Guillaume Du Fay

Opera Omnia 01/07

Salve Regina misericordiae

Edited by Alejandro Enrique Planchart

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01/07 Salve, Regina misericordiae

Cantus

Sal - - ve,

Guillaume Du Fay

Cantus

Re - - - - - gi - - - - - - - - na,

Contratenor

Re - - - - - gi - - - - - - - - na,

Tenor

Re - - - - - gi - - - - - - - - na,

Bassus

Re - - - - - gi - - - - - - - - na,

6

mi - - - - - - se - - - - - ri - - - -

mi - - - - - se - - - - - ri - - - -

mi - - - - - se - - - - - ri - - - -

mi - se - - - - ri - - - -

11

cor - di - - ae: Vi - - - - - -

cor - di - - ae: Vi - - - - - -

cor - - di - ae: Vi - - - - - -

cor - - - di - ae: Vi - - - - - -

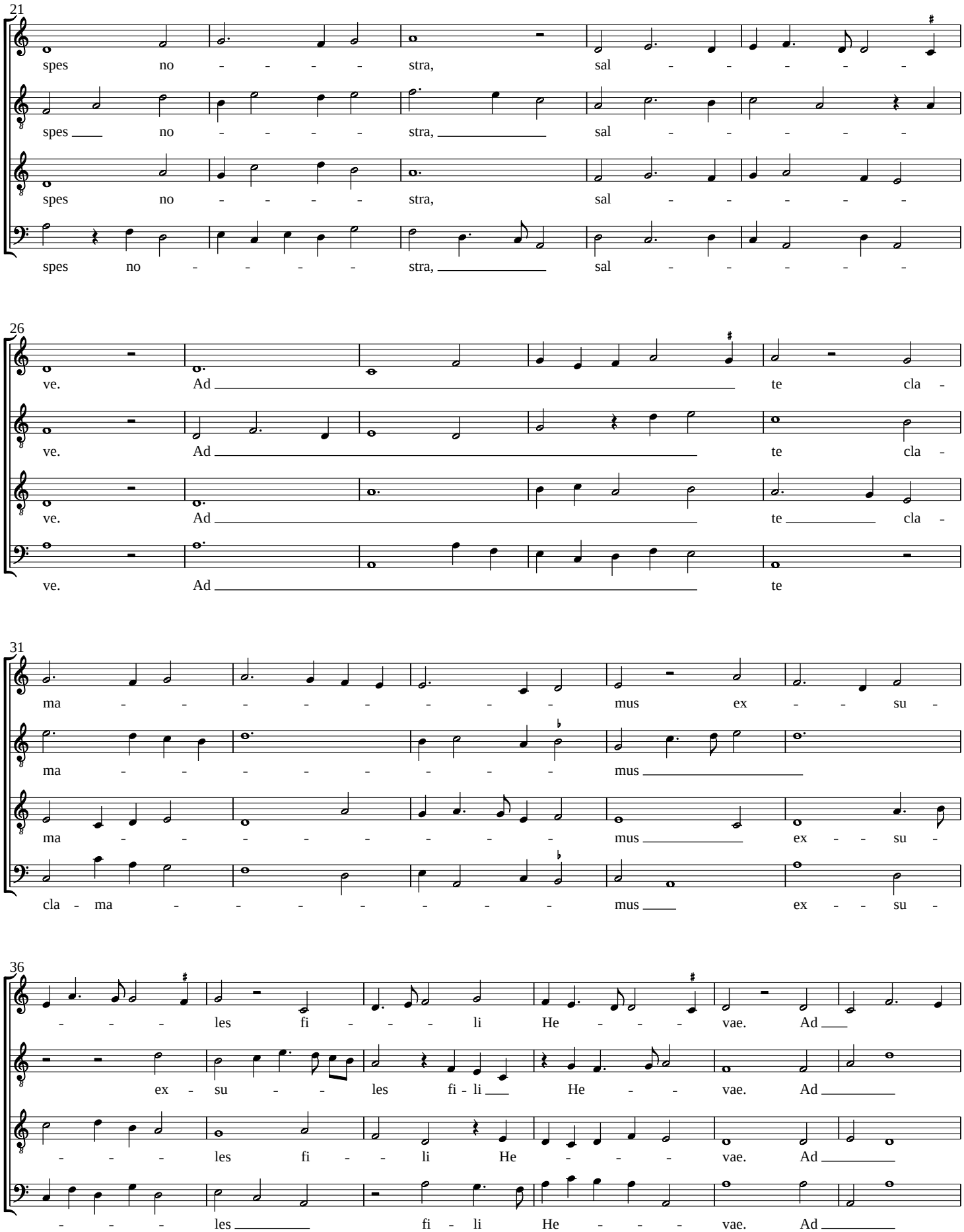
16

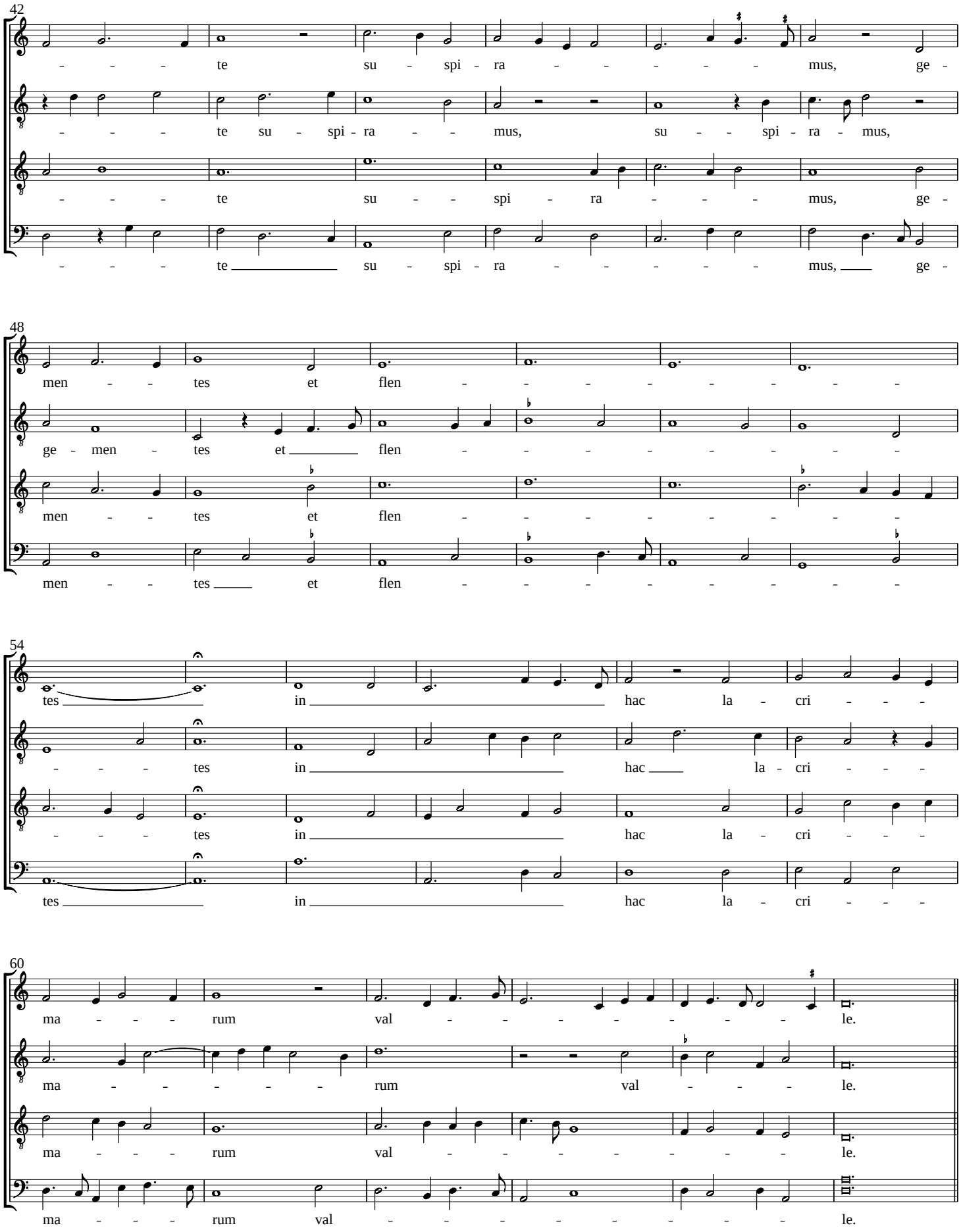
ta, dul - ce - - - - - - - - - do, et

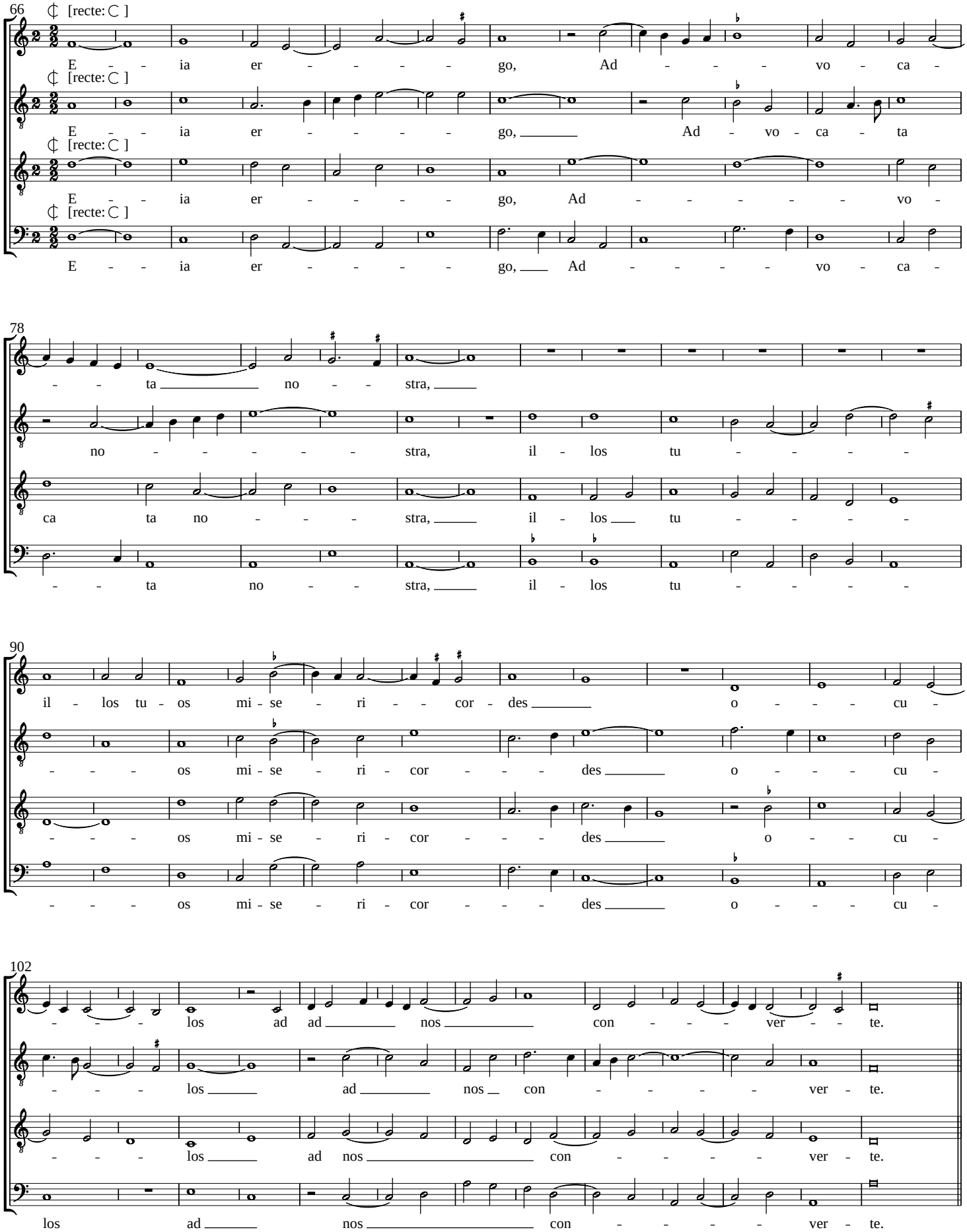
ta, dul - ce - - - - - - - - - do, et

