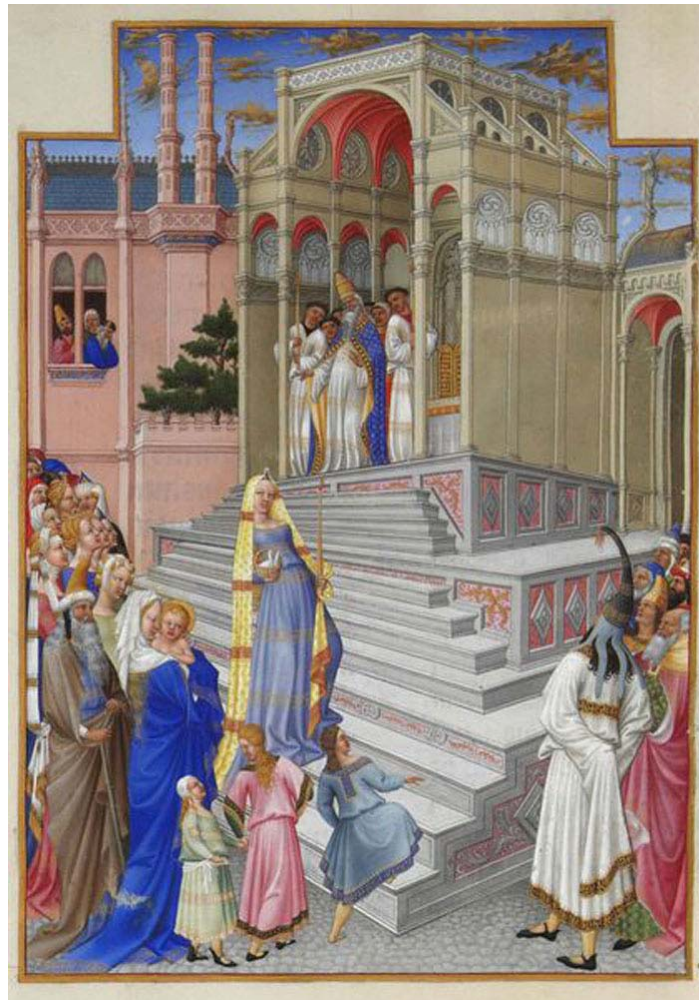


# Guillaume Du Fay

Opera Omnia 02/14

## Fulgens iubar ecclesiae Dei

Edited by Alejandro Enrique Planchart



Marisol Press  
Santa Barbara, 2011

# Guillaume Du Fay

## Opera Omnia

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02/14 Fulgens iubar ecclesiae - Puerpera pura - Virgo post partum

Guillaume Du Fay

Cantus

Contratenor

Tenor

Tenor secundus

7

13

Tenores isti ter dicuntur: Primo de modo et tempore perfectis minores. Secundo per tertium. Tertio cise per semi de primo.

19

25

go be - a - ta, Ut om - - - nes qui tu - - ae  
les sae - cu - li Vi - tam red - de - re, non - nul - li

31

my - ste - ri - a Pu - ri - fi - ca - ti - o - nis co - - li - mus  
Sal - va - - ti sunt \_\_\_\_\_ hoc \_\_\_\_\_ li - mi -

37

Post tem - po - ris hu - - - ius \_\_\_\_\_ cur - ri - - cu -  
te; Das \_\_\_\_\_ haec me - ri - - - to ti - - tu -

43

la \_\_\_\_\_ Sub - li - me - mur san - cto - - - rum se - di - bus.  
li: "Fi - - li, pec - ca - ta re - mit - - te."

