

# Guillaume Du Fay

Opera Omnia 02/02

## O gemma, lux et speculum

Edited by Alejandro Enrique Planchart



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# Guillaume Du Fay

## Opera Omnia

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02/02 O gemma, lux et speculum - Sacer pastor Barensum - Beatus Nicolaus

Guillaume Du Fay

Cantus 1

Resolutio

Cantus 2

Contratenor

Tenor

7

ma, lux et spe - cu - lum To - tum per - lu - strans sae - - cu -

gem - - ma, lux et spe - cu -

13

lum, Vas al - - - - - mum I - ta - - -

lum To - tum per - lu - strans sae - cu - lum, Vas

19

li - - - - - ae.

al - - - - - mum I - ta - - - - - li - - - - - ae.

25

Cantus 1  
Mo - - do \_\_\_\_\_ prae - sens o - ra - cu - lum Tu - um tra - -

Cantus 2  
Sa - - cer \_\_\_\_\_ pa - stor \_\_\_\_\_ Ba - ren - si - - - um, Re - gu - la

Contratenor  
Sacer pastor, etc.

Tenor

Beatus Nicolaus. Qui dicitur sic: primo de modo perfecto et tempore imperfecto maioris prolationis.  
2o tantummodo primus color resumitur de minori imperfecto, servando modum, primis pausas demptis.  
I, 1

31

hat spe - cta - cu - lum \_\_\_\_\_ No - stro in le - va -

pon - ti - fi - ci - um, Ni - co - la - e prae - sul, au - di \_\_\_\_\_

37

mi - - ne \_\_\_\_\_ Spon - te re - lin - quens

Has \_\_\_\_\_ vo - ces sup -

Q15, F

43

Grae - ci - am Du - - ce - ris in A - pu - li - am \_\_\_\_\_

pli - can - ti - - - um Con - fe - ren - do prae - si - - di - um, \_\_\_\_\_

49

Ba - ri - nam gu - ber - nan - do.  
Ut hi - scant tu - ae lau - - di.

55

Ab - - ho - ste tu - ens  
Ab - - stu - li - sti op -

I, 2

61

pa - tri - am Cae - le - stem tu per glo - ri - am  
pro - bri - a Ta - len - ti ful - vi gra - ti - a,

67

In - ha - bi - tas lae - tan - do.  
De - o cae - li ser - vi - ens.

73

Pro ex - pul - sis lan - guo - ri - bus Fu - ga - tis - que  
Et po - pu lo sub - ve - ni - - ens Ce - re - - res

79

dae - mo - ni - bus Po - pu - lus  
im - par - ti - ens Red - di - sti du -

85

en iu - bi - lat.  
pli - ca - tas.

91

Ex - - al - ta - tis cla - mo - ri - - bus Ma - - -  
In ma - ris - que nau - fra - gi - o Te ple bes

97

nat li - quor mar - mo - ri - bus: Li - ni - ti gra - di - un - tur,  
te de - vo - ti - o Suc - cre - scit, et col - la - tas

This system contains measures 97 through 102. It features a vocal line with Latin lyrics and a piano accompaniment. The key signature has one flat (B-flat). The vocal line includes a fermata over the final note of measure 102.

103

Pri - scis dan - tur fer - vo - ri - bus Qui ca - re -  
Ha - bet vi - res - o - ra - ti - o Ac

This system contains measures 103 through 111. It features a vocal line with Latin lyrics and a piano accompaniment. The key signature has one flat. The vocal line includes a fermata over the final note of measure 111.

112

bant iam mo - ti - bus,  
per te frau - dis a - cti - o Dis -

This system contains measures 112 through 117. It features a vocal line with Latin lyrics and a piano accompaniment. The key signature has one flat. The vocal line includes a fermata over the final note of measure 117.

118

Sa - lu - tem sor - ti - un - tur.  
sce - dit in - se da - tas.

This system contains measures 118 through 123. It features a vocal line with Latin lyrics and a piano accompaniment. The key signature changes to two sharps (D major) starting in measure 118. The vocal line includes a fermata over the final note of measure 123.

