

si - - li - - o duc nos ad re - - -

Duc nos ad re - - -

65

gna

gna

73

gna po - - lo rum.

po - - lo rum.

po - - lo rum.

01/15 Sapiente filio

Guillaume Du Fay

Cantus

Faux bourdon

Tenor

C

A faux bourdon

Sa - - - - - pi - - - - - en - - -

Sa - - - - - pi - - - - - en - - -

Sa - - - - - pi - - - - - en - - -

7

- - - - - te fi - - - - -

- - - - - te fi - - - - -

- - - - - te fi - - - - -

13

- - - - - li - - - - - o Pa - - -

- - - - - li - - - - - o Pa - - -

- - - - - li - - - - - o Pa - - -

19

- - - - - ter glo - - -

- - - - - ter glo - - -

- - - - - ter glo - - -

25

- - - - - ri - - - - - a - - - - - tur

- - - - - ri - - - - - a - - - - - tur

- - - - - ri - - - - - a - - - - - tur

31

Hoc et in

Hoc et in

Hoc et in

37

An - - to - - ni

An - - to - - ni

An - - to - - ni

43

o Di

o Di

o Di

49

gne com

gne com

gna com

57

men da tur.

men da tur.

men da tur.

01/08 Hic vir despiciens mundum

Source

ModB, fol. 50v (new 53v), “Du fay.” Two voices notated; tenor “a faulx bourdon.” Text in the cantus.

Initial clefs and mensurations

		1
Cantus	c1	C
Tenor	c3	-

Text

Hic vir, despiciens mundum et terrena, triumphans divitias caelo condidit ore, manu.	This man, despising the world and worldly things, triumphantly laid up treasure in heaven by word and deed.
--	---

This antiphon (CAO 3069) is used in modern chant books as the antiphon to the magnificat in the common of a confessor not a bishop (cf. LU 262/7 and 1199). The chant is paraphrased in the cantus.

One should note that this antiphon is not present in Cambrai 38 or in the antiphoner according to the use of Cambrai printed in the early 16th century;¹ thus apparently it was not part of the cathedral liturgy. It appears in the cantatorium of Saint-Pierre de Lille as the third antiphon for vespers of the common of a martyr,² in a St. Amand antiphoner as the fourth antiphon to the magnificat for same vespers,³ and in the antiphoner from Saint-Ours in Aosta, fol. 126v, as the magnificat antiphon for the common of a martyr.⁴

If the piece is from the 1440s, as it appears likely, it might have been written for the Burgundian chapel, which followed the use of Paris (the antiphon appears in Paris, BN, lat. 15181, fol. 512v, as the magnificat antiphon for the common of a martyr), or as part of what apparently was a temporary liturgical shift in the cathedral of Cambrai that was connected with the recopying of the antiphoner in the 1440s, a shift that was essentially undone by the time of the printed antiphoner. We should remember that Cambrai 38 dates from the 13th century, and that some of the changes in the Cambrai missals (no fifteenth century graduals or antiphoners survive) are indeed reflected in the repertory of Lille 599. The presence of the antiphon in Aosta 6 would also suggest that it was written near the end of Du Fay’s stay in Savoy, although this appears to be less probable.

The tenor has only the incipit, but the edition provides the full text. Du Fay uses, as he does in most of his duple meter music after 1440, C with breve-semibreve movement, implying a flowing and fairly fast tempo. The breve (whole note) should move at ca. MM 60-72.

¹ *Antiphonale secundum usum Cameracensis ecclesiae* . . . (Paris: Simon Vostre, n.d. [1508-18]), the only known copy is in Cambrai, Mediathèque Municipale, Impr. XVI C 4.

² Lille, Bibliothèque Municipale, MS 599, fol. 86v.

³ Valenciennes, Bibliothèque Municipale, MS 114, fol. 182r.

⁴ Aosta, Biblioteca del Seminario Maggiore, MS 6, fol. 126v.

01/09 Magi videntes stellam

Source

ModB, fol. 55r (new 58r), "Dufay."

