

Guillaume Du Fay

Opera Omnia 02/11

Magnanimae gentis

Edited by Alejandro Enrique Planchart



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02/11 Magnanimae gentis - Nexus amicitiae - Haec est vera fraternitas

Guillaume Du Fay

Cantus

Ma - gna - ni - mae - gen - - - tis lau - des - pa - ti - a - -

Contratenor

Ne - xus a - mi - ci - ti - ae Mu - sa mo - du - lan -

Tenor

Quater dicitur, Primo crescit in duplo, Aliis tribus vicibus, ut signa notant, primas pausas tamen obtinendo

9

re, Mi - ner - va, _____

te Ca - me - nam _____

17

_____ Au - ge - at us - que su - - - - um nun - ti - a fa -

Ma - gni - fi - ce - tur e - - - nim nil si - ne pa - ce va - - -

Haec est vera fraternitas
I

27

ma _____ de - - - cus. _____ Vox _____ Pe - ga - - se - a lo -

_____ let. _____ O _____

37

_____ cum mun - - - di per - cur - - - rat _____ ad om - - -

_____ Quan - do iun - gi po - tu - i - sti, Ber - na, Fri - - - bur - - - -

45

nem: Co - - gno - - scant Da - chus, Teu - -
go, Quan - ta ma - li ra - - bi - - es

This system contains measures 45 through 52. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "nem: Co - - gno - - scant Da - chus, Teu - - go, Quan - ta ma - li ra - - bi - - es".

53

cri - a, Par - - thus A - - rabs, _____
im - pe - ru - - o - - sa ru - - it! Op - ti - ma _____

This system contains measures 53 through 60. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "cri - a, Par - - thus A - - rabs, _____ im - pe - ru - - o - - sa ru - - it! Op - ti - ma _____".

61

Quam for - - - tes a - ni - mos, _____ quam fer - -
cum _____ vo - - - bis com - - - mu - ni -

This system contains measures 61 through 68. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Quam for - - - tes a - ni - mos, _____ quam fer - - cum _____ vo - - - bis com - - - mu - ni -".

69

re - - a pec - - - to - ra quam -
a vo - - ta fu - e - - - re, _____

This system contains measures 69 through 76. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "re - - a pec - - - to - ra quam - a vo - - ta fu - e - - - re, _____".

77

que _____

This system contains measures 77 through 84. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "que _____".

85 C

E - - gre - - gi - os sen - - sus, op -
O qui - bus, o quan - - tis u - - tra - -
II

93

ti - ma Ber - - na, pa - - ris.
que fun - - cta fu - - it!

101

Vi - ri - - bus ar - - mo - - rum cu - -
Vi - - vi - - te fe - - li - -

109

ius res pu - - bli - - ca flo - -
ces! Prae - - cla - -

117

ra Sa - - bau - - di - - a pa - -

125

rens Con - si - li - - - -

cis Au - - - - trix, - - - -

133

o ve - te - - - rum mul - - - -

ser - - - - va - - - - trix foe - - - -

143

ti - pli - ca - - - - ta ma - - - - net. - - - -

de - ra ve - stra pro - - - - bat. - - - -

153

Cul - - - trix iu - sti - ti - ae, com - - - -

Prae - ge - - - - ni - - - - tum - - - -

III

161

- - - mu - - - - - - - - - nis pa - - - -

Lu - do - - - vi - - - - - cum co - - - mi - - - -

169

cis a

tem que Phi

179

ma trix,

lip pum

187

Quae tu - a glo - ri - a sit,

Cer - ni - tis: en ma - gnum

IV

195

ma - xi - ma ge - sta do

pon - dus a - mi - ci - ti

201

cent. Al - le - lu

ae! Al - le - lu

207

ia, Al

ia, Al

This system contains measures 207 through 212. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The vocal line begins with the syllable 'ia,' followed by a rest, then 'Al' with a long dash. The piano accompaniment starts with a half note 'ia,' followed by a long dash, then 'Al' with a long dash. The bass line provides a simple harmonic accompaniment.

213

le

le

This system contains measures 213 through 218. The vocal line continues with 'le' and a long dash. The piano accompaniment also continues with 'le' and a long dash. The bass line maintains the harmonic support.

219

lu ia.

lu ia.

This system contains measures 219 through 224. The vocal line concludes with 'lu ia.' and a long dash. The piano accompaniment also concludes with 'lu ia.' and a long dash. The bass line continues with the harmonic accompaniment.