## 02/02 O gemma, lux et speculum – Sacer pastor Barenium – Beatus Nicolaus

## Sources

Q15 (III), fols. A 292v-293r, R 263v-264r, M 289, “dufay.” Full black notation with void coloration and flagged semiminims. Text in cantus 1 and 2, incipit in the tenor, no text in the contratenor. Tenor canon: Tenor beati Nicolai qui dicitur sic primo de modo perfecto et tempore imperfecto maioris prolationis 2<sup>o</sup> tantumodo primus color resumitur de minori imperfecto servando modum primis pausis demptis. Tenor copied once with repeat sign before the final two notes.

Ox 213 (9), fols. 130v-131r, “G. du  $\text{E}\text{F}$  y ad honorem beatissimi Nicolai episcopi et confessoris composuit. Text cantus 1 and 2, contratenor incipit: Sacer pastor, tenor incipit: Beatus Nicolaus. Tenor canon: Qui sic dicitur primo de modo perfecto et tempore imperfecto maioris prolationis et / 2<sup>o</sup> / tantumodo primus color resumitur de minori imperfecto servando modum primis pausis demptis. Tenor copied once with repeat sign before the final two notes.

## Clefs and Mensurations

		1	41	50	51	53	58	74	83	84	91
Cantus 1	c2	$\text{C}$ , all	$\text{C}$ , all	$\text{C}$ , all	2, all	-	$\text{C}$ , all	$\text{C}$ , all	$\text{C}$ , all	2, all	$\text{C}$ , all
Cantus 2	c2	$\text{C}$ , Ox213	$\text{C}$ , all	$\text{C}$ , all	-	2, all	$\text{C}$ , all	$\text{C}$ , all	$\text{C}$ , all	-	$\text{C}$ , all
Contratenor	c4	-	-	-	-	-	-	-	-	-	-
Tenor	F3	-	-	-	-	-	-	-	-	-	-

## Text

Cantus 1	
O gemma, lux et speculum Totum perlustrans saeculum, Vas alium Italiae. Modo praesens oraculum Tuum trahat spectaculum Nostro in levamine.	O jewel, light and mirror, shining over all the world, life-giving vessel of Italy, If our present prayer may but draw your gaze to our relief.
Sponte relinquens Graeciam Duceris in Apuliam Barinam gubernando. Ab hoste tuens patriam Caelestem tu per gloriam Inhabitas laetando.	Leaving Greece of your own will you are led to Apulia, governing Bari. Protecting the land from the enemy in heavenly glory you dwell there rejoicing.
Pro expulsis languoribus Fugatisque daemonibus Populus en iubilat.	For your driving out of disease and putting of devils to flight, lo! The people cry out for joy.
Exaltatis clamoribus Manat liquor marmoribus: Liniti gradiuntur, Priscis dantur fervoribus Qui carebant iam motibus Salutem sortiuntur.	Shouts are raised, a fluid flows from the marble; they are anointed and walk, They are restored to their former warmth; those who could no longer move obtain health.
Cantus 2	
Sacer pastor Barenium, Regula pontificium, Nicolae praesul, audi Has voces supplicantium Conferendo praesidium, Ut hiscant tuae laudi.	Holy shepherd of the Baresi, rule for prelates (?), Bishop Nicholas, Hear these voices of your supplicants and grant your protection that they may open their mouths in your praise.



Abstulisti opprobria Talenti fulvi gratia, Deo caeli serviens Et populo subveniens Cereres impariens Reddisti duplicatas.	You took away shame with the grace of the golden talent, serving the God of heaven; And coming to people's aid, sharing the corn supplies, you did return them double.
In marisque naufragio *Te plebes cum devotio* Succrescit, et collatas Habet vires oratio Ac per te fraudis actio Discedit *in se datas.*	And in the shipwreck at sea (?the people's devotion to you) increases, and their prayer has force conferred on it, and through you the action of fraud departs.
Tenor	
Beatus Nicolaus etc.	The blessed Nicholas etc.

The cantus firmus is taken from the antiphon *Beatus Nicolaus adhuc puerulus* (CAO 1652) for Lauds of St. Nicholas, not found in the modern chant books and relatively rare in fifteenth century sources.<sup>1</sup> The tenor canon calls for the part to be sung the first time in perfect mode, imperfect time, and minor prolation, and the second “in the same manner” (i.e. perfect mode), imperfect time, and minor prolation while also omitting the rests of the first time.<sup>2</sup> A curious trait of the structure is that the “second color” is only half of the melody, containing only the first of the two taleae. Again, in terms of the tenor the motet is not strictly isorhythmic but rather uses mensural transformation. Structure: I + c/2t + ½ c/t + F [3:3:2]. After the canonic introitus, the cantus 1 and 2 are isorhythmic within each section.

