

Guillaume Du Fay

Opera Omnia 01/19

Gaude Virgo, mater Christi

Edited by Alejandro Enrique Planchart



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Cantus 1
Gau - - - de - - - - - Vir - - - - -

Cantus 2
Gau - - - de - - - - - Vir - - - - -

Tenor
Gau - - - de - - - - - Vir - - - - -

Contratenor
Gau - - - de - - - - - Vir - - - - -

Gaude

7 # Mu (rejected)

go, - - - - - ma - - - - - - - - - - - ter Chri - - - - -

go, ma - - - - - ter Chri - - - - - sti, Quae per - - - - - au - - - - -

go, - - - - - ma - - - - - - - - - - - ter - - - - - Chri - - - - -

15

sti, - - - - - Quae per au - - - - - rem con - - - - - ce - - - - - pi - - - - -

rem - - - - - con - - - - - ce - - - - - pi - - - - -

sti, - - - - - Quae per - - - - - au - - - - - rem - - - - - con - - - - - ce - - - - - pi - - - - -

23

sti. - - - - - Ga - - - - - bri - - - - - e - - - - - le nun - - - - - - - - - - - ti - - - - -

sti. - - - - - Ga - - - - - bri - - - - - e - - - - - le nun - - - - - - - - - - - ti - - - - -

sti. - - - - - Ga - - - - - bri - - - - - e - - - - - le nun - - - - - - - - - - - ti - - - - -

31 Q15: G lg, sb r ♭ Mu

o: Gau - - - - - de, quae a De - - o

o: Gau - - - - - de quae

39

de, quae a de - o ple - - - - - na Pe -

ple - - - - - na Pe -

a De - - o ple - - - - - na pe - -

47 ♭ Mu

pe - - - ri - - sti si - ne poe - - na Cum

pe - - - ri - - sti si - - ne poe - na Cum

pe - - - ri - - sti si - ne poe - na Cum

53

pu - - do - - ris li - - li - - o.

pu - - do - - ris li - - li - o.

pu - - do - - ris li - li - - o.

59

Gau - - - - - de, qui - - a tu - -

Gau - - - - - de, qui - a tu - -

Gau - - - - - de - - - - - qui Mu: G Mu: B o.

65

i na - - - - - ti, Quem do - -

i na - - - - - ti, Quem do - -

a - - - - - tu - - - i na - - ti, Quem do - le -

Mu: B A

71

le - - bas mor - - - - - tem pa - - - - -

le - - bas mor - - - - - tem pa - - - - - ti,

bas mor - tem pa - - - - - ti, ful - - - - -

Mu: B G

77

ti, Ful - - get - - - - - re - - - sur - re - - cti -

Ful - - get re - - sur - re - - cti - - - -

get re - - - sur - - re - - cti - - -

Mu: G Mu

83

o: Gau - - de # Mu Chri - -
o: Gau - - - de Chri - - - sto
o: Gau - - de Chri - -

89

sto a - - scen - den - - te Et in cae - lo te vi -
a - - scen - den - te Et in cae - - - lo
sto a - - - scen den - - te Et

95

den - - - te
te vi - - den - - - te
in cae - - lum te vi - den - - te

101

Fer - - - tur mo - - tu pro - - pri - o
Fer - tur mo - tu pro - - - pri - o
Fer - - - tur mo - - tu pro - - - pri - o

107

Musical score for measures 107-112. It features four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: Gau - - - - de, quae post ip - - - - de, quae post ip - sum. A sharp sign (#) is placed above the Alto staff at measure 108, indicating a rejected reading. The music is in a simple, homophonic style with long note values.

113

Musical score for measures 113-118. It features four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: sum scan - - dis, Et est ho - nor ti - bi gran - - scan - - dis, Et est ho - - nor ti - - bi gran - - sum scan - - dis, Et est ho - - nor ti - bi - gran - . A tempo marking "MSS: c" is present above the Soprano staff at measure 114. The music continues with long note values.

119

Musical score for measures 119-124. It features four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: dis In cae - li pa - la - - - - dis In cae - - li pa - - la - - - - dis In cae - - li pa - - . The music is in a simple, homophonic style with long note values.

125

Musical score for measures 125-130. It features four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: - - - - ti - o: U - - bi fru - - - - ti - - o: U - - bi fru - - - - la - - - - ti - - o: U - bi fru - - . The music is in a simple, homophonic style with long note values.

131

ctus ven - tris tu - i Per te de - - - tur
ctus ven - tris tu - i Per te de - tur no - - bis
ctus ven - tris tu - i Per te de - -
Basso continuo line with figured bass notation.

137

no - - bis fru - - - i In pe - - - ren -
fru - - - - - i In pe -
tur no - bis fru - - - i In pe - -
Basso continuo line with figured bass notation.

143

ni gau - di - - o. A - - - - -
ren - ni gau - di - o. A - - - - -
ren - ni gau - di - o. A - - - - -
Basso continuo line with figured bass notation.

149

Mu: sb, no rest men. _____
Mu men. _____
men. _____
Basso continuo line with figured bass notation.

01/19 Gaude Virgo, mater Christi

Sources

Q15 (III), fols. A 230v-232r, R -, M 227-228, “du fay.” Full black notation with void coloration and flagged semiminims. Full text in cantus 1 and 2, no text in the lower voices.