Initial clef and mensurations

		1
Cantus	c1	C3
Contratenor	c4	C3
Tenor	c4 \flat	C3

Text

Magi videntes stellam, dixerunt ad invicem: Hoc signum magni regis est: eamus, et inquiramus eum, et offeramus ei munera, aurum, thus et myrrham.	When the Magi saw the star, they said to one another: This is the sign of the great king. Let us go and seek him, and let us bring gifts: gold, frankincense, and myrrh.
---	--

The text is the antiphon to the magnificat for vespers of the Epiphany (CAO 3654, LU 455). That was its position in the Cambrai liturgy (cf. Cambrai, Mediathèque Municipale, MS 38, fol. 45v), but this was a piece used all throughout Europe. The chant is paraphrased in the cantus.

The use of C3 is typical of Du Fay's mensural usage in the 1440s, and most likely this piece is part of his enormous project of that decade to provide polyphonic propers for the entire year for the cathedral of Cambrai, of which so little survives today. It indicates a beat on the perfect breve, moving at ca. MM 60-72.

The tenor and contratenor have only the text incipit in the manuscript, but the edition provides them with the full text. The mensuration indicates a very fast tempo, with the perfect breve moving at MM 60-74.

The piece is slightly unusual in term of its tonal construction, with a shift of color in measures 54-56. Besseler apparently was disturbed by this and simply eliminated tacitly the key signature of the tenor (cf. *Opera Omnia*, V, no. 38).

01/10 O gemma martyrum

Source

ModB, fol. 49v (new 52v), “Dufay.” At the end of the tenor the versicle incipit: “Ora pro nobis beate Georgi” [the word “beate” added superscript].

Initial clef and mensurations

		1
Cantus	c2	C
Contratenor	c4	-
Tenor	c4	-

Text

O gemma martyrum pretiosa, Georgi, miles caelestis regis, precibus tuis nos adiuva, ut mereamur scandere ad caelestem patriam. Alleluia.	O precious jewel of the martyrs, George, soldier of the heavenly king, help us with your prayers that we may be worthy to ascend to the heavenly fatherland. Alleluia.
--	--

The plainsong is paraphrased in the cantus, it is the melody of the great O antiphons for advent, which means that the text is a relatively late contrafact. The text is not found in the modern chant books and is absent from all the antiphoners thus far inventoried by Cantus, which include those from Cambrai. St. George, although widely venerated, usually received all of his office chants from the *commune martyrum*. But he was the patron saint of Ferrara, and the text survives only in three manuscripts from Ferrara: 1. London, British Library, Add. 2825, fol. 236r (incipit): this is a Ferrarese *ordo* of ca. 1400. 2. Cornell, University Library, MS Rare BX C 36 0635, (*olim* MS B 31), 2v (incipit): this is a fourteenth-century *ordo* from outside Ferrara, brought to Ferrara and provided with two introductory fascicles around 1400.⁵ 3. Ferrara, Museo della Cattedrale, Antifonario X, fols. 19v-20r: this is the volume of the Ferrarese antiphoner with the saints of the winter season, copied ca. 1490. Here the piece is the antiphon to the magnificat for vespers of St. George.⁶

The piece was copied into ModB in the mid 1440s, probably by Jehan Fedé,⁷ but the work probably was composed before Du Fay left Italy in May 1437. In this connection its composition might be related to the payment of twenty ducats he received from Ferrara in May of that year.⁸

The mensuration is C with breve semibreve movement, which is typical of Du Fay’s usage from the late 1430s on. In comparison with some of the other surviving antiphons by Du Fay this is a relatively large scale work.

The manuscript has text only in the cantus. The edition provides text for the contra and the tenor as well, although performers may want to simply vocalize these parts. The mensural usage indicates a fast flowing tempo with the semibreve moving between MM 96 and 104.

⁵ Lewis Lockwood, *Music in Renaissance Ferrara 1400-1505, the Creation of a Musical Center in the Fifteenth Century*, rev. ed. (Oxford: Oxford University Press, 2009), 80-81.

