

Guillaume Du Fay

Opera Omnia 01/24

Iuvenis qui puellam

Edited by Alejandro Enrique Planchart



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01	Cantilena, Paraphrase, and New Style Motets
02	Isorhythmic and Mensuration Motets
03	Ordinary and Plenary Mass Cycles
04	Proper Mass Cycles
05	Ordinary of the Mass Movements
06	Proses
07	Hymns
08	Magnificats
09	Benedicamus domino
10	Songs
11	Plainsongs
12	Dubious Works and Works with Spurious Attributions

01/24 Iuvenis qui puellam

Guillaume Du Fay

Cantus

Iu - ve - nis qui pu - el - lam non - dum sep - te - nem —

Contratenor

Iu - ve - - nis qui pu - el - lam non - dum sep - te - nem

Tenor

Iu - ve - - - nis qui pu - el - lam non - dum sep - te - nem —

6

du - - - - xit, quam - vis ae - tas re - pu - gna - ret,

du - - - - xit, quam - vis ae - tas re - pu - gna - ret, —

— du - - - - xit, quam - vis ae - tas re - pu - gna - ret,

11

ex hu - ma - na ta - men fra - gi - li - ta - te for - san tem - - pta - -

ex hu - ma - na ta - men fra - gi - li - ta - te — for - san tem - pta - -

ex hu - ma - na ta - men fra - gi - li - ta - te for - san tem - pta - -

16

vit quod com - ple - - re non — po - - tu - it.

vit quod — com - ple - - re non — po - - tu - it.

vit quod com - ple - - re non — po - - tu - it.

21

Qui - a i - gi - tur in his quae du - - bi - a sunt, quod
Qui - a i - gi - tur in his quae du - - bi - a sunt, quod
Qui - a i - gi - tur in his quae du - - bi - a sunt, quod

31

tu - ti - us est te - ne - re de - - - be - - -
tu - ti - us est te - ne - re de - - - be - - -
tu - ti - us est te - ne - re de - - - be - - -

41

- - - mus, tum pro - - - pter ho - ne -
- - - mus, tum pro - - - pter ho - - - ne -
- - - mus, - - -

49

sta - - tem ec - - cle - - - si - ae,
sta - - tem ec - - - cle - - - si - - - ae,
- - - - -

57

Cantus
Qui - a ip - - sa con - iux ip - si - us fu - is -
Fauxbourdon
Qui - a ip - - sa con - iux ip - si - us fu - is -
Tenor
Qui - a ip - - sa con - iux ip - si - us fu - is -

104 C Primum argumentum

Cantus
Con - tra vos ar - gu - i - tur: U - bi per vos -

Contratenor

Tenor
Con - tra vos ar - gu - i - tur: U - bi

114

in - - u - - i - - tur af - fec - tum vel -

per vos in - nu - i - - tur af - fec - tum vel - le

126

le pu - - ni - - ri et ef - fec - tum non sor - -

pu - ni - - - ri et ef - fec - tum non sor - -

136

ti - - ri, quod cla - re pro - ba - re - - tur,

ti - - ri, quod cla - re pro - ba - re - - tur,

146

sed bre - vi - tas non pa - - - ti - tur.

sed bre - vi - tas non pa - - - ti - tur.

157 ϕ Solutio primi argumenti

Cantus
Ad hoc — sic di — — co — — bre - vi - ter non — re - ci -

Contratenor

Tenor
Ad hoc — sic di — — co — — bre - vi - ter non re - ci -

163
tan - do fon - - - tem quae — con - tra me di

tan - do fon - - - tem quae — con - tra me — di

169
- - xis - tis: Quod pu - bli - cae ho - ne - sta - - tis iu -

- - xis - tis: Quod

175
sti - - ti - a — non — pa - ti - tur id — quod — per —

181
vos — in - nu - - - i - - - - - tur.

186 C Secundum argumentum

Cantus
Quam - vis be - ne - di - xe - ri - tis, ta - men con - tra vos ar - gu - o. Nam in fi - ne vos di - ci -

Fauxbourdon
Quam - vis be - ne - di - xe - ri - tis, ta - men con - tra vos ar - gu - o. Nam in fi - ne vos di - ci -

Tenor
 C Missing in MS, reconstructed from cantus.
Quam - vis be - ne - di - xe - ri - tis, ta - men con - tra vos ar - gu - o. Nam in fi - ne vos di - ci -

192

tis, quod di - vi - da - tur ab e - o, et con - tra - ri - um vi - de - tis in ca - pi - tu - lo u - ni -

tis, quod di - vi - da - tur ab e - o, et con - tra - ri - um vi - de - tis in ca - pi - tu - lo u - ni -

tis, quod di - vi - da - tur ab e - o, et con - tra - ri - um vi - de - tis in ca - pi - tu - lo u - ni -


198

co quod a - li - as al - le - ga - stis sex - to e - o - dem ti - tu - lo.

co quod a - li - as al - le - ga - stis sex - to e - o - dem ti - tu - lo.

co quod a - li - as al - le - ga - stis sex - to e - o - dem ti - tu - lo.

204 Solutio secundi argumenti



01/24 Iuvenis qui puellam

Source

MüL, fol. 105v-106v [new numbering: pp. 14-16] (no. 14), full black notation with red coloration and semiminims, “Decretalis Guillermus dufay.”