MuEm, fols. 5v-7, “Duffay.” Full text in cantus 1 and 2, incipits in the lower voices,

Clefs and mensurations

	Q15	MuEm	1	44	45
Cantus 1	c1	c1	-	3, MuEm	○, MuEm
Cantus 2	c1	c2	-	-	-
Tenor	c4	c4	-	-	-
Contratenor	c6 and F4 on 6 lines	F3	-	-	-

Text

1	Gaude virgo, mater Christi Quae per aurem concepisti Gabriele nuntio.	Rejoice, o virgin, mother of Christ, Who conceived through the ear With Gabriel as the messenger.
2	Gaude, quia Deo plena Peperisti sine poena Cum pudoris lilio.	Rejoice, for filled with God You gave birth without sorrow With the chasteness of the lily.
3	Gaude, quia tui nati, Quem dolebas mortem pati, Fulget resurrectio:	Rejoice, for he who was born of you, Whom you grieved for as dead, Shines in his resurrection.
4	Gaude Christo ascendente Et in caelo te vidente Fertur motu proprio.	Rejoice with the ascending Christ Seeing you in heaven Carried by his will.
5	Gaude, quae post ipsum scandis, Et est honor tibi grandis In caeli palatio.	Rejoice, for you ascend after him, And you are greatly honored In the palaces of heaven.
6	Ubi fructus ventris tui Per te detur nobis frui In perenni gaudio.	Where may the fruit of your womb Through you, grants us to enjoy Eternal joy.
	Amen.	Amen

Bessler published this piece as a sequence.¹ The text is part of a family of texts dealing with joys of the virgin, paralleled by a similar family dealing with her sorrows, that were used some time as sequences but even more often as rhymed prayers,² and Du Fay in this case treated it as a rhymed prayer and set it to music in the manner of his cantilena motets, so this piece belongs among Du Fay motets and not his sequences.³

In both copies the piece has severe contrapuntal problems. Most can be resolved by the omission of the contratenor, which cannot be by Du Fay and is a singularly incompetent addition. Like many of the contratenors in Q15 it is written on a six-line staff. In MuEm it is written on a five-line staff but the exemplar for that copy was surely on a six-line staff, and this confused the scribe of MuEm. After the first six notes he shifted the clef, wrongly as it turns out, and for the rest of the part the F clef is written on the D line, so the part is a third up.

¹ Heinrich Bessler, *Guglielmi Dufay Opera Omnia*, 6 vols. Corpus Mensurabilis Musicae 1 (Rome: American Institute of Musicology, 1951-66), V, no. 1.

² Robert Nosow, “The Florid and Equal-Discantus Motet Style of Fifteenth-Century Italy,” Ph.D. Dissertation (University of North Carolina at Chapel Hill, 1992), 122, reports the presence of this text as a sequence in a Hungarian missal, but Du Fay does not treat the text as a sequence.

³ Alejandro Enrique Planchart, “What’s in a Name? Reflections on Some Works of Guillaume Du Fay,” *Early Music* 16 (1988), 165-175.

Even without the contratenor the piece has a number of contrapuntal problems, a few of which are caused by a note copied a step away (there are emended in the edition). Still, problems remain in measures 21, 44, and 146. The writing in measure 68 is odd, and the motivic repetition between cantus 1 and 2 in measures 135-7 is not common in Du Fay, much less with the two different resolutions.

Nosow's astute observations on the tonality of the piece, particularly what the added contratenor implies, led him to add a b-flat signature to the three upper parts. This edition does not quite do that, although the effect of the *musica ficta* added is almost the same as Nosow's signatures. He notes, in addition that the way the tenor is constructed indicates that originally it was most likely intended to carry the text as well, and in his edition he has added the text to it;⁴ I do the same in this edition. The text of the upper voices follows that of Q15, but in a few places I have deliberately ignored the ligature writing.

The date of the motet is also something of a problem. The work is clearly a product of Du Fay's Italian years, and it is copied in stage III of Q15,⁵ but it may go back to the early 1420s. The contrapuntal writing, which includes a good number of hard appoggiaturas and dissonant semibreves, may be the result of an early attempt on Du Fay's part to graft the rhythmic and motivic structure of fast triple meter organized in imperfect longs to the Italianate texture moving in \mathfrak{C} that he had mastered in *Vasilissa ergo gaude*.

The piece is unperformable as a four-voice work and the added contratenor cannot be a substitute for any of the other three voices. Accordingly I have left it unchanged and ignored it in assigning *musica ficta* to the other voices. I include it in the edition simply because it appears in both sources.

The piece is written in *tempus perfectum* throughout, with the breves organized in pairs. This is the kind of metric organization that was often notated with Φ , although Du Fay seldom used it as an initial mensuration. It calls for a very fast motion by the semibreves. The mensuration signs in MuEm (measures 44 and 45) are probably not authentic and most likely the piece originally had no signs whatsoever. The actual pulse of the music is on the perfect breve, which should move at a tempo between MM 60 and 80; the passages in minims should indeed sound like virtuoso coloraturas.

⁴ Nosow, "The Florid," 123-4 and 369-75.

⁵ Margaret Bent, *Bologna Q.15: The Making and Remaking of a Musical Manuscript*, 2 vols. (Lucca: LIM, 2008), I, no. 193.