⁶ I am deeply grateful to Dr. Giovanni Sassu, curator of manuscripts at the museo, who provided me with photographs of the folios with the vespers of St. George.

⁷ James Haar and John Nádas, “The Medici, the Signoria, the Pope: Sacred Polyphony in Florence, 1432-1448,” *Recercare* 20 (2008), 86-87.

⁸ Modena, Archivio di Stato, Camerale marchionale Estense 4986/99, 158v, ed. in Heinrich Bessler, “Neue Dokumente zum Leben und Schaffen Dufays,” *Archiv für Musikwissenschaft* 9 (1952), 166. See also Lockwood, *Music in Renaissance Ferrara*, 38.

01/11 Petrus apostolus et Paulus doctor

Source

ModB, fol. 51r (new 54r), “Dufay.” Only two voices notated, tenor “A faulx bourdon.” At the end of the cantus the Versicle: “Constitues eos principes super omnem terram.”

Initial clef and mensurations

		1
Cantus	c1	♩
Tenor	c3	♩

Text

Petrus apostolus, et Paulus doctor gentium, ipsi nos docuerunt legem tuam Domine.	Peter the apostle and Paul, doctor to the gentiles, they taught us your law, O Lord.
---	--

The plainsong is paraphrased in the cantus. In the modern chant books this is the antiphon to the magnificat at first and second vespers in the octave (and within the octave) of Sts. Peter and Paul (CAO 4284, LU 1547). Its use in the Cambrai chant books is as a memorial during the feast of St. Paul (Cambrai, Mediathèque Municipale, MS 38, fol. 288r) or during the feast of St. Peter, S. Paul, and their octave (Cambrai, Mediathèque Municipale, Impr. XVI C 4, fol. 142r). These are odd liturgical positions for a polyphonic work, even one this simple, and the piece does not appear in the Parisian books except as a matins antiphon at St. Maur des Fosses (Paris, Bibliothèque Nationale de France, lat. 12044, fol. 155v) so that it is also unlikely that it was for the Burgundian chapel, which followed the use of Paris. The antiphon was added to ModB in the mid 1440, probably by Jehan Fedé,⁹ but it probably originated in the late 1430s, perhaps for the cathedral of Lausanne, for which Du Fay wrote a prose for SS Peter and Paul.¹⁰ It may have come to Ferrara with Fedé. There is a gap in his biography between when he left St. Amé in Douai in 1440 and his appearance in the papal chapel in November 1443.¹¹ But a petition of one Iohannes de Mortuocampo, dated 19 May 1441, places him in Basel and among the sympathizers of Pope Felix V.¹² It is thus very likely that Fedé stopped in Basel during his journey south, giving rise to Mortuocampo’s accusation, but this would have put him into contact with the music that Du Fay wrote in Savoy in the late 1430s.

The mensuration is ♩ in both notated voices. Du Fay moved away from cut signatures in the late 1430s or the early 1440s, so the mensuration sign might have been altered in transmission or else represent one of the last instances of such usage by Du Fay.

The beat should be on the breve moving at ca. MM 72.

⁹ James Haar and John Nádas, “The Medici, the Signoria, the Pope: Sacred Polyphony in Florence, 1432-1448,” *Recercare* 20 (2008), 86-87.

¹⁰ Alejandro Enrique Planchart, “The Polyphonic Proses of Guillaume Du Fay,” “*Uno gentile et subtile ingenio:*” *Studies in Renaissance Music in Honour of Bonnie Blackburn*, ed. Gioia Filocamo and M. Jennifer Bloxam (Brepols: Turnhout, 2009), 87-99.

¹¹ David Fallows, “Johannes Fedé,” Oxford Music on Line.

¹² Vatican, Archivio Segreto Vaticano, Reg. Sup. 373, fols. 196v-197r.

01/12 Propter nimiam caritatem

Sources

ModB, fol. 53v (new 56v), “Du fay.” Two notated voices, tenor “A faulx bourdon.”