02/11 Magnanimae gentis – Nexus amicitiae – Haec est vera

Source, ModB, fols. 63v-64r (new 66v-67r), “Du fay.” Text in the cantus and contratenor, incipit in the tenor .Tenor canon: “Quater dicitur: Primo crescat in duplo, Aliis tribus vicibus ut signa notant, primas pausas tamen obtinendo.”¹

Clefs and mensurations (see also notes below)

		1	85	153	167	175	187
Cantus	c1	-	C	-	3	C	Φ
Contratenor	c3 ^b	-	C	-	-	-	Φ
Tenor	c3	○	C	Φ	-	-	Φ

Texts

Cantus	
Magnanimae gentis laudes patiare, Minerva, Augeat usque suum nuntia fama decus. Vox Pegasea locum mundi percurrat ad omnem: Cognoscant Dachus, Teucria, Parthus, Arabs, Quam fortes animos, quam ferrea pectora quamque Egregios sensus, optima Berna paris. Viribus armorum cuius res publica florens Consilio veterum multiplicata manet. Cultrix iustitiae, communis pacis amatrix, Quae tua gloria sit, maxima Gesta docent. Alleluia, alleluia.	May you permit the praises of a noble race, O Minerva; Let heralding fame ever increase its glory. Let Pegasus’ voice run to every place in the world: Let Dacian, Troy, Parthian, Arab know To what brave spirits, what iron breasts, And what outstanding minds, excellent Berne, you give birth. Your state, flourishing by the force of arms, Is multiplied by the counsel of the ancients. You that cultivate justice, you that love the common peace, What your glory is your most mighty deeds display. Alleluia, alleluia.
Contratenor	
Nexus amicitiae Musa modulantem Camoenam Magnificetur, enim nil sine pace valet. O quando iungi potuisti, Berna, Friburgo, Quanta mali rabies impetuosa ruit! Optima cum vobis communia vota fuere, O quibus, o quantis utraque functa fuit! Vivite felices! praeclara Sabaudia pacis Auctrix, servatrix foedera vestra probat. Praegenitum Ludovicum comitemque Philippum Cernitis: en magnum pondum amicitiae! Alleluia, alleluia.	Let the bond of friendship, as the Muse performs the song, Be magnified; for without peace nothing has strength. O, when it became possible to join you, Berne, with Fribourg, What a headlong rage of evil fell into ruin! When the best of wishes were common to you (both), O what goods, O what great goods each enjoyed! Live in happiness! Renowned Savoy, of peace The creator and preserver, approves your treaty. You behold Louis, the elder-born and count Philip; Lo, a mighty weight of friendship. Alleluia, alleluia.
Tenor	
Haec est vera fraternitas	This is true brotherhood.

The cantus firmus is taken from the beginning of the seventh or eighth-mode melody for the responsory *Haec est vera fraternitas* (CAO 6804).² Structure: I + c/t > c/t > c/t < c/t + P [12:4:2:3].

¹ It is said four times: first let it be augmented by two, the other three times as the signs indicate, retaining nevertheless the first rests. The last sentence in the canon is in error, see below.

² The responsory has two or perhaps three melodies. The most common one is in mode 1 (cf. LR 187, PM 222). A second melody in mode 8, not found in the modern chant books, is closest to Du Fay’s cantus firmus. It is most easily available in *Antiphonaire monastique (XIIe siècle)*. *Codex 601 de la Bibliothèque Capitulaine de Lucques*, Paléographie Musicale 9 (Tournai: Desclée, 1906; Reprint, Bern: Herbert Lang, 1974), 517. A variant of this melody, classified as mode 7 by modern chant scholars also exists. Although no chant source known to me has the

The tenor is notated in an unusual manner (figure 1)

Figure 1. Tenor of *Magnanimae gentes*



The mensuration signs are placed where a barline with a repeat sign would normally be placed, although the repeat sign in the notation is not needed because of the canon. If this placement of the signs is original then the tenor canon is probably missing an opening sentence telling the singer to begin at the sign \circ , which governs the first statement.³ The singer then goes to the start of the notation and reads the tenor, including the opening rests, in double augmentation until he reaches the second sign, at which point he returns not to the opening but to the maxima G, and reads the music as written and under the sign C, and repeats the process twice more. Only after the fourth pass does he go on to read the last four notes. Thus apart from a possibly missing first sentence, the last word of the canon is wrong. What may have happened is that the word was “omittendo” rather than the more common “demptis,” probably written in the common variant “obmittendo,” and perhaps not very clearly, so that at some stage in the transmission a scribe guessed at an “ob...” word and guessed “obtinendo.” In the score I have placed the mensuration signs of the tenor, however, in the measures when they become effective.

