

Guillaume Du Fay

Opera Omnia 01/17

Si quaeris miracula

Edited by Alejandro Enrique Planchart



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Si quaeris miracula

Cantus




Si

Cantus



Quae - - - - - ris

Tenor



Quae - - - - - ris


Contratenor




Quae - - - - - ris

Guillaume Du Fay

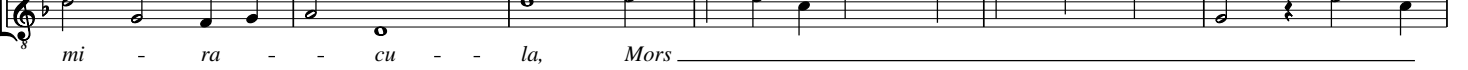
7



mi - ra - - cu - - la, Mors



mi - ra - - cu - - la, Mors




mi - ra - - cu - - la, Mors

13



er - - - - - ror, ca - la - - - - - mi -




er - - - - - ror, ca - la - - - - - mi -

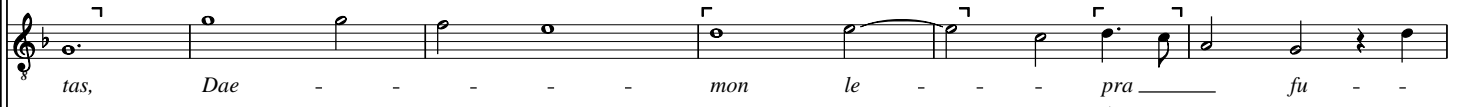


er - - - - - ror, ca - la - - - - - mi -


19



tas, Dae - - - - - mon le - - - - - pra fu - -



tas, Dae - - - - - mon le - - - - - pra fu - -



tas, Dae - - - - - mon le - - - - - pra fu - -

25



gi - unt, Ae - -



gi - unt, Ae - -



gi - unt, Ae - -

31

gri sur gunt sa

37

ni.

42

Ce dunt ma

48

re vin cu la,

54

Mem bra res que per di

60

tas Pe - - - - - tunt et ac - ci - - pi - unt Iu -

tas Pe - - - - - tunt et ac - ci - pi - unt

66

iu - - - - -

iu - - - - -

72

ve - nes et - - - - -

ve - - - nes et

ve - - - nes et

78

ca - - - - - ni.

ca - - - - - ni.

ca - - - - - ni.

85

Duo
♩ [recte: C]

Cantus

Pe - - - - - re - unt pe - - - - -

Duo
♩ [recte: C]

Contratenor

Pe - - - - - re - unt pe - - - - - ri -

97

ri - - - - cu - la _____ Ces - sat _____ et _____
cu - la _____ Ces - sat _____ et _____ ne -

Detailed description: This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music consists of a vocal line with lyrics and a lute accompaniment line. The lyrics are: 'ri - - - - cu - la _____ Ces - sat _____ et _____' on the top staff and 'cu - la _____ Ces - sat _____ et _____ ne -' on the bottom staff.

109

ne - ce - - - - si - tas, Nar - rent hi, _____ qui
ce - - - - - si - tas, Nar - - - rent hi, _____ qui

Detailed description: This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music consists of a vocal line with lyrics and a lute accompaniment line. The lyrics are: 'ne - ce - - - - si - tas, Nar - rent hi, _____ qui' on the top staff and 'ce - - - - - si - tas, Nar - - - rent hi, _____ qui' on the bottom staff.

121

sen - - - - - ti - unt, Di - - - -
sen - - - - - ti - unt, _____ Di - - - -

Detailed description: This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music consists of a vocal line with lyrics and a lute accompaniment line. The lyrics are: 'sen - - - - - ti - unt, Di - - - -' on the top staff and 'sen - - - - - ti - unt, _____ Di - - - -' on the bottom staff.

133

- - - cant Pa - du - a - - - - - ni.
- - - cant Pa - du - a - - - - - ni.

Detailed description: This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music consists of a vocal line with lyrics and a lute accompaniment line. The lyrics are: '- - - cant Pa - du - a - - - - - ni.' on the top staff and '- - - cant Pa - du - a - - - - - ni.' on the bottom staff.