49

Quae se - - - mi - ne vi - - - ri pe - pe - ris -  
 Ei - - - a, vir - go lap - su ca - - -

55

set, Mu - li - - - e - - - - - rem lex - quon - dam  
 - - - rens, Car - - - - - ta qua - di -

61

co - ge - bat, Ut ad - tem - - - plum pur -  
 tem ex - pu - - - - - li, An - nu - i -

67

gan - da ve - ni - - - - ret Par - tum - - - fe - - - rens; lex  
 sti le - - - gi ve - - - rens Sol - - - ve - re le - - -

73

haec non ur - ge - bat Ma - ri - - - am, quae vi - - rum  
gem; et pul - li; Tur - tu - rum tis in - fan - tu - li

79

non no - ve - rat. Il - la ta - men pro - no - bis om - - ni - bus  
Ex - mon - strant ob - - la - - ti vi - - - -

85

Le - gem tu - lit, ut nos quos a - - ma - -  
tae Lu - - cem; pro - me quod in - - tu -

91

- - - - bat *Sub - li - me - mur san - cto - rum se - di - bus.*  
li: *"Fi - - li, pec - ca - ta re - mit - - te."*

97

Quod pur - - ga - - - ri non in - di - gna - - ve -  
Lar - - - ga ma - - - ter, lux o - -

109

rit Hu - ius fe - - - sto mon - strat ec -  
ri - ens O - men de - dit o - pus - cu - li,

121

cle - si - a Per ce - re - um, quem tunc quis - que ge - rit;  
Cum Si - me - on non mo - ri - ens Am - - - - - ple - xa -

133

Lu - - - ce e - - - nim qua ful - get can - de - - - la  
tur hunc "o - - - - - cu - li Nu - - - - - men

145

Per splen - - do - - - - - rem vi - - tae in Ma - ri -  
vi - - - - - dent" et ser - - - -

157

a Con - - - cor - di - ter om - nes o -  
- - - - - vu - li Te - no - re dat ver - bum: "mit - te!"

169

sten - di - mus, Ut per su - a tan - dem pre - ca - mi - na  
Ad Chri - stum dic: "te pro - tu - li: *Fi - li, pec - ca - -*

181

Sub - li - me - - - - - mur san - cto - - - rum se - di - bus.  
ta re - - - mit - - - - - te."





217

go, De - - - cus no - - - - - strum  
sti, Do - - - mus De - - - - - i,

223

et, ut ve - - - - - rum  
gem - - - - - ma ful - - - - -

229

lo - - - - - quar, Vi - - - - -  
gens, Dul - - - - - cis por - - - - -

235

va vir - - - - - tus, pul - chra pul - chri - tu - - - - - do, ta - - - - - pa - - - - - ra - - - - - di - - - - - si,

241

San - cti - ta - - - tis ex - cel - - - - -  
Dic \_\_\_\_\_ nunc, quae - - - - so, \_\_\_\_\_

247

lens y - - - - -  
tu - - - - - ae pro - - - - -

253

ma - - - - go Hu - mi - - - li - ter a  
li, Quem \_\_\_\_\_ lac - - -

259

te \_\_\_\_\_ re - - - qui - ri - mus, Ut \_\_\_\_\_  
ta - - - - sti tu - o \_\_\_\_\_ la - - - - -

265

post mor - - - - - tem  
te: "I - - - - - stis

Musical score for measures 265-270. The system consists of four staves: vocal line, two piano staves, and a bass line. The vocal line is in G major and 4/4 time. The lyrics are: "post mor - - - - - tem te: 'I - - - - - stis".

271

cum dul - ci gau - - - - - di - o  
qui ser - - - vi - - - unt ti - - - - -

Musical score for measures 271-276. The system consists of four staves: vocal line, two piano staves, and a bass line. The lyrics are: "cum dul - ci gau - - - - - di - o qui ser - - - vi - - - unt ti - - - - -".

277

Sub - - - li - me - - - mur san - cto - - - - -  
bi: Fi - - - - - li, pec - ca - - -

Musical score for measures 277-282. The system consists of four staves: vocal line, two piano staves, and a bass line. The lyrics are: "Sub - - - li - me - - - mur san - cto - - - - - bi: Fi - - - - - li, pec - ca - - -".

283

rum se - - - - - di - - - - - bus.  
ta re - - - mit - - - te.

Musical score for measures 283-288. The system consists of four staves: vocal line, two piano staves, and a bass line. The lyrics are: "rum se - - - - - di - - - - - bus. ta re - - - mit - - - te."

289 [O]

A - - - - - men.

A - - - - - men.

A - - - - - men.

A - - - - - men.