Fl M112 bis, fol. 44r. Two notated voices, tenor “A faulx bourdon.”

Initial clef and mensurations

		1
Cantus	c1	♩
Tenor	c4	♩

Text

Propter nimiam caritatem suam, qua dilexit nos Deus Filius suum misit in similitudinem carnis peccati, alleluia.	By reason of his great love, wherewith he has loved us, God sent his Son in the likeness of sinful flesh, alleluia.
--	--

The plainsong is paraphrased in the cantus. In the modern chant books it is the antiphon to the magnificat for the feast of the Circumcision (the Octave of Christmas) (LU 440). It is absent from the Cambrai antiphoners, but in the 12th century antiphoners from St. Amand, Valenciennes, Bibliothèque Municipale, MS 114, fol. 16v, as well as in the antiphoner from Sain-Maur-les-Fossés, Paris, Bibliothèque Nationale de France, *lat.* 12854 (cf. CAO 4399, and Vol. II, 19e) it is among the supplemental antiphons for Christmas vespers, a position that would hardly call for a polyphonic setting. The modern placement, however, is found in a number of north Italian antiphoners, including the Lucca antiphoner,¹³ and this would be a liturgical occasion that could call for polyphony. The piece is copied into ModB by the main scribe, which probably places its origin in the late 1430s in Florence or Bologna. Du Fay’s approach to setting antiphons such as this follows two patterns, four of the eight surviving settings begin with a plainsong intonation, the other four, including this one, do not. Two of the settings in this group belong to the large cycle of masses and vespers for St. Anthony of Padua and St. Francis that were most likely composed towards the end of the decade

The scribe of Fl M112bis, Antonio Janue (Antonio da Genova) was a music teacher at the cathedral of Ferrara from September 1461 to 15 April 1462 and clearly had access to ModB.¹⁴

As with a few other Du Fay pieces copied in ModB, if the mensuration signs are original they represent some of the last usages of ♩ by Du Fay before he changed to a consistent use of C with breve-semibreve movement following English usage. In any case, the beat here falls on the breve, which should move at ca. MM 72-80.

¹³ *Antiphonaire monastique (XIIe siècle). Codex 601 de la Bibliothèque Capitulair de Lucques*, Paléographie Musicale 9 (Tournai: Desclée, 1906. Reprint, Bern: Herbert Lang, 1974), 40.

¹⁴ Enrico Peverada, “Vita Musicale alla cattedrale di Ferrara nel Quattrocento: note e documenti,” *Rivista Italiana di Musicologia* 10 (1975), 130-2; also James Haar and John Nádas, “The Medici, the Signoria, the Pope: Sacred Polyphony in Florence, 1432-1448,” *Recercare* 20 (2008), 81-84.

01/13 Salva nos, Domine

Source

Tr 90, fol. 288r, "Duffay." Text in the cantus, incipits in the lower voices.

Initial clefs and mensurations

		1
Cantus	c1	♢
Contratenor	c4	-
Tenor	c4	-

Text

Salva nos, Domine, vigilantes, custodi nos dormientes: ut vigilemus cum Christo, et requiescamus in pace.	Protect us, O Lord, while we are awake, safeguard us while we sleep, that we may keep watch with Christ and rest in peace.
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The plainsong is paraphrased in the cantus. The antiphon is not in CAO; in the modern chant books it is the antiphon to the *Nunc dimittis*, at Compline on Sundays throughout the year (not during Eastertide as labeled in Bessler, *Opera omnia*, V, no. 39, since it does not include the alleluia, cf. LU 271-2). That was its function at Cambrai as well.¹⁵ From the transmission it is most likely that Du Fay wrote this piece for the cathedral at Cambrai in the 1440s.

Tr 90 has a number of errors, mostly wrong notes. These are corrected as follows.