146

Cantus

Ce - - - dunt _____ ma - - - - -
Tenor
Ce - - - dunt _____ ma - - - - -
Contratenor
Ce - - - dunt _____ ma - - - - -

Detailed description: This system contains three staves of music for different vocal parts. The upper staff is labeled 'Cantus' and is in treble clef. The middle staff is labeled 'Tenor' and is in treble clef. The lower staff is labeled 'Contratenor' and is in bass clef. The key signature has one flat (B-flat). The music consists of three vocal lines with lyrics. The lyrics are: 'Ce - - - dunt _____ ma - - - - -' on all three staves.

152

- - - re vin - - - - - cu - la,
- - - re _____ vin - - - - - cu - la, _____
- - - re _____ vin - - - - - cu - la,

Detailed description: This system contains three staves of music. The upper staff is in treble clef, the middle staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat). The music consists of three vocal lines with lyrics. The lyrics are: '- - - re vin - - - - - cu - la,' on the top staff, '- - - re _____ vin - - - - - cu - la, _____' on the middle staff, and '- - - re _____ vin - - - - - cu - la,' on the bottom staff.

158

mem - bra res - que per - di -

mem - bra res - que per - di -

164

tas Pe - tunt et ac - ci - pi - unt Iu -

tas Pe - tunt et ac - ci - pi - unt

170

iu -

iu -

176

ve - nes et -

ve - nes et

ve - nes et

182

ca - ni.

ca - ni.

ca - ni.

Guillaume Du Fay, Si quaeris miracula: 6

189 ϕ [recte \circ]

Cantus
Duo
Glo - - - - - ri - a Pa - - -

Tenor
Duo
Glo - - - - - ri - - - a Pa - - - - -

195

tri, et Fi - - - li - - - o,

tri, et Fi - - - li - - - o,

201

et Spi - - - ri - - - tu - - - i San - -

et Spi - - - ri - - - tu - - - i San - -

207

cto.

cto.

214

Cantus
Ce - - dunt ma - - - - -

Tenor
Ce - - dunt ma - - - - -

Contratenor
Ce - - dunt ma - - - - -

220

re vin - - - - - cu - la,

re vin - - - - - cu - la,

re vin - - - - - cu - la,

226 C

Mem - - bra - - res - que per - di - tas Pe - - - - tunt et ac -

Mem - - bra - - res - que per - di - tas Pe - - - - tunt et

Mem - - bra - - res - que per - di - tas Pe - - - - tunt et

238

- ci - pi - unt Iu - - - - ve - - - - nes

ac - ci - pi - unt Iu - - - - ve - - - - nes,

ac - ci - pi - unt Iu - - - - ve - - - - nes,

250

et - - - - ca -

iu - - - - ve - - - - nes et - - - - ca -

iu - - - - ve - - - - nes et ca -

262

- - - - ni, et - - - - ca - - - -

- - - - ni, et ca - - - -

- - - - ni, et - - - - ca - - - -

274

- - - - ni.

- - - - ni.

- - - - ni.

01/17 Si quaeris miracula

Source

Tr 87₁, fol. 115v-117r, “Responsorius (partly cut off) de beato Anthonio. Dufay.” The full text appears only in the cantus, but in both duets the tenor has a partial text in the first and the full text in the second. The return of “Cedunt mare” after the verse (measures 146-88) is indicated by a rubric: “Cedunt mare ut supra.” A second rubric that should have indicated a return the first section of “Cedunt mare” (measures 214-25) is missing, but the conclusion of the second reprise is written out in full because it has new music.

Clefs and mensurations (because of the complexity of the returns all putative mensurations are given). The clef of the cantus shifts to g2 at measure 42.

		1	42	85	146	189	214	226
Cantus	c1	- [O]	- [O]	ϕ [recte C]	- [O]	ϕ [recte O]	- [O]	C
Tenor	c3	- [O]	- [O]	ϕ [recte C]	- [O]	ϕ [recte O]	- [O]	C
Contratenor	c3	- [O]	- [O]	tacet	- [O]	tacet	- [O]	C