## 02/14 Fulgens iubar ecclesiae – Puerpera pura – Virgo post partum

## Source

ModB, fols. 121v-123r (new 124v-126r). “Du fay.” Text in the cantus and contratenor, incipit in tenor 1. Canon: “Tenores isti ter dicuntur / primo de modo et tempore perfectis minoris. Secundo per tertium. Tertio cise per semi de primum [These tenors are said three times, first in perfect mode and perfect minor tempus, second [cut] by a third, and third cut in half from the first].

## Clefs and mensurations

		1	97	193	289
Cantus	c1	[○]	⊘	⊘	[○]
Contratenor	c3 <sup>b</sup>	[○]	⊘	⊘	[○]
Tenor 1	c3 <sup>b</sup>	[○]	-	-	[○]
Tenor 2	c4	[○]	-	-	[○]

## Texts

Cantus	Cantus
Fulgens iubar ecclesiae dei, Peccatorum salus promptissima, Si precibus quibuscumque flecti Queas, nobis da, virgo beata, Ut omnes qui tuae mysteria Purificationis colimus Post temporis huius curricula <i>Sublimemur sanctorum sedibus.</i>	Shining glory of God’s Church, Most speedy salvation of sinners, If you may be swayed by any prayers, Grant us, blessed Virgin, That all we that honor the mysteries Of your Purification, After (completing) the course of this age, <i>May be raised aloft in the dwellings of the saints.</i>
Quae semine viri peperisset, Mulierem lex quondam cogebat, Ut ad templum purganda veniret Partum ferens; lex haec non urgebat Mariam, quae virum non noverat. Illa tamen pro nobis omnibus Legem tulit, ut nos quos amabat <i>Sublimemur sanctorum sedibus.</i>	In former times the law compelled The woman who had given birth by a man’s seed To come to the temple to be cleansed, Bringing her child; this law did not bind Mary, who knew not a man. But she for all our sakes Submitted to the law, that we whom she loved <i>May be raised aloft in the dwellings of the saints.</i>
Quod purgari non indignaverit Huius festo monstrat ecclesia Per cereum, quem tunc quisque gerit Luce enim qua fulget candela Per splendorem vitae in Maria Concorditer omnes ostendimus, Ut per sua tandem precamina <i>Sublimemur sanctorum sedibus.</i>	That she did not disdain to be cleansed The Church makes manifest in her feast By the taper that each worshipper then wields; For by the light with which the candle shines We all signify in harmony The complete splendor of life in Mary, That at length by her prayers we <i>May be raised aloft in the dwellings of the saints.</i>
O igitur virtutis exemplar, Virginum lux, gloriosa virgo, Decus nostrum et, ut verum loquar, Viva virtus, pulchra pulchritudo, Sanctitatis excellens ymago, Humiliter a te requirimus, Ut post mortem cum dulci gaudio <i>Sublimemur sanctorum sedibus.</i>	Therefore, O pattern of virtue, Luster of virgins, glorious maiden, Our adornment, and (to say true) Living virtue, beautiful beauty, Pre-eminent image of holiness, We humbly beg of thee That after death, with sweet joy, <i>We may be raised aloft in the dwellings of the saints.</i>

