

Guillaume Du Fay

Opera Omnia 01/25

Mirandas parit haec urbs

Edited by Alejandro Enrique Planchart



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Cantus 1
Mi - - ran - das pa - - - - rit haec

Cantus 2
Mi - - ran - das

Tenor
Mirandas parit

7
urbs Flo - - ren - - ti - na pu - -
pa - - - - - rit haec urbs
Haec urbs

13
el - - - - - las In - qui - bus
Flo - ren - - ti - na pu - - el - - - - - las In qui
Flo - ren - ti - na pu - - el - - - - - las

21
est spe - - - - - ci - es et sum - mo for - ma ni - -
- bus est spe - ci - es et sum - mo for - - ma ni - -
est spe - - ci - - es et sum - mo for - ma ni - -

29
to - re, ni - - to - - - - re. Qua - - -
to - re, ni - - to - - re. Qua - - - - - le
to - re, ni - - to - - - - re.

37

le He - le - - - nam de - cus o - - -

He - - - le - - - - - nam de - cus o - - -

Qua - - le He - - le - - - nam de - cus o - - -

45

lim nos ha - bu - is - se pu - - ta - - - mus. Vir -

lim nos ha - bu - is - se pu - ta - - - - - mus, _____

lim _____ nos _____ pu - ta - - - - - mus, _____

53

gi - - - ni - bus pa - tri - is, Vir - - gi - ni - bus pa - tri - is,

Vir - gi - - - ni - bus pa - tri - is,

Vir - - gi - ni - bus _____ pa - tri - is

61

Vir - gi - - - ni - bus _____ pa - tri - is ta - lis flo - re - scit

Vir - - gi - ni - bus _____ pa - tri - is ta - lis flo - re - scit i - -

Vir - - gi - ni - bus _____ pa - tri - is _____ ta - lis flo - re - scit

69

i - - - - ma - - - - go.

i - - - - ma - - - - go.

i - - - - ma - - - - go.

75

At te prae - ci - pu - - am ge - - - nu - it,

At te prae - ci - pu - am ge - - - nu - it,

At te prae - ci - pu - am ge - - - nu - it,

87

cla - - ris - si - ma vir - - - go; Nam re - li -

cla - - ris - si - ma vir - - - go; Nam re -

cla - ris - si - ma vir - - - go; Nam re -

99

quas su - pe - - - ras et lu -

- - quas su - pe - - - ras et lu - -

li - quas su - - - pe - - - - ras

111

- - ce et cor - po - re nym - - -

- - ce et cor - po - re nym - - -

121

phas, nym - - -

phas, nym - - -

nym - - -

131

phas, _____ Ut so - ci - as splen - do - re su - as de - - a pul - -

phas, _____ Ut so - ci - as splen - do - re su - as de - - - a pul -

phas, _____ su - as de - - a pul - -

141

- - - - chra Di - a - - na _____ Vin - - cit

- - - chra Di - a _____ na Vin - - cit et _____

- - - chra Di - - - a - - - na _____

151

et in - te - gri - or _____ qua - - - cum - que _____

- in - te - gri - or _____ qua - - - cum - que _____

qua - - - cum - que _____

161

in _____ par - - - te _____ vi - - - de -

in _____ par - - - te vi - - - de - - -

in _____ par - - - te _____ vi - - - de - - -

171

- - - - - - - - - - tur.

- - - - - - - - - - tur.

- - - - - - - - - - tur.

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Sources

ModB, fols. 62v-63r (new 65v-66r), “Dufay.” Text in cantus 1 and 2, incipits in the tenor.

Tr 88, fols. 24v-26r. Latin text, “Imperatrix angelorum” in cantus 1, incipits in the other parts. Cantus 1 labeled “Contra.”

