

# Guillaume Du Fay

Opera Omnia 01/16

O proles Hispaniae – O sidus Hispaniae

Edited by Alejandro Enrique Planchart



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# Guillaume Du Fay

## Opera Omnia

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Guillaume du Fay

Cantus

Tenor

Contratenor 1

Contratenor 2

19

Pro - les Hi - spa - - ni - ae, Pa -

pro - les Hi - spa - - ni - ae, Pa -

si - - - - - dus \_\_\_\_\_ Hi - spa-ni - ae, Gem -

si - - - - - dus Hi - spa-ni - ae, \_

29

vor \_\_\_\_\_ in - - fi - de - li - um, \_\_\_\_\_

vor in - - fi - de - li - um, \_\_\_\_\_ No - - - - -

ma pau - per ta - - - - - tis, pau - - - - - per - - - - - ta

Gem - - - - - ma pau - per - - - - - ta -

39

Four staves of music. The top staff is a vocal line with lyrics: "No - - va lux I - ta - li - -". The second staff continues the vocal line with lyrics: "va lux I - ta - - li - ae, \_\_\_\_\_". The third staff is a lute line with lyrics: "tis, \_\_\_\_\_ An - to - ni pars Schy - thi -". The fourth staff is a lute line with lyrics: "tis, An - to - ni pars".

49

Four staves of music. The top staff is a vocal line with lyrics: "ae, \_\_\_\_\_ No - bi - le de - po - - si - -". The second staff is a lute line with lyrics: "ae, \_\_\_\_\_ For - - -". The third staff is a lute line with lyrics: "Schy - - thi - ae, \_\_\_\_\_ For - - -". The fourth staff is a lute line with lyrics: "For - - -".

57

Four staves of music. The top staff is a vocal line with lyrics: "tum, No - bi - le de - po - - si -". The second staff is a lute line with lyrics: "No - - - bi - le de - po - - si - -". The third staff is a lute line with lyrics: "ma \_\_\_ pu - ri - ta - - tis, for - - -". The fourth staff is a lute line with lyrics: "ma \_\_\_ pu - ri - ta - - tis,".

65

Four staves of music. The top staff is a vocal line with lyrics: "tum Ur - - - bis Pa - - - du - -". The second staff is a lute line with lyrics: "tum Ur - - - bis Pa - - - du - -". The third staff is a lute line with lyrics: "ma \_\_\_ pu - - ri - - ta - - -". The fourth staff is a lute line with lyrics: "pu - - - ri - - ta - - -".



103

ae Tem - pus bre - ve cre - - - - di - tum  
ae Tem - pus bre - ve cre - - - - di - - - - tum  
tis, Ut sol ni - tens Pa - - - - du - ae  
Ut sol ni - tens Pa - - - - du - ae

110

De - flu - at in - - a - - -  
De - - - - flu - at in - - a - - -  
Si - gnum cla - ri - ta - - - tis. cla - - - -  
Si - gnum cla - ri - ta - - - tis.

117

ne. \_\_\_\_\_  
ne. \_\_\_\_\_  
ri - ta - - - - tis. \_\_\_\_\_  
cla - ri - ta - - - - tis. \_\_\_\_\_

124

A - - - - -  
A - - - - -  
A - - - - -  
A - - - - -

132

Musical score for measures 132-141, featuring four staves of music. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals. The key signature is one flat (B-flat).

142

Musical score for measures 142-149, featuring four staves of music. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals. The key signature is one flat (B-flat).

150

Musical score for measures 150-157, featuring four staves of music. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals. The key signature is one flat (B-flat).

158

Musical score for measures 158-167, featuring four staves of music. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals. The key signature is one flat (B-flat). The word "men." is written below the staves at the end of each line.

## 01/16 O proles Hispaniae – O sidus Hispaniae

## Sources

ModB, 60v-62r (new 63v-65r), “Dufay.” Text 1 in cantus and tenor, text 2 in contratenors 1 and 2.

Tr 87<sub>1</sub>, fols. 113v-115r, “G. duffay.” Text 1 in cantus and tenor, text 2 in contratenor 1, incipits of text 1 in contratenor 2.

Tr 88, fols. 207v-209r. Text 1 in cantus, incipits of text 1 in all the other parts.