Contratenor	Contratenor
<p><b>P</b>uerpera, pura parens,  <b>E</b>nixa regem saeculi,  <b>T</b>ibi non fit orba parens  <b>R</b>itu mens: vales saeculi  <b>V</b>itam reddere, nonnulli  <b>S</b>alvati sunt hoc limite;  <b>D</b>as haec merito tituli:  <i>"Fili, peccata remitte!"</i></p>	<p>Mother, pure parent,  That did bear the King of the world,  Your mind does not become blind [= is clear-sighted]  As it obeys the ritual law; you have power  To restore the life of the world;  Several have been saved at this bounding line;  You grant these things by virtue of your constant  Saying: <i>"My Son, forgive sins!"</i></p>
<p><b>E</b>ia, virgo lapsu carens,  <b>C</b>harta qua Ditem expuli,  <b>A</b>nnuisti legi verens  <b>S</b>olvere legem; et pulli  <b>T</b>urturum tis infantuli  <b>E</b>xmonstrant oblatae vitae  <b>L</b>ucem; prome quod intuli:  <i>"Fili, peccata remitte!"</i></p>	<p>Hail, maiden without sin,  The charter whereby I have expelled Death,  You consented to the law  For fear of undoing the Law;  And the offered young of turtledoves  Show forth the light of the life of your little child;  Utter the words I have put to thee:  <i>"My Son, forgive sins!"</i></p>
<p><b>L</b>arga mater, lux oriens  <b>O</b>men dedit opusculi,  <b>C</b>um Simeon non moriens  <b>A</b>mplexatur hunc: "oculi  <b>N</b>umen vident" et servuli  <b>T</b>enore dat verbum: "mitte!"  <b>A</b>d Christum dic: "te protuli:  <i>Fili, peccata remitte!"</i></p>	<p>Generous mother, the dawning light  Provided the omen for the little work,  When Simeon, not dying,  Embraces Him: "Mine eyes behold the Godhead",  And in the manner of a humble servant  Utters the word: "Let me depart!"  To Christ say: "I gave thee birth;  <i>My Son, forgive sins!"</i></p>
<p>O igitur virgo clemens,  Quae nos omnes redemisti,  Domus dei, gemma fulgens,  Dulci porta paradisi,  Dic nunc, quaeso, tuae proli,  Quem lactasti tuo lacte,  "Istis qui serviunt tibi,  <i>Fili, peccata remitte!"</i></p>	<p>Therefore, O merciful maid,  Who have redeemed us all,  House of God, shining gem,  Sweet gate of Paradise,  Say now, I beg, to your offspring,  Whom you suckled with your own milk:  "For those that serve you,  <i>My Son, forgive sins!"</i></p>
Tenor 1	Tenor 1
Virgo post partum quem genuit adoravit.	The Virgin after childbirth worshipped Him she bore.

The cantus firmus is the end of the respond of the responsory *Adorna thalamum* (CAO 6051),<sup>1</sup> sung in Cambrai at matins of the Purification.<sup>2</sup> The piece has essentially two tenors: the voice carrying the cantus firmus and another voice moving in the same range, which, like the cantus firmus voice, is set in a rigid scheme of six *taleae* that cover three repetitions of the color of each voice. Because the motet takes two openings in ModB the tenors are copied once in each opening, but most likely they were written only once in Du Fay's original version. Structure: c/2t > c/2t > c/2t [6:4:3].

<sup>1</sup> No longer found in the modern chant books, but cf. *Antiphonaire monastique (XIIe siècle). Codex 601 de la Bibliothèque Capitulaire de Lucques*, Paléographie Musicale 9 (Tournai: Desclée, 1906. Reprint, Bern: Herbert Lang, 1974), 348.

<sup>2</sup> The Cambrai antiphoners have it as the first responsory of the first nocturn in matins (Cambrai, Mediathèque Municipale, 38, fol. 248v; Impr. XVI C 4, fol. 117r).

This work is Du Fay's last isorhythmic motet. David Fallows places it around 1442,<sup>3</sup> but his argument is based upon a misunderstanding of the place of Pierre de Castel in the cathedral hierarchy during the 1440s. The motet is surely later, composed either ca. 1445 as Laurenz Lütteken has suggested,<sup>4</sup> or from 1447 as I suggested in an earlier study,<sup>5</sup> where Fallows's caveats concerning the Pierre's position are addressed.

This is the only isorhythmic motet Du Fay wrote for Cambrai, and recent work on the liturgical traditions of the cathedral indicates that motets such as this one were performed at vespers by the choirboys, their master, and one or two of the other singing men, usually the *petit vicaires*.<sup>6</sup> This is the ensemble that Du Fay requests for the performance of his own *Ave regina caelorum* at his deathbed and also the ensemble he mentions in connection with the performance of his motet *O proles Hispaniae*.<sup>7</sup> This is the ensemble implied by the presence of double notes in the cantus of *Fulgens iubar*, indicating performance by more than one singer, and the acrostic of the contratenor, which point to the part sung by Pierre de Castel who was then the *magister puerorum*. The contratenor also has a double note at the end, implying that there were probably at least two singers in that part as well.

