

Guillaume Du Fay

Opera Omnia 01/20

Inclita stella maris

Edited by Alejandro Enrique Planchart



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C $\diamond = \text{♩}$

Cantus 1
In - - cli - - ta stel - - la ma - ris, ___ ne -
Est fuga de se canendo de tempore perfecto Et simul incipiendo
Et est concordans si placet absque contratenores

Cantus 2
Fuga
In - - - cli - - - ta stel - - la

Contratenor 1
O
Contra concordans cum fuga et cuilibet per se

Contratenor 2
C
Secundus contratenor concordans cum omnibus
Non potest cantari nisi pueri dicant fugam

7

sci - a vir - go ma - ris Al - te - ri - us - que pa - ris, ___ quae ___
ma - ris, ___ ne - sci - a vir - go ma - ris Al - te - ri - us - que pa -

13

___ si - - ne ___ la - be ___ pa - ris Al - mi - flu -
ris, quae si - - - - ne la -

19

o mo - - re sub - ve - - ni - en - do

be - - pa - - ris Al - mi - flu - o - - mo - - re sub -

25

mo - - re Nos re - - ve - lans a -

ve - - ni - en - do - - mo - - re Nos

31

vae - - per Ga - bri - e - - lis a - - ve. Ver -

re - - ve - lans a - - vae

37

bi - ge - - nam so - - lum, quem co - lit om -

per Ga - bri - e - - lis a - - ve. Ver - bi - ge - - nam

43

ne so - lum, In Sa - tha - - - nae col -
so - - - lum, quem co - lit om - ne so -

49

lum tis a - cu - en - do col - - - lum, Per
lum, In Sa - tha - - - ne col - lum tis a -

55

- de - - - cus in - ge - - - ni - um pro - ri -
cu - en - do col - - - lum, Per

61

- - pis in ge - ni - um,
de - - - cus in - - - ge - - - ni - um, Pro -

67

Quo stu - pet in - ge - ni - um, cum
ri - - pis in ge - ni - um.

73

flu - at in se - ni - um. Sche - ma no - vae
Quo stu - pet in - ge - ni - um,

79

le - gis dis - se - ris at - que le - gis, Ut ge - ni - trix re - gis
cum flu - at in se - ni - um. Sche - ma no -

85

ce - li - ca sum - ma re - gis
vae le - gis dis - se - ris at - que le - gis, Ut ge - ni - trix re -

91

Prae - ci - pi - ens su - pe - ris at - que se - dens su - per hi - is Dae - mo -
gis cae - li - ca sum - ma re - gis

97

ni - is do - mi - nans, hi - is in - hi - ben - do mi -
Prae - ci - pi - ens su - pe - ris at - que se - dens su - per hi -

103

nans: Quis - que thro - no pa - rent, hinc ti - bi
is Dae - mo - ni - is do - mi - nans, hi - is in - hi - ben -

109

vo - ta pa - rent Tis ad -
do mi - nans: Quis - que thro - no pa - rent,

115

i - - gen - - da se - - - - - ris,
hinc ti - bi vo - ta pa - rent

121

MS: B C

quae bo - - na tan - - ta se - - -
Tis ad - - - i - - - - gen - - - da

127

MS: B C

ris. Dum ci - - nis
se - - - - - ris, quae bo - -

133

e - ve - ni - am, te pre - cor in - - ve - ni - am
na tan - - ta se - - - - -

139

Musical score for measures 139-144. The system consists of four staves: vocal line, piano accompaniment (right hand), piano accompaniment (left hand), and a lower vocal line. The lyrics are: Fer - re mi - hi ve - ni - am de - su - per, ris. Dum ci - - nis e - ve - ni - am, te

145

Musical score for measures 145-150. The system consists of four staves: vocal line, piano accompaniment (right hand), piano accompaniment (left hand), and a lower vocal line. The lyrics are: ut ve - ni - am. A - - - - - pre - cor in - - ve - ni - am, Fer - re mi - hi

151

Musical score for measures 151-156. The system consists of four staves: vocal line, piano accompaniment (right hand), piano accompaniment (left hand), and a lower vocal line. The lyrics are: ve - ni - am de - su - per, ut ve - ni - am.

157

Musical score for measures 157-162. The system consists of four staves: vocal line, piano accompaniment (right hand), piano accompaniment (left hand), and a lower vocal line. The lyrics are: A - - - - -

163

Musical score for measures 163-168, featuring four staves (Soprano, Alto, Tenor, Bass) with various rhythmic values and rests.

169

Musical score for measures 169-177, featuring four staves with complex rhythmic patterns and some melodic lines.

178

Musical score for measures 178-186, featuring four staves with rhythmic patterns and melodic lines.

187

Musical score for measures 187-192, featuring four staves. The final measure (192) includes a fermata and the text "men." written below the notes.

01/20 Inclita stella maris

Source

Q15 (II), fols. A 211v-212r, R 195v-196r, M 208, “du fay.” Full black notation with void coloration and flagged semiminims. Three notated voices: cantus 1, contratenor 1 and contratenor 2. Text in the cantus, no text at all in lower voices.

Canons and rubrics:

1 at end of cantus 1: Et fuga de se canendo de tempore perfecto et simul incipiendo et est concordans si placet absque contratenores.

2 at the start of Contratenor 1: Contra concordat cum fuga et cuilibet per se.