Text

R. Si quaeris miracula, Mors, error calamitas, Daemon, lepra fugiunt, Aegri surgunt sani. Cedunt mare, vincula: Membra, resque, perditas Petunt et accipiunt Iuvenes et cani.	R. If you seek miracles, [then] Death, error, calamities, Demons, leprosy, flee, The sick arise healed. The sea withdraws, fetters break, Limbs and lost things Are asked and received By young and old.
V. Pereunt pericula, Cessat et necessitas: Narrent hi, qui sentiunt, Dicant Paduani.	V. Dangers vanish, Needs cease: Let those who know tell of it, Let the Paduans say it.
Cedunt mare, vincula: Membra, resque, perditas Petunt et accipiunt Iuvenes et cani.	The sea withdraws, fetters break, Limbs and lost things Are asked and received By young and old.
Gloria Patri, et Filio, et Spiritui Sancto.	Glory be to the Father, and to the Son, and to the Holy Ghost.
Cedunt mare, vincula: Membra, resque, perditas Petunt et accipiunt Iuvenes et cani.	The sea withdraws, fetters break, Limbs and lost things Are asked and received By young and old.

The plainsong is paraphrased in the cantus. Text and melody are by Julian von Speyer (d. ca. 1250) as part of his rhymed office for St. Anthony of Padua.¹ Julian’s office this piece is the second responsory for matins, but it became one of the most popular pieces for the saint and was also used as the processional responsory during vespers (hence the addition of the doxology, which would not follow it as an internal responsory in matins). In this guise it is the lone piece from Julian’s office to be included in the modern chant books.²

This responsory was not part of the cathedral liturgy at Cambrai, where the office of St. Anthony was celebrated only through the common of confessors. Its origins are connected with a project that occupied Du Fay in

¹ 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).

² *Variae preces ex liturgia tum hodierna tum antiqua collectae aut usu receptae* (Solesmes: Abbaye de Saint-Pierre, 1888, 5th ed., 1901), 176.

the 1430s and 1440s: composing polyphonic settings of the mass and vespers for St. Anthony of Padua and for St. Francis of Assisi, most likely to present them to the Franciscans at Padua at the time of the dedication of Donatello's altar at the Basilica del Santo in 1450.³ The entire Franciscan cycle by Du Fay was copied in a book that he left to the chapel of St. Stephen at his death.⁴

After his final return to Cambrai Du Fay endowed the celebration of the feast of St. Anthony of Padua in 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.⁵

The mensuration signs in the manuscript suggest that somewhere in the transmission the scribes adapted the original set of signs, which were in all probability all uncut. Beginning in the late 1430s or early 1440s Du Fay adopted the English practice of avoiding cut signatures and letting the rhythmic density of the music suggest the tempo to the performers. His writing of fast music with a C mensuration was almost invariably re edited by scribes with a C sign, but these revisions were not carried through consistently, which accounts for the C at measure 226.⁶

Both of the triple meter and the duple meter sections in *Si quaeris miracula* are organized in imperfect longs. In triple meter this kind of organization works was often signed with O , though rarely as an opening mensuration. However, it is worth noting that one of the very few pieces with an initial O mensuration in Du Fay's canon, the motet *O proles Hispaniae – O sidus Hispaniae*, was part of the St. Anthony vespers that included *Si quaeris miracula*. Still, the notational density of the triple meter sections suggests that relationship between duple and triple meter in this piece follows the norm in most of Du Fay's late music, where a perfect breve in triple meter equals an imperfect long in duple meter, a relationship where the perfect time is always signed with O . I would suggest a tempo of ca. MM 96 for the semibreve in triple meter and MM 128 in duple meter. Performers might also consider retaining the fast semibreve motion for the doxology.

This is one of Du Fay's most extended examples of his interest in the sharp contrasts of sonority produced by a one flat signature in the lower parts and no signature in the cantus, a procedure that is present in *Nuper rosarum flores* and *Fulgens iubar ecclesiae*, and which reaches his apogee in the *Missa L'homme armé*. The counterpoint of the piece is quite elaborate, but in general the copy in Trent 87 is accurate. I have made one emendation: cantus 13:5-14:1, b-c, changed to c-b; another solution is to change only 14:1 to b, but it is melodically far less satisfactory. Du Fay sometimes leaps a third to a dissonance, but after ca. 1430 never strikes a seventh on the first note of a perfection.

³ David Fallows, *Dufay*, rev. ed. (London: Dent, 1987), 182-9.

⁴ 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.

⁵ Alejandro Enrique Planchart, "Notes on Guillaume Du Fay's Last Works," *The Journal of Musicology* 13 (1993), 71.

⁶ Similar oversights by scribal editors late in a movement appear in *Ave regina* 3, and the Credo of the *Missa Ave regina*.