Stylistically the motet shows Du Fay's music reflecting the influence of the newer English four-voice works, particularly the *Missa Caput*, which he must have come to know in the 1440s when he was seeking to increase the repertory of polyphony at the cathedral. The melodic writing is spare and refined, even in the ornamental writing of the third section, and is on its way to the kind of melodic flexibility found in his *Missa Se la face ay pale*. Even though the contratenor and tenor 1 are signed with one flat and the outer voices are unsigned, the kinds of sudden shifts in tonal color that one finds in *Nuper rosarum flores* and the motets that follow it, as well as in the later *Missa L'homme armé*, are largely absent from this piece.

The diminution of the second color indicated in the canon is a mensural transformation not a rigid diminution. As the notes lose a third of their values the breves become imperfect, and thus the semibreves divide them equally, while in the first and third colores the semibreves divide the breves into a *semibrevis minor* and a *semibrevis maior*. Theoretically the sections of the motet stand in a 6:4:3 proportion to each other, a final Amen of six breves outside this rhythmic scheme concludes the piece.<sup>8</sup>

The notational surface of the motet, however, reveals a disconnection between its theoretical structure and what can be achieved in performance. In the unsigned first section all parts are in *tempus perfectum* with minor prolation, which would be normally signed  $\circ$ , the second section is in  $\subset$ , and the last in  $\oplus$ , and the canon calls for the unsigned tenors to be cut in half for the third section, but in the last section the upper voices have the largest number of short note values of the entire work. Any attempt to sing the last two *taleae* of the motet exactly twice as fast as the first two would yield either an excruciatingly slow tempo for the first four *taleae* if the last two are to be singable at all, or a frantic tempo for the last two *taleae*, where singers could barely be able to pronounce the text, if the first four are taken at even a moderately slow tempo.

There are two possible solutions to the performance problem posed by the canon and the proportions of the motet. Both of them assume that the proportions are in this case theoretical ones that cannot be reflected in the actual performance. In this the procedures used in *Fulgens iubar* carries out further a number of implications already present in the artificial relationship between the voices that is one of the principal traits of his motet *Ecclesiae militantis*, where the tempo of the work is determined exclusively by the upper parts, and in *Magnanimae gentis*.

The first solution is to assume a "normal" tempo for the semibreve in  $\circ$  at the start of the piece. In the Du Fay works of the 1440s and 1450s this falls between MM 84 and 108, depending upon the acoustics of the place and

<sup>3</sup> David Fallows, *Dufay*, 2<sup>nd</sup> ed. (London: Dent, 1987), 60-61.

<sup>4</sup> Laurenz Lütteken, *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), 300.

<sup>5</sup> Alejandro Enrique Planchart, "Guillaume Du Fay's Second Style," *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, ed. Jessie Ann Owens and Anthony M. Cummings (Warren: Harmonie Park Press, 1996), 314.

<sup>6</sup> See Alejandro Enrique Planchart, "Four Motets of Guillaume Du Fay in Context," *Sleuthing the Muse: Studies in Honor of William F. Prizer*, ed. Kristine Forney and Jeremy Smith (New York: Pendragon, 2011).

<sup>7</sup> Both mentions are in his will, Lille, Archives Départementales du Nord, 4G 1313, p. 13. See also Jules Houdoy, *Histoire artistique de la cathédrale de Cambrai, ancienne église métropolitaine Notre-Dame* (Paris: Damascène Morgand and Charles Fatout, 1880. Reprint, Geneva: Minkoff, 1972), 410 and 412-13.

