

# Guillaume Du Fay

Opera Omnia 01/22

## O beate Sebastiane

Edited by Alejandro Enrique Planchart



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# Guillaume Du Fay

## Opera Omnia

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01/22a O beate Sebastiane

Version of Q 15

Guillaume Du Fay

Cantus

Tenor

Contratenor

7

15

be - - - a - - - te

21

Se - - - ba - - - sti - - - a - - - ne,

Se - - - ba - - - sti - - - a - - - ne,

Se - - - ba - - - sti - - - a - - - ne,

26

ma - - - - - gna est

34

fi - - - - - des tu - - - - - a:

44

In - ter - ce - - - de pro - - - no - - - - bis

ModB

52

ad Do - mi - num - - - - - le - - - - - sum Chri -

60

- - - - - stum, ut a - - - - - pe - - - - -

68

ste e - pi - de - mi - ae et

This system contains measures 68 through 75. The vocal line begins with a half note 'ste' followed by a melodic phrase for 'e - pi - de - mi - ae' and ends with 'et'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active eighth-note line in the right hand.

76

mor - - bo li - be - re - - -

This system contains measures 76 through 83. The vocal line continues with 'mor' and then a melodic phrase for 'bo li - be - re'. The piano accompaniment continues with similar rhythmic patterns, featuring a bass line with some rests and a right-hand line with eighth-note figures.

84

mur. A - - - - -

This system contains measures 84 through 91. The vocal line starts with 'mur.' followed by a long note 'A' and then a melodic phrase. The piano accompaniment continues with eighth-note patterns, showing some syncopation in the right hand.

92

This system contains measures 92 through 99. The vocal line features a melodic phrase that ends with a sharp sign. The piano accompaniment continues with eighth-note patterns, maintaining the harmonic structure.

100

men.

This system contains measures 100 through 107. The vocal line begins with 'men.' and continues with a melodic phrase. The piano accompaniment concludes with a final cadence, including a double bar line and a repeat sign.

01/22b O beate Sebastiane  
Version of ModB

Guillaume Du Fay

Cantus

Tenor

Contratenor

7

15

be - - - a - - - te

be - - - a - - - te

be - - - a - - - te

21

Se - - - ba - - - sti - - - a - - - ne,

Se - - - ba - - - sti - - - a - - - ne,

Se - - - ba - - - sti - - - a - - - ne,

26

ma gna est

ma gna est

ma gna est

34

fi des tu a: in

fi des tu a:

fi des tu a: in

44

In ter ce de pro no bis ad

in ter ce de pro no bis

ter ce de pro no bis ad

52

ad Do mi num Ie sum Chri

ad Do mi num Ie sum

Do mi num Ie sum Chri

60

stum, ut a pe ste

Chri stum ut a pe

stum ut a pe ste

68

ste e - pi - de - mi - ae et

ste e - - pi - - de - mi - ae et

pe - ste e - pi - - - de - - - mi - - - ae et

76

mor - - bo li - be - re

mor - - - bo li - - be - - re

mor - - - bo li - be - re

84

mur. A

mur. A

mur. A

92

100

men.

men.

men.



01/21c O beate Sebastiane  
Collated version

Guillaume Du Fay

Cantus

Tenor

Contratenor

7

Q 15, ModB

ModB

15

be - - - a - - - te

be - - - a - - - te

be - - - a - - - te

21

Se - - - ba - - - sti - - - a - - - ne,

Se - - - ba - - - sti - - - a - - - ne,

Se - - - ba - - - sti - - - a - - - ne,

26

ma - - - - - gna est - - - - -

ma - - - - - gna est - - - - -

ma - - - - - gna est - - - - -

34

fi - - - - - des tu - - - - - a: - - - - -

fi - - - - - des tu - - - - - a: - - - - -

fi - - - - - des tu - - - - - a: - - - - - in - - - - -

44

In - ter - ce - - - de pro - - - - - no - - - - - bis - - - - -

in - ter - ce - - - de pro - - - - - no - - - - - bis - - - - -

ter - - - ce - - - de pro no - - - - - bis - - - - -

52

ad Do - mi - num - - - - - Ie - - - - - sum Chri - - - - -

ad - - - - - Do - - - - - mi - - - - - num Ie - - - - - sum - - - - -

ad - - - - - Do - mi - num - - - - - Ie - - - - - sum Chri - - - - -

60

- - - - - stum, ut - - - - - a - - - - - pe - - - - -

Chri - - - - - stum - - - - - ut - - - - - a - - - - - pe - - - - -

- - - - - stum - - - - - ut - - - - - a - - - - - pe - - - - -

68 Q 15, ModB

ste e - pi - de - mi - ae et  
pe - ste e - pi - de - mi - ae et  
pe - ste e - pi - de - mi - ae et