## Clefs and mensurations

		1	91	125
Cantus	c1	♯, ModB, Tr 87, Tr 88	○, ModB, Tr 87, Tr 88	♯, ModB, Tr 87, Tr 88
Tenor	c3	♯, ModB, Tr 87, Tr 88	○, ModB, Tr 87, Tr 88	♯, ModB, Tr 87, Tr 88
Contratenor 1	c3	♯, ModB, Tr 87, Tr 88	○, ModB, Tr 87, Tr 88	♯, ModB, Tr 87, Tr 88
Contratenor 2	c3	♯, Tr 87, Tr 88	○, ModB, Tr 87, Tr 88	♯, ModB, Tr 87, Tr 88

## Texts

1	O Proles Hispaniae, Pavor infidelium, Nova lux Italiae, Nobile depositum Urbis Paduanae: Fer, Antoni, gratiae Christi patrocinium, Ne prolapsis veniae Tempus breve creditum Defluat inane. Amen.	O Scion of Spain [i.e., Portugal], Terror of the infidel, New light of Italy, Noble store Of the city of Padua. Be our advocate, O Anthony, For the grace of Christ, Lest the short time Of mercy Run out wasted. Amen.
2	O sidus Hispaniae, Gemma paupertatis, Antoni, par Scythiae, Forma puritatis. Tu lumen Italiae, Doctor veritatis, Ut sol nitens Paduae, Signum claritatis. Amen	O star of Spain, Jewel of poverty, Anthony, part of Scythia, The model of purity. You are a light to enlighten Italy, A teacher of truth, Shining like the sun at Padua, An emblem of glory. Amen.

The first text is the magnificat antiphon for first vespers in the rhymed office for St. Anthony of Padua written by Julian von Speyer.<sup>1</sup> It is found in numerous Franciscan chant sources of the late middle ages. The second text is an imitation of Julian’s work, but it is extremely rare. According to Hilaire de Paris, it is the work of Simon de Montfort.<sup>2</sup> In Tr 88 Du Fay’s motet is preceded by a five voice setting of *O sidus Hispaniae*, that Rudolph von Ficker attributed to Du Fay, an attribution rejected by all subsequent scholarship.<sup>3</sup>

<sup>1</sup> See Johannes Evangelista Weiss, *Die Choräle Julians von Speier zu dem Reimsoffizien des Fraziskus- und Antoniusfestes*, Veröffentlichungen aus dem Kirchenhistorischen Seminar München 6 (Munich: J. J. Lentner, 1901).

<sup>2</sup> Hilaire de Paris, *Saint Antoine de Padoue: sa légende primitive, et autres pièces historiques, avec des sermons inédits et nouveaux et un manuel de dévotion* (Montreuil-sur-Mer, Imprimerie Notre-Dame des Prés, 1890), 326, see also Ulysse Chevalier, *Repertorium Hymnologicum*, no. 31035 (with added note to Hilaire in Vol. V).

<sup>3</sup> Rudolf von Ficker, *Sieben Trienter Codices, sechste Auswahl*. Denkmäler der Tonkunst in Österreich 79 (Vienna: Artaria, 1933), 105.



This piece is surely part of a project that occupied Du Fay until the late 1440s, which consisted in the composition of polyphonic settings of all of the music for the mass and vespers for St. Anthony of Padua and for St. Francis of Assisi. A number of these compositions survive scattered in ModB, Tr 87, Tr 88, and Tr 90, and were apparently collected in a parchment book written in black notation that Du Fay left to the chapel of St. Stephen at Cambrai.<sup>4</sup> Even though one of the texts is a magnificat antiphon, this piece was not intended to serve that purpose. Instead, following a tradition of the cathedral of Cambrai, where solemn vespers virtually always included “a motet,” this piece was the motet for the vespers of St. Anthony. Du Fay himself refers to it as “a motet” in his will.<sup>5</sup>

Tonally this is one of Du Fay’s most colorful works, using a modal combination that he was to repeat later in his *Missa L’homme armé*, although it does not have with the sudden tonal shifts of that mass, which were inspired most likely by his knowledge of Ockeghem’s *Missa Caput*. This is also one of the very few works of Du Fay to open with an explicit  $\Phi$  mensuration sign. The first and last sections are organized in terms of imperfect longs, the middle section, signed  $\circ$ , is not. The different shifts might mean only a toggle, as suggested by Margaret Bent,<sup>6</sup> but in fact the rhythmic density of the middle section indicates a slower tempo. I would suggest a tempo of MM 150 for the semibreve for the outer sections (*mensura* on the perfect breve at MM 50) and a tempo of MM 100 for the semibreve in the middle section. An extraordinary aspect of this motet is the sudden appearance of imitation at the start of the final section, since much of the earlier music is entirely non imitative.

In terms of the text underlay surely ModB is correct, the version of Tr 87 is slightly garbled, and that in Tr 88 is clearly a “modernization” of the textual texture of the piece.

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<sup>4</sup> A detailed reconstruction of this volume and its contents, as well as an account of what survives of this repertory appears in 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.

<sup>5</sup> LAN, 4G 1313, p. 72.

<sup>6</sup> Cf. Bent, Margaret, “On the Interpretation of  $\Phi$  in the Fifteenth Century: A Response to Rob Wegman,” *Journal of the American Musicological Society* 53 (2000), 597-612, with references to her earlier discussions.