<sup>8</sup> The scribe of ModB did not write the "Amen" text into his copy, but see below.



the skill of the singers. A tempo of MM 96 allows the motivic work to be heard clearly and the phrases to be sung comfortably in one breath. This tempo then simply remains constant throughout the piece, and the sign  $\Phi$  then carries the meaning of “a return to *tempus perfectum*,” which is one of the common meanings of it, as Margaret Bent has shown.<sup>9</sup>

The first solution assumes, in a sense, that the singers sing the upper voices “as if the tenors did not exist” and tenor singers adapt their parts to those above. The second solution follows the same procedure, but treats the shift between the second and third *taleae* as it would be sung “in the English manner,” where four semibreves in  $\mathbb{C}$  take the place of three in  $\mathbb{O}$ , so if the semibreve in  $\mathbb{O}$  moves at MM 96, then the semibreve in  $\mathbb{C}$  moves at MM 128. This is the tempo relationship between these two mensurations in the English *Caput* mass, whose influence is clearly audible in this motet, not only in the contrapuntal structure but in the way Du Fay uses the contratenor as a carrier of formal markers. It became the tempo shift used most frequently in Du Fay’s music for the last twenty five years of his life. In this case the use of  $\Phi$  at the start of the fifth *talea* is a warning to the performer not to revert to the tempo of the opening, but to sing the last two *taleae* with the semibreves moving at the tempo established for the third and fourth *taleae*.

I find the second solution not only more musical, but also more rooted in what one can trace of Du Fay’s own practice. Already by the late 1430s (e.g. in *Magnanimae gentis*) Du Fay began to use the English mensural practice of using  $\mathbb{C}$  when most Continental composers would use  $\Phi$  (that is, using  $\mathbb{C}$  in a sequitertial relationship to  $\mathbb{O}$ ), and retained it almost without exception to the end of his life. In addition, in his earlier music he had written two kinds of rhythmic densities in *tempus perfectum*, which one may call “normal” and “fast,” and all the instances of “fast” *tempus perfectum* in his earlier work, when they are signed at all, are signed with  $\Phi$ . The sharp increase in the rhythmic activity of the upper voices in the final two *taleae* of the motet may also be another symptom that Du Fay was aware that a doubling of the tempo at the end was unfeasible, and he composed the sense of acceleration into the surface of the music, so that whichever of the two solutions above is used the end of the motet has the same increase in apparent rhythmic density that one finds in most of his earlier pieces of this kind.

It might not be a coincidence that this work is the last piece where Du Fay ever uses the sign  $\Phi$  for an entire section, and perhaps even his last use of this sign.<sup>10</sup> Further, virtually all the uses of  $\Phi$  in Du Fay’s later work turn out to be scribal emendations of the  $\mathbb{C}$  signs used by the composer.

If performers try the second solution I would suggest that a return to the tempo of the opening, that is *integer valor* in  $\mathbb{O}$ , be used for the six breves that make up the Amen, where the metric organization of the upper voices shifts away from the imperfect *modus* of the last two *taleae*. Performers might try different initial tempi for these approaches, but the relationship between the tempos in the second approach should remain proportional.

The motet follows a rigid scheme: all voices are isorhythmic within each section,<sup>11</sup> and the two tenors are isorhythmic in the first and third *colores* and subjected to a mensural transformation in the second.<sup>12</sup> The initial tenor rests are part of the rhythmic scheme and determine the length of the duets at the beginning of each *talea*. In addition the upper voices are essentially isomelic across the three sections in the four voice textures but in the corresponding segments of each section, thus melodic outlines in the four-voice section of the first *talea* will return in varied form in *taleas* three and five, while melodic outlines in the four-voice section of the second *talea* will return in varied form in *taleas* four and six. Since the introductory duets that open each *talea* are entirely free melodically, the melodic structure of the piece is as follows:

Duet 1 – A1	Duet 2 – B1	Duet 3 – A2	Duet 4 – B2	Duet 5 – A3	Duet 6 – B3	Amen.
First tenor color	Second tenor color	Third tenor color	Free			

<sup>9</sup> Margaret Bent, “On the Interpretation of  $\Phi$  in the Fifteenth Century: A Response to Rob Wegman,” *Journal of the American Musicological Society* 53 (2000), 597-612, which references all her publications concerning the use of  $\Phi$ .

<sup>10</sup> There is an instance of the use of  $\Phi$  in the cantus of the last sixteen measures of the Credo of the *Missa Sancti Antonii de Padua et Sancti Francisci*, which appears to be a odd instance of *Augenmusik*, but it is not certain that this mass is actually later than *Fulgens iubar*.