Cantus: 20, c and b sb (a c.o.p. ligature), with the b producing a sharp dissonance with the tenor. A correction that would retain the ligature would be to read the second note as a; I preferred to retain the melodic motion and alter the rhythm, but performers might prefer the other alternative. Contratenor: 5, e corrected to f; 45, b and a, corrected to c and b. Tenor: 21-25, c.o.p. ligature; the scribe probably wrote the tail the wrong way, a downward tail corrects the counterpoint and fills out the rhythmic gap of one sb. Contratenor and Tenor: 39-40 both notes are br, corrected to lg. An alternate solution would be to read the two br g-a of the cantus as sb. This would also remove the "extra breve" in the metrical structure of the phrase, although such extra breves are in fact quite frequent in Du Fay's music in duple meter and a clear part of his approach to cadences.

The mensuration in the manuscript is ♢, but most likely Du Fay's original mensuration was C with breve-semibreve movement, a mensuration that the scribes of the Trent codices often revised to ♢.

This piece must date from the 1440s and may come from the end of that decade. Du Fay's approach to setting antiphons such as this follows two patterns, four of the eight surviving settings begin with a plainsong intonation, the other four, including this one, do not. Two of the settings in this group belong to the large cycle of masses and vespers for St. Anthony of Padua and St. Francis that were most likely composed towards the end of the decade, so it is possible that Du Fay changed his approach in the second half of the decade.

The manuscript has text only in the cantus. The edition provides text for all three parts. The beat should be on the breve, which should move at ca. MM 72-80.

¹⁵ Cambrai, Mediathèque Municipale, MS 38, fol. 53r, and Cambrai, Mediathèque Municipale, Impr. XVI C 4, fol. 227v

01/14 Salve, sancte pater patriae

Source

ModB, fol. 50r (new 53r), “Dufay.” At the end of the cantus the versicle “Ora pro nobis beate Francisce.”

Initial clefs and mensurations

		1	53	59
Cantus	c2	C	3	C
Contratenor	c4	-	3	C
Tenor	c5	-	-	-

Text

Salve, sancte pater patriae, lux, forma minorum, Virtutis speculum, recti vita, regula morum, Carnis ab exilio duc nos ad regna polorum.	Hail, father of the country, light, shape of the minorites, Mirror of virtue, of righteous life, rule of conduct, When we leave the flesh lead us to the kingdom above.
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This antiphon is part of the rhymed office for St. Francis written largely by Julian von Speyer,¹⁶ but according to a 14th century tradition this antiphon was written by Cardinal Thomas of Capua (d. 1243).¹⁷ This piece was not part of the liturgy of the cathedral at Cambrai, where the mass and office of St. Francis used the common of confessors. Its origins are connected with a project that occupied Du Fay in the 1430s and 1440s, the composition of a mass and vespers for St. Anthony of Padua and St. Francis, which apparently were collected in a parchment volume that he left to the chapel of St. Stephen at his death.¹⁸ I have published a study reconstructing the structure and contents of this volume.¹⁹ It is possible that Du Fay intended the mass to be sung at the dedication of Donatello’s altar at the Basilica del Santo in Padua in 1450,²⁰ and that the volume in his possession was either a twin of a presentation copy for the basilica or perhaps the original, which was then never presented.

The survival of this antiphon poses a number of questions about Du Fay’s office for St. Francis that do not have a definite answer. Its most frequent place in the Franciscan books was as the antiphon to the magnificat *infra octavas*.²¹ All Franciscan antiphoners and breviaries give *O stupor et gaudium* as the magnificat antiphon for first vespers and most give *O virum mirabilis* for the second vespers,²² while *Salve sancte pater* is usually copied in third place as a antiphon *in evangelium*, but at least one Franciscan antiphoner specifies its assignment to the octave of St. Francis,²³ and this could be the implication of its third place in the other Franciscan books, this would make particularly good sense since the propers of the mass for St. Francis include the introit for the day and the introit for the octave. In this case the structure of the vespers service would parallel that of the mass.

The manuscript has only one error: Contratenor: 17/1 G, which produces a dissonance inconceivable in Du Fay’s mature style, corrected to F. Only the cantus has text, but the edition adds text to the lower voices as well.