76 Q 15, ModB

mor - bo - li - be - re  
mor - bo - li - be - re  
mor - bo - li - be - re

ModB

84

mur. A  
mur. A  
mur. A

92

100 Q 15, ModB

men.  
men.  
men.

ModB Q 15

## 01/22 O beate Sebastiane

### Sources

Q15 (III/II), fols. A 314v-315r, R 285v-286r, M 311, “du fay.” Full black notation with void coloration and flagged semiminims. Text in the cantus. No text in tenor or contratenor except for the passages in fermatas.

ModB, fols. 58v-59r (new 61v-62r), “dufay.” Text in all voices.

### Clefs and mensuration

	Q15	1
Cantus	c1, Q15, ModB	Φ, Q15
Tenor	c3, Q15, ModB	-
Contratenor	c4, 6 line, Q15, ModB	-

### Text

O beate Sebastiane, magna est fides tua: intercede pro nobis ad dominum Iesum Christum ut a peste et epidemiae et morbo liberemur. Amen.	O blessed Sebastian, great is your faith: intercede for us with the Lord Jesus Christ so that we may be delivered from the epidemic plague and sickness. Amen.
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The text is a variation of a widely known antiphon that went back to the Old Roman repertory,<sup>1</sup> but was used in the Gregorian repertory as a vespers antiphon for St. Denis (CAO 3999) as well for a number of other martyrs. Du Fay’s motet does not make any reference to the plainsong, but the nature of the text supports the hypothesis made by Hamm and Scott that the motet was intended to be interpolated into the Vespers of St. Sebastian.<sup>2</sup> This use for a motet was traditional at Cambrai, and Du Fay would have known of it from his days as a choirboy and later as a chaplain of St. Géry.<sup>3</sup>

The versions of the motet in Q 15 and ModB present a number of differences concerning text underlay and above all the use of signed *fa* or *mi* notes. Karol Berger has published an insightful and detailed analysis of the piece and contends persuasively that the version in ModB may be a revision by Du Fay connected with the symbolism of St. Sebastian.<sup>4</sup> Although Berger argues that what he calls “the radically colorful reading” of the motet is “unlikely” (or rather, was unlikely in the mid fifteenth century), it was not impossible then and it remains a very attractive alternative for performers, all the more so in that it does not materially alter the symbolism involved in the version in ModB. For that reason I am presenting three separate editions of the work, the version in Q 15, that in ModB, and a collated version of both versions. In this last version the source of each signed note is indicated in the score. The text of the cantus follows the source in the first two editions. The third follows generally ModB (with some adjustments).

This is one of the very rare instances of a work by Du Fay with an initial Φ sign, but the metric organization of the piece into pairs of breves is typical of those sections of his music that were signed with Φ. The beat should fall on the perfect breve, which should move between MM 40 and 60.

<sup>1</sup> For St. Chrysogonus (Vatican, Biblioteca Apostolica Vaticana, Archivio di San Pietro, B 79, fol. 172v).

<sup>2</sup> Charles Hamm and Ann Besser Scott, “A Study and Inventory of the Manuscript Modena, Biblioteca Estense, a. x. 1. 11 (ModB),” *Musica Disciplina* 24 (1972), 102 and 114-5.

<sup>3</sup> Alejandro Enrique Planchart, “Four Motets of Guillaume Du Fay in Context,” *Sleuthing the Muse: Studies in Honor of William F. Prizer*, ed. Kristine Forney et al. (New York: Pendragon, 2011).

<sup>4</sup> Karol Berger, “The Martyrdom of St Sebastian: The Function of Accidental Inflections in Dufay’s *O beate Sebastiane*,” *Early Music* 17 (1989), 434-58.