<sup>11</sup> That is, *taleas* 1 and 2 are rhythmically identical, *taleas* 3 and 4 are rhythmically identical, and *taleas* 5 and 6 are rhythmically identical. There is one tiny discrepancy between measures 203 and 251, in the cantus, where two semibreves in measure 203 are replaced by one breve in measure 251.

<sup>12</sup> This pattern follows the traditions found in many 14<sup>th</sup> century motets and in those of Dunstaple that have the 6:4:3 proportional pattern of *Fulgens iubar* (I am indebted to Professor Margaret Bent for this information).

Thus the motet could be heard as a chain of alternating variations, each introduced by a free duet. The final amen presents an interesting detail that I doubt could be a coincidence. *Fulgens iubar* is Du Fay's last isorhythmic motet, and he was probably aware that this piece was in some ways the end of the road for the genre. Now, among his earlier works it probably did not escape him that one of his grandest, and one associated with a particularly great event, was *Nuper rosarum flores*, composed in 1436 for the dedication of Santa Maria de Fiore in Florence by Pope Eugenius IV. The Amen of *Fulgens iubar* cites, virtually note by note in all four parts, the Amen of *Nuper rosarum flores*.

The two texts of the motet deal with the Feast of the Purification. They are, as Leofranc Holford-Strevens has noted, written in purely syllabic meter, that is, Latin written along the lines of French poetry.<sup>13</sup> Indeed both the cantus and the contratenor texts consist of four stanzas of eight lines in ballade form with a refrain, the structure of a French ballade but in Latin. The cantus uses ten syllable lines like most French poetry of the time, while the contratenor uses eight syllable lines. The contratenor like most extended ballade texts uses the same three rhymes throughout. The edition of the text and its translation follow those of Holford-Strevens except in the use of modern rather than liturgical English in the translation.

Holford-Strevens notes that the text of the cantus, a perfectly good poem, would have been quite old fashioned by 1447, but the contratenor, which shows signs of haste and less competence, is more modern, so that probably Du Fay was handed the text of the cantus and had someone write the text of the contratenor.<sup>14</sup> This text shows another trait of having been written *ad hoc* for this piece, because the first 23 lines (excluding the refrain) yield an acrostic: "Petrus de Castello Canta," commanding Pierre de Castel, who was the *magister puerorum* at Cambrai, to sing that part.<sup>15</sup>

As noted above, at Cambrai the motet would have been sung by the six choirboys in the cantus, the *magister puerorum* and possibly another singer in the contratenor (unless one or two of the boys would sing one of the two notes of the contratenor in the final chord), and one of the *petits* or *grand vicaires* in each of the lower voices. A modern performance with two or three singers of each part would be perfectly satisfactory, and at the very least five singers are needed if one is going to sing all the notes in the score. The lower parts could be vocalized or singers can underlay the text of the tenor to both voices. The breaking of words with rests that such an underlay would produce would not have appeared unusual to mid-fifteenth century singers familiar with isorhythmic motets.

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<sup>13</sup> Leofranc Holford-Strevens, "Du Fay the Poet? Problems in the Text of his Motets," *Early Music History* 16 (1995), 145-147.

<sup>14</sup> Holford-Strevens, *op. cit.*, 149. It could that Pierre de Castel is the author of this text.

<sup>15</sup> Pierre de Castel was originally from Arras, by 1434 he was a small vicar at Cambrai [Lille, Archives Départementales du Nord, 4G 5868, 28v], by 10 November 1437, when he became a grand vicar, he was already the *magister puerorum* [Cambrai, Bibliothèque Municipale, MS 1057, 59v], a post he retained until November 1447 [Cambrai, Bibliothèque Municipale, Ms 1058, 140v]. In 1448 he became a canon of St. Géry in Cambrai [Lille, Archives Départementales du Nord, 7G 2412 (1448-49), 24v] and was in residence until 1452, although he kept some of his chaplaincies in the cathedral. By 1454 he was a canon of the Sainte Chapelle in Paris [Cambrai, Bibliothèque Municipale, MS 1059, 90r], at his death in 1467 he was a canon of Noyon [Lille, Archives Départementales du Nord, 7G 2225 (1466-67), 10v, and 4G 2009, 3v].