¹⁶ Johannes Evangelista Weis, *Die Choräle Julian’s von Speyer zu den Reimsoffizien des Franziskus und Antoniusfestes*, Veröffentlichungen aus dem Kirchenhistorischen Seminar München, 1st Ser. 4 (Munich: Lentner, 1901). The edition of the St. Francis office on pp. i-xxi (at the end of the book).

¹⁷ Francis van Ortroy, “Julien de Spire, biographe de S. François d’Assise,” *Analecta Bollandiana* 19 (1900), 328-9.

¹⁸ Lille, Archives Départementales du Nord, 4G 1313, p. 71.

¹⁹ Alejandro Enrique Planchart, “The Books that Du Fay Left to the Chapel of Saint Stephen,” *Sine musica nulla disciplina: Studi in onore di Giulio Cattin*, ed. Franco Bernabei and Antonio Lovato (Padua: Il Poligrafo, 2006), 175-212

²⁰ David Fallows, *Dufay*, rev. ed. (London: Dent, 1987), 182-89.

²¹ Weis, *Die Choräle*, xx.

²² Weis, *Die Choräle*, iii and xix.

²³ Budapest, Egyetemi Könyvtár (University Library), MS lat. 121, fol. 39v.

01/15 Sapiente filio Pater gloriatur

Source

ModB, fol. 50v (new 53v), “Du fay.” Two voices notated, tenor “A faulx bourdon.” After the cantus there is the versicle “Os iusti meditabitur sapientiam.”

Initial clef and mensurations

		1
Cantus	c2	C
Tenor	c5	-

Text

Sapiente filio	The wise son
Pater gloriatur:	Glories in the Father:
Hoc et Antonio	Thus Anthony
Digne commendatur.	Is to be commended.

The plainsong is paraphrased in the cantus. The text and melody of are by Julian von Speyer (d. ca. 1250) as part of his rhymed office for St. Anthony of Padua, where it the second of the five antiphons for vespers.²⁴ is assigned to the magnificat within the octave and at the octave of the saint.

This piece was not part of the cathedral liturgy at Cambrai, where the office of St. Anthony was celebrated only through the common of confessors. The origins of this piece are connected with a project that occupied Du Fay in the late 1430s and 1440s: composing a polyphonic mass and office for St. Anthony of Padua and for St. Francis of Assisi, that eventually he was to present to the Franciscans at Padua at the time of the dedication of Donatello’s altar at the Basilica del Santo in 1450.²⁵ The entire Franciscan cycle by Du Fay was apparently copied in a book that he left to the chapel of St. Stephen at his death.²⁶

After his final return to Cambrai Du Fay endowed the celebration of the St. Anthony of Padua feast at the chapel of St. Stephen in the cathedral, and this endowed office and mass continued to be performed there at least until 1579, when the French invasion of Cambrai disrupted the life of the cathedral and brought to an end the performance of the offices endowed in the fifteenth century.

The manuscript has only incipits for the tenor. The edition adds the full text. The mensuration Du Fay uses is C with breve-semibreve movement, which was common in English music but very rare in continental works. It implies a fast flowing tempo, where the beat is on the breve, moving at MM 72-84 or even slightly faster.

²⁴ Johannes Evangelista Weis, *Die Choräle Julian’s von Speyer zu den Reimsoffizien des Franziskus und Antoniusfestes*, Veröffentlichungen aus dem Kirchenhistorischen Seminar München, 1st Ser. 4 (Munich: Lentner, 1901), xxii.

²⁵ Fallows, *Dufay*, rev. ed., (London: Dent, 1987), 182-189.

²⁶ For a reconstruction of its contents see Alejandro Enrique Planchart, “The Books that Du Fay Left to the Chapel of Saint Stephen,” *Sine musica nulla disciplina: Studi in onore di Giulio Cattin*, ed. Franco Bernabei and Antonio Lovato (Padua: Il Poligrafo, 2006), 175-212.