Clefs and mensurations

		1	22	58	84	87	107	161	191
Cantus	c1	-	♢	-	-	♢	♢	♢	♢
Contratenor	c2	-	♢	fb	-	♢	missing	missing	fb
Tenor	c4	-	♢	-	-	♢	♢	♢	missing

Text

[Introductio]	Iuvenis qui puellam nondum septennem duxit, quamvis aetas repugnaret, ex humana tamen fragilitati forsitan temptavit quod complere non potuit. Quia igitur in his quae dubia sunt, quod tutius est tenere debemus, tum propter honestatem ecclesiae, quia ipsa coniux ipsius fuisse dicitur, tum propter dictam dubitationem: mandamus quatinus consobrinam ipsius puellae, quam postea duxit, dividas ab eodem.	The youth who married a girl not yet seven although her age was inappropriate out of human frailty may yet have attempted what he could not accomplish. Since therefore in doubtful matters we ought to hold to the safer course, because she is said to have been his wife, and for the aforesaid doubt, we command that you separate the said girl's cousin, whom he married afterwards, from the said youth.
Primum argumentum	Contra vos arguitur Ubi per vos innuitur Affectum velle puniri Et effectum non sortiri, Quod clare probaretur, Sed brevis non patitur.	It is argued against you Where it is suggested by you That the attempt will be punished And not take effect; Which would be clearly proved, But brevity does not permit.
Solutio primi argumenti	Ad hoc dico breviter Non recitando formiter Quae contra me dixistis, Quod publicae honestatis Iustitia non patitur Id quod per vos innuitur.	To this I reply briefly Thus, not rehearsing in due form The case you have made against me, That the justice of public honesty Does not permit What you suggest.
Secundum argumentum	Quamvis bene dixeritis, Tamen contra vos arguo. Nam in fine vos dicitis Quod dividitur ab eo, Et contrarium videtis In capitulo unico, Quod alias allegastis, Sexto, eodem titulo.	Although you have spoken well Yet I argue against you. For you conclude by saying That she should be separated from him And yet you can see the opposite In the single chapter Which you have cited elsewhere, In the Sext, in the same title.
[Solutio secundi argumenti]	missing	

The only source for this work is a series of parchment leaves taken from bindings, originally a fairly substantial choirbook copied in the Veneto ca. 1440. The curious ascription, referring to Du Fay as a graduate in canon law places a *terminus ante quem non* for the work of 1436, since Du Fay had no law degree as of that date.¹

¹ Alejandro Enrique Planchart, “Guillaume Du Fay’s Benefices and his Relationship to the Court of Burgundy,” *Early Music History* 8 (1988), 132.

The text of the introduction is taken from a letter of Pope Eugenius III, “Ad Aesculapium presbyterum,” found in the proceedings of the Third Lateran Council (1179).² Du Fay’s knowledge of this passage surely came from the *Decretals* of Pope Gregory IX (1294), of which Du Fay owned a copy at his death.³

The arguments that follow are not real glosses but an *ad hoc* satire. There was a longstanding tradition of celebrating one’s graduation by posing humorous *quaestiones quodlibetales*. As Leo Franc Holford-Strevens shows, the question raised by Eugenius III was still discussed by canonists in Du Fay time, and could be gist for a “post graduation” celebration by the composer.⁴

Symbolic connections with the Council of Basel, or as a display of Du Fay’s forensic oratory, as discussed by Ernest Trumble, Willem Elders, and David Fallows, are not impossible,⁵ but the whimsical ascription suggests that the immediate cause of the piece was probably a celebration of Du Fay’s receiving the bachelor of laws, which must have taken place sometime in 1436 or 1437.

The piece is incomplete because of missing leaves in the only source. At the very least a *Solutio secundi argumenti* can be postulated. The progression of mensurations: [○ or Φ], Φ, Φ, Φ, Φ, Φ, is quite strange, and it would have included at least another section in ○ or Φ and perhaps a final section.

A few more leaves from the source have turned up, as well as mirror images in the binding boards to which some of the leaves of the Du Fay work were glued to (though not of any missing leaves but of those that had been recovered sometime ago),⁶ so one could hope that the missing leaves with Du Fay’s motet would still turn up. The loss of the ending of this piece is a tragedy because what survives is both extraordinary and quite beautiful. Stylistically the work of Du Fay closest to this motet is the last of his polyphonic proses, *Isti sunt duae olivae*, which must date from the years in Savoy between 1437 and 1439.

² Iohannes Dominicus Mansi, rev. Nicolaus Coleti, *Sacrorum conciliorum nova et amplissima collectio*, Vol. 22 (Florence: A. Zatta, 1767, Reprint: Graz, Akademische Druck und Verlagsanstalt, 1960), 326. The source was first noted in Willem Elders, “Guillaume Dufay as Musical Orator,” *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 31 (1981), 14, note 27.

³ Cf. Aemilius Ludovicus Richter, rev. Aemilius Friedberg, *Corpus iuris canonici: editio lipsiensis secunda*, 2 vols. (Leipzig: Tauchnitz, 1879-81. Reprint Graz: Akademische Druck und Verlagsanstalt, 1955), II, *Decretalium collectiones*, cols. 661-2. On Du Fay’s copy see Craig Wright, “Dufay at Cambrai: Discoveries and Revisions,” *Journal of the American Musicological Society* 38 (1975), 228.

⁴ Leo Franc Holford-Strevens, “Du Fay the Poet? Problems in the Text of his Motets,” *Early Music History* 16 (1997), 150-57.

⁵ Cf. David Fallows, *Dufay*, rev. ed. (London: Dent, 1987), 49, with references to Trumble and Elders, and Willem Elders, “Guillaume Dufay’s concept of faux-bourdon,” *Revue Belge de Musicologie* 43 (1989), 173-195.

⁶ Robert Klugseder, “Venezianische Chorbuchfragmente der Dufay-Zeit in der Österreichische Nationalbibliothek,” *Musicologia Auriaca* 28 (2009), 201.24.