As in a few pieces where Du Fay uses the sign 2 in florid passages to avoid writing *fusae*; the transcription changes the rate of reduction of the notation from 1:2 to 1:4 in those passages. The change is indicated in the score. The only other work of Du Fay that uses this sign is the ballade *Resvelliés vous* of 1423.

The date and occasion for the motet has been the cause of considerable speculation. Bessler noted a resemblance between passages of the motet and the ballade *Je me complain piteusement*, dated 1425 in Ox 213,<sup>3</sup> and Michael Allsen noted intertextual connections between this work, Hughes de Lantins's *Celsa sublimatur*, and Du Fay's *O sancte Sebastiane*.<sup>4</sup> But in the absence of any more secure biographical evidence most authors placed the motet in Du Fay's years in Bologna (1426-28). Now, however, we have evidence that late in 1424 Du Fay accompanied Archbishop Pandolfo di Malatesta to take possession of his see in Patras in the Peloponnesus.<sup>5</sup> At the time ships sailing from Rimini or Pesaro to Greece would go along the coast of Italy, making calls at different ports, until they reached Bari, from whence they sailed into the high seas. Bari was also the port where the scales were the longest, since the ships had to be provisioned and had to wait, sometimes for a long time, for favorable winds. Crossing the Ionian sea was a dangerous route, with cross-currents and sudden storms, not to speak of pirates, to the extent that in Roman times merchants preferred not to ship goods through that route if possible.<sup>6</sup> It would stand to reason that the new archbishop, arriving at celebrated shrine with his entourage with the musicians (including Du Fay and quite possibly Hughes de Lantins as well) that were eventually to perform *Apostolo glorioso* in Patras, would, before sailing on the most uncertain leg of his journey, pay homage to the patron saint of sailors and

<sup>1</sup> Most easily accessible in *Antiphonaire Monastique (XIIIe siècle). Codex F 160 de la Bibliothèque de la Cathédrale de Worcester*, Paléographie Musicale 12 (Tournai: Desclée, 1922. Reprint, Bern: Herbert Lang, 1971), 242 (a variant of the version used by Du Fay).

<sup>2</sup> See Charles Turner, “Proportion and Form in the Isorhythmic Motet,” *Music Analysis* 10 (1991), 119.

<sup>3</sup> Heinrich Bessler, ed., *Guglielmi Dufay Opera Omnia*, 6 vols., Corpus Mensurabilis Musicae 1 (Rome: American Institute of Musicology, 1951-66), I, xiv.

<sup>4</sup> Jon Michael Allsen, “Style and Intertextuality in the Isorhythmic Motet, 1400-1440,” Ph.D. Dissertation (University of Wisconsin, Madison, 1991), 268-86.

<sup>5</sup> Alejandro Enrique Planchart, “Four Motets of Guillaume Du Fay in Context,” *Sleuthing the Muse: Essays in Honor of William F. Prizer*, ed. Kristine Forney and Derek Katz (New York: Pendragon, 2009), ##

<sup>6</sup> Ulpian, *On the Edict*, Book 28, cited in the *Digest*, 14. 1. 1. 12. I thank Leofranc Holford-Strevens for this reference.

seafarers. Further, since a scale in Bari would have been a given in any such journey at the time, Du Fay and the musicians would have known from before starting the journey that there would be a scale in Bari with the attendant ceremonies in honor of St. Nicholas.

Viewing the motet in this light puts it in very close proximity to all of the works which scholars have shown to be related to it in one form or another.

The text of cantus 2 has a couple of desperately corrupt passages, marked with \* (in the absence of daggers) in the text. The edition and translation are those of Leofranc Holford-Strevens,<sup>7</sup> with the corrupt passages given with a question mark.

The tempo of the piece is established at the outset by the perfect semibreve, which should move between MM 72 and perhaps 84 (in the proper acoustics and if the cantus 1 singer has an exceptional ability to use throat articulation). There is minim equivalence between  $\text{C}$  and  $\text{C}$  in Du Fay's works of this period, so the quarter-note in the transcription remains constant at the shift between 6/4 and 2/2.

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<sup>7</sup> Leofranc Holford-Strevens, "Du Fay the Poet? Problems in the Texts of his Motets," *Early Music History* 16 (1997), 126-28.