Clefs and mensurations

| | | 1 | 77 |
|----------|----|----------|----------------|
| Cantus 1 | c1 | ○, Tr 88 | ♢, ModB, Tr 88 |
| Cantus 2 | c1 | - | ♢, ModB, Tr 88 |
| Tenor | c3 | - | ♢, ModB, Tr 88 |

Text

| | |
|--|--|
| <p>Mirandas parit haec urbs Florentina puellas
 In quibus est species et summo forma nitore.
 Quale Helenam decus olim non habuisse putamus,
 Virginibus patriis talis florescit ymago.
 At te praecipuam genuit, clarissima virgo;
 Nam reliquas superas et luce et corpore nymphas,
 Ut socias splendore suas dea pulchra Diana
 Vincit et integrior quacumque in parte videtur.</p> | <p>This city of Florence bears wonderful girls in who is loveliness and beauty of the highest radiance. Such comeliness as we think that Helen had of old flourishes in the maidens to whom it is the fatherland. But you, most noble maiden, she bore above all; for you surpass the others both in distinction and in body as the beautiful goddess Diana exceeds her companions in splendor and is seen more complete in every respect.</p> |
|--|--|

Contrafact text in Tr 88

| | |
|--|--|
| <p>Imperatrix angelorum,
 Consolatrix orphanorum,
 Audi nos, Maria.
 Ave spes et salus infirmorum,
 Sublevatrix oppressorum
 Tibi, virgo, decantantes
 Tuas laudes concrepantes,
 Audi nos, Maria.
 Tu sublimis sedes throno,
 Propulsata precum sono,
 Quae ut mater veneraris,
 Audi nos, virgo Maria.
 Praelecta sola soli,
 Nos commenda tuae proli,
 O Maria.</p> | <p>Empress of the angels, consoler of orphans, hear us, O Mary. Hail, hope and salvation of the sick, lifter of the oppressed who sing to you, O Virgin, resounding your praises; hear us, O Mary. You sit in the highest throne, reflecting the sound of prayer, who are venerated as a mother; hear us, O Virgin Mary. Alone, chosen by the sun, commend us to your child, O Mary.</p> |
|--|--|

The original text of the motet is given above (and in the score) in the edition and translation by Leofranc Holford-Strevens, who proposes, that the poet in this case is probably Du Fay himself.¹ The contrafact in Tr 88 is derived from a Marian sequence of German origin with a relatively narrow circulation.²

¹ Leofranc Holford-Strevens, “Du Fay the Poet? Problems in the Texts of his Motets,” *Early Music History* 16 (1997), 110-13, and the comparison with *Salve flos tuscae*, where the text includes a self-reference by Du Fay. I have used standard Latin spellings instead of medieval ones.

² *Thesauri hymnologici prosarium : die Sequenzen des Thesaurus hymnologicus* H.A. Daniels und anderer *Sequenzenausgaben*, ed. Clemens Blume and Henry Marriot Bannister, *Analecta Hymnica* 54 (Leipzig: Reissland, 1922. Reprint New York: Johnson Reprint, 1961), 360.

The piece echoes the text of *Salve flos tuscae* and like this motet and *Nuper rosarum flores* it must date from the spring of 1436, before the papal court left Florence shortly after the dedication of Santa Maria de Fiore on 25 March 1436. Robert Nosow has noted a parallelism in verses 1-4 and 5-8, and connections with the construction of the triplum of *Salve flos*.³

The metric structure of the first section of the motet is typical of the metric structure that Du Fay signed with Φ (although seldom as an initial signature), with the *mensura* on the perfect breve moving between MM 40 and 50. The piece is organized in pairs of breves but includes an extra breve before the cadence of the first half.⁴ Du Fay probably expected minim (and semibreve) equivalence between the section in perfect time and the section in Φ . In the last section the *mensura* should remain on the breve, moving between MM 60 and 75.

The text underlay in the edition follows ModB with a few small adjustments. I have repeated text in two places in the upper voices. I have also added text to the tenor. Performers might want to simply vocalize the tenor and sing melismas where the repetitions appear in the upper voices.

³ Robert Nosow, "Du Fay and the Culture of Renaissance Florence," *Hearing the Motet: Essays in the Motets of the Middle Ages and the Renaissance*, ed. Dolores Pesce (Oxford: Oxford University Press, 1997), 107-8.

⁴ This is something that Du Fay does frequently in duple meter when it is organized in pairs of breves, but it is rare in his triple meter music when it is organized in the same manner.