

Guillaume Du Fay

Opera Omnia 01/03

Anima mea liquefacta est

Edited by Alejandro Enrique Planchart



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Cantus 1

A - ni - ma me - - a li - - que - fac - - ta

Cantus 2

Tenor

9

est,

A - ni - ma me - - a li - - que - fac - - ta

17

ut di - - lec - - tus lo - cu - tus est. Quae si -

est, ut di - - lec - - tus

A - - - ni - - ma me - - a li - - que - -

25

vi et non in - ve - - ni il - - lum, vo - ca - -

lo - cu - tus est. Quae - - - si - vi et non in -

fac - - - ta est, ut di - - -

33

vi et non re - spon - dit mi - - hi. In - ve -

ve - ni - lum, vo - ca - - -

lec - - tus lo - cu - tus est. Quae - -

41

ne - runt me cu - sto - des ci - vi - ta - tis, vi et non re - spon - dit mi - si - vi et non in - ve - ni il - lum, vo - ca - vi et

49

hi. In - ve - ne - runt me cu - sto - des ci - vi - non re - spon - dit mi - hi. In -

57

per - cus - se - runt me et vul - ne - ra - ve - ta - tis, ve - ne - runt me cu - sto -

65

runt me; tu - le - runt pal - li - um me - um des ci - vi - ta - tis,

73

per - cus - se - runt me et vul - ne - ra - ve - runt - me; tu - le - runt pal - li - um

81

cu - - sto - - des

tu - le - runt pal - li - um me - - - - -

me - - - um cu - - - - - sto - - -

Detailed description: This system contains measures 81 through 88. It features three staves: a vocal line in the soprano clef, a vocal line in the alto clef, and a bass line in the bass clef. The lyrics are distributed across these staves. Measure 81 starts with a whole note 'cu' in the alto voice and a whole note 'me' in the bass voice. The system concludes with a fermata over the final notes of the vocal lines.

89

mu - ro - - - - rum Fi - li - ae

- - - des mu - - ro - - rum Fi - - -

Detailed description: This system contains measures 89 through 96. It features three staves. Measure 89 begins with a key signature change to one sharp (F#) and starts with a whole note 'mu' in the alto voice and a whole note 'des' in the bass voice. The system concludes with a fermata over the final notes of the vocal lines.

97

le - ru - sa - lem, nun - ti - a - te di - le - cto qui - - a

- - - - - um cu - sto - des mu - - ro - -

- - li - - - - ae le - - ru - sa - lem, nun - ti - a -

Detailed description: This system contains measures 97 through 104. It features three staves. Measure 97 starts with a whole note 'le' in the alto voice and a whole note 'li' in the bass voice. The system concludes with a fermata over the final notes of the vocal lines.

105

a - mo - re lan - gue - o.

rum. Fi - li - ae le - ru - sa - lem, nun -

te di - le - cto qui - - a a - - -

Detailed description: This system contains measures 105 through 112. It features three staves. Measure 105 starts with a whole note 'a' in the alto voice and a whole note 'te' in the bass voice. The system concludes with a fermata over the final notes of the vocal lines.

113

ti - a - te di - le - cto qui - a a - mo - re lan - gue - o.

- - mo - - re lan - gue - o.

Detailed description: This system contains measures 113 through 120. It features three staves. Measure 113 starts with a whole note 'ti' in the alto voice and a whole note 'mo' in the bass voice. The system concludes with a fermata over the final notes of the vocal lines.

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Sources

Q15 (I), fols. A 268v-269r, R 239v-240, M 265, “Du fay.” Full black notation with void coloration.

Ox 213(2), fols. 27v-28r, “G. dufay composuit.”

Tr 87₁, fols. 157v-158r, “dufay.”

Clefs and mensurations

| | | |
|----------|----|---|
| | | 1 |
| Cantus 1 | c3 | - |
| Cantus2 | c3 | - |
| Tenor | F4 | - |

Text

| | |
|--|--|
| Anima mea liquefacta est, ut dilectus locutus est; quaesivi et non inveni illum; vocavi et non respondit mihi. Invenerunt me custodes civitatis: percusserunt me et vulneraverunt me, tulerunt pallium meum custodes murorum: filiae Ierusalem, nuntiate dilecto quia amore langueo. | My soul melted as he spoke. I sought him and I did not find him; I called and he did not answer. The watchmen found me who go about the city; they beat me and wounded me. The guardians of the walls took my cloak from me. I adjure you, daughters of Jerusalem: if you find my beloved, tell him I languish for love. |
|--|--|

The plainsong is paraphrased in all voices. This antiphon is not in common use in the modern liturgy, although the *Processionale monasticum* includes it among the antiphons to the BVM *per annum*¹. Its earliest function was as a magnificat antiphon for the Assumption or the Nativity of the Virgin (cf. CAO no. 1418); at Cambrai it was used as a magnificat antiphon on the Octave of the Assumption, while in northern Italy in the early fifteenth century it was most frequently used as one of the vespers antiphons on the Assumption. Du Fay’s setting is a relatively large scale work, which probably means he meant it as a cantilena motet, that is, as a basically paraliturgical work to be sung at one of the many special offices that were being endowed at the time.

None of the sources has a mensuration sign, and none is really required since the work is entirely in perfect time and minor *modus*, that is all the breves are grouped in pairs. The movement is in breves and semibreves, and this kind of perfect time was most often signed as Φ when it was signed, although this sign is virtually never found in Du Fay’s music as an initial mensuration. In all likelihood the composer assumed that even the first glance at the notation would tell the performer that a very fast tempo for the semibreve was required. The tempo should be between MM 60 and 80 for the perfect breve.

¹ *Processionale monasticum ad usum congregationis gallicae Ordinis Sancti Benedicti* (Solesmes: Abbaye de Saint-Pierre, 1893), 275.