3 at the start of Contratenor 2: Secundus contratenor concordat cum omnibus, non potest cantare nisi pueri dicant fugam.

Clefs and mensurations

		1
Cantus 1	c2, six-line staff	C
Contratenor 1	c4	O
Contratenor 2	F3	C

Text

1	Inclita stella maris, nescia virgo maris Alteriusque paris, quae sine labe paris Almifluo more subveniundo more Nos revelans a vae per Gabrielis ave.	Renowned star of the sea, maid ignorant of man and of any other your peer that bears without stain, in bounteous wise, with succor for our tarrying, relieving us from woe by Gabriel's "Hail."
2	Verbigenam solum, quem colit omne solum, In Sathanae collum tis acuendo collum, Per decus ingenium proripis in genium, Quo stupet ingenium, cum fluat in senium.	The Only Wordbegotten, whom all the earth worships, sharpening your distaff against Satan's neck, by the modest(?) beauty you rush into the spirit, whereat the mind is amazed, since it runs to old age.
3	Schema novae legis disseris atque legis, Ut genitrix regis caelica summa regis Praeciens superis atque sedens super hiis Daemoniis dominans, hiis inhibendo minans:	You declare and expound the form of the new law; as the King's mother you rule the heavens above, commanding the angels and sitting above them; coercing the demons, restraining them by threats.
4	Quisque throno parent, hinc tibi vota parent Tis adigenda seris, quae bona tanta seris. Dum cinis eveniam, te precor inveniam, Ferre mihi veniam desuper, ut veniam. Amen.	And hence let your throne's subjects ready their prayers for you to be gathered by bolts(?), that strew so much good. When I become ash, I pray I may find that you are bringing me mercy from above, and that I may come (to you). Amen

Damage to the page has caused the loss of some notes of contratenor 2 in measures 81-86, but they can be reconstructed from bits of the noteheads and stems still visible as well as from photographs taken in the 1930s, which show the passage then under a semi-transparent paste-over.

The rubrics to the different voices appear to indicate four possible manners of performing the work:

1. A duet between cantus 1 and 2.
2. Cantus 1 and contratenor 1 (this is the least satisfactory possibility)
3. Cantus 1 and 2 and contratenor 1
4. All four voices.

The duet between cantus 1 and 2 is a self-sufficient mensural canon. The other voices provide a contrapuntal context that inflects the sonorities of the canon in subtle ways.

The scribe added a + like sign in the cantus at measure 95:3 and 103, and in both contratenors also at measure 103. The sign at 95:3 coincides in the derived voice with measure 103.

Besseler, with his obsession with hearing Du Fay as a forerunner of modern tonality, could find nothing good to say about this piece “with a monotonous predominance of d-minor tonality in 129 measures,”¹ and his comment has infected virtually every subsequent commentary of what is actually a lyrical and singularly euphonious work. Once we realize that Du Fay never thought of d minor nor of modern tonality and that his music is most certainly not the forerunner of it, we can hear the piece for what it is, a mensuration canon that plays with the motivic repetitions by reinflecting a number of the most important of such repetition (mostly cadential gestures) while avoiding cadences for much of its length. Modern day audiences who have found considerable beauty in the music of composers like Arvo Pärt and John Tavener probably will find much to like in this piece.

Besseler assumed that the work was very early simply because he disliked it. Its presence in Q15, phase 2, probably indicates it dates from the Roman years (1428-33), and in fact, although nowhere near as “showy” as the motet *Ecclesiae militantis*, it has some of the same melodic traits.

The text is a much too clever poem approaching a French tradition of *rime équivoquée*, where the same word with two different meanings, or combinations of words that produce the same syllables as a complete word used elsewhere in the poem are extensively used. The text in the manuscript is quite corrupt; here I follow the edition, emendations, and translation of Leofranc Holford-Strevens;² the only changes I have made are to use standard Latin spellings and modern non-liturgical English.

The motet also presents an interesting case for the use of *musica ficta*. Du Fay appears to have made an effort in writing the two contratenors not only to avoid a number of places where a *clausula vera* could happen (places where one or another of the cantus voices moves stepwise to the final), but to reinterpret the contrapuntal approach at a number of such cadences. A great deal of the *ficta* in the motet is not something that the singers would have gotten right, even with very good ears, on a first reading but rather on the second and third reading through the piece. The *musica ficta* suggested in the edition is intended essentially for a performance with all four voices. Some changes may be possible (or ever required by the rules of proper discant) with fewer voices. In this context the wording of the canon under the second contratenor, with its mention of *pueri*, might hold another clue to the *raison d'être* of the work. As voices are added to the basic mensuration canon in different combinations the *musica ficta* of the work becomes not only more complicated but more counter intuitive, as the contratenors interfere contrapuntally with what a singer of the cantus would normally do, so the piece might have been also intended to teach the choristers to “hear their way” through the increasingly complicated and problematic *musica ficta* world of the motet.

The tempo of this piece, even though it does not have very short note values, is probable a moderate semibreve going between MM 80 and 96, which would allow the motivic work to be heard as such and most of the phrases to be sung in one breath.

¹ *Opera omnia*, I, ix.

² Leofranc Holford-Strevens, “Du Fay the Poet? Problems in the Texts of his Motets,” *Early Music History* 16 (1997), 120-21.