The motet presents also another small mensural problem. When the tenor shifts from the twice augmented \circ to the presumably *integer valor* C (measure 85), the breve of the tenor still equals two breves of the upper voices, and not until measure 153, when the tenor is under Φ does the breve of the tenor equal the breve of the upper voices.⁴ One possible explanation of this, proposed by Michael Allsen, is to suggest that the sign C of the upper voices “should be interpreted as Φ .”⁵ Allsen’s wording is subtle and he does not call the sign in ModB a scribal error. His interpretation brings *Magnanimae gentis* in line with the slightly later *Moribus et genere*, where a similar mensural scaffolding is indeed signed with Φ in the upper voices. But already in 1960 Charles Hamm had noticed that the sign C with breve-semibreve movement was not disposed of so easily,⁶ and he was the first to note that the use of C with breve-semibreve movement was typical of English music of the 1440s and 1450.⁷ I believe that *Magnanimae gentis* marks one of Du Fay’s first uses of what I have come to call English C, and it marks one further step in an evolution that begins with *Ecclesiae militantis* and ends with *Fulgens iubar ecclesiae*, where the

exact pitch sequence used by Du Fay, the incipit of the mode 7/8 versions are quite close. This was a relatively uncommon version, found mostly in Italian sources, but it does appear in Franciscan books from the area of Friburg.

³ This placement of the signs is similar but not identical to the unusual placement of the signs in the tenor of *Salve flos Tuscae*; in contrast the signs are placed in the normal place in *Nuper rosarum flores* and *O gloriose tiro*.

⁴ Heinrich Besseler, in *Guglielmi Dufay Opera Omnia*, 6 vols., *Corpus Mensurabilis Musicae* 1 (Rome: American Institute of Musicology, 1960-66), I, no. 17, tacitly changes the rate of reduction of the tenor at this point.

⁵ J. Michael Allsen, “Style and Intertextuality in the Isorhythmic Motet, 1400-1440,” Ph.D. Dissertation (University of Wisconsin, Madison, 1992), 465.

⁶ Charles Hamm, *A Chronology of the Works of Guillaume Dufay Based on a Study of Mensural Practice*, Princeton Studies in Music 1 (Princeton: Princeton University Press, 1964), 91.

⁷ Hamm, *Chronology*, 95-98.

relationship between the tenor and the upper voices in the isorhythmic and mensuration motets becomes an artificial one, and Du Fay intended the upper voices to be sung “as if the tenor did not exist,” while the tenor singers accommodate themselves to the tempo set by the singers of the upper voices. In all of the motets where Du Fay does this, the places where the tempo shifts have either rests of several longs, or in *Magnanimae gentis* a maxima, which allows the tenor singer to hear clearly the new tempo.

Here I think he began using English C to alert the singers of the upper voices, which were surely familiar with a good deal of English music, to sing four semibreves in C in place of the three semibreves in O, and probably retain that tempo in the final section. This is a relationship that first appears in *Nuper rosarum flores*, and becomes virtually the only manner in which one can sing *Fulgens iubar ecclesiae*. I would suggest an initial tempo of MM 96 for the semibreve, shifting to MM 128 at measure 85 and remaining constant thereafter.

The motet was written to celebrate the peace treaty between Berne and Fribourg in May 1438, which put an end to hostilities between two branches of the House of Savoy.⁸ Its formal and metrical structure is closely related to that of *Nuper rosarum flores*, including the same progression of mensurations, but the canon that regulates the tenor changes the 6:4:2:3 of *Nuper rosarum flores* into 12:4:2:3 in *Magnanimae gentis*. The canon instructs the performer to sing the tenor four times following the four mensurations in the part, but the introductory rests are observed only the first time and thus the introductory duet is not, like those of *Nuper rosarum flores* and other later motets, part of the rhythmic scheme of the work. The motet is not isorhythmic but rather a mensural transformation motet, where the tenor color is sung throughout in four mensurations. The rhythm of the upper voices is entirely free. The three-voice texture, without any divided notes or *fauxbourdon*, makes it unique among Du Fay’s mature motets and has been regarded by scholars as a reflection of the smaller size of the Savoy chapel at this time in comparison to the papal chapel.⁹

The poems set to the motet are, as Leofranc Holford-Strevens notes, in elegiac couplets with two false quantities, and also are “creditable for an amateur whose strength lay in another art.” He suggests that the texts are possibly by Du Fay, and they do echo the texts of *Salve flos Tuscae* and *Mirandas parit* just as the music has echoes of that of *Nuper rosarum flores*.¹⁰

⁸ Heinrich Bessler, “Neue Dokumente zum Leben und Schaffen Dufays,” *Archiv für Musikwissenschaft* 9 (1952), 167-70, but see also Laurenz Lütteken, *Guillaume Dufay und die isorhythmische Motette: Gattungstradition und Werkcharakter an der Schwelle der Neuzeit*, Schriften zur Musikwissenschaft aus Muenster 4 (Karl Dieter Wagner, Hamburg and Eisenach, 1993), 296-7.

⁹ Cf. David Fallows, *Dufay*, rev. ed. (Lonton: Dent, 1987), 49.

¹⁰ Leofranc Holford-Strevens, “Du Fay the Poet? Problems in the Texts of his Motets,” *Early Music History* 16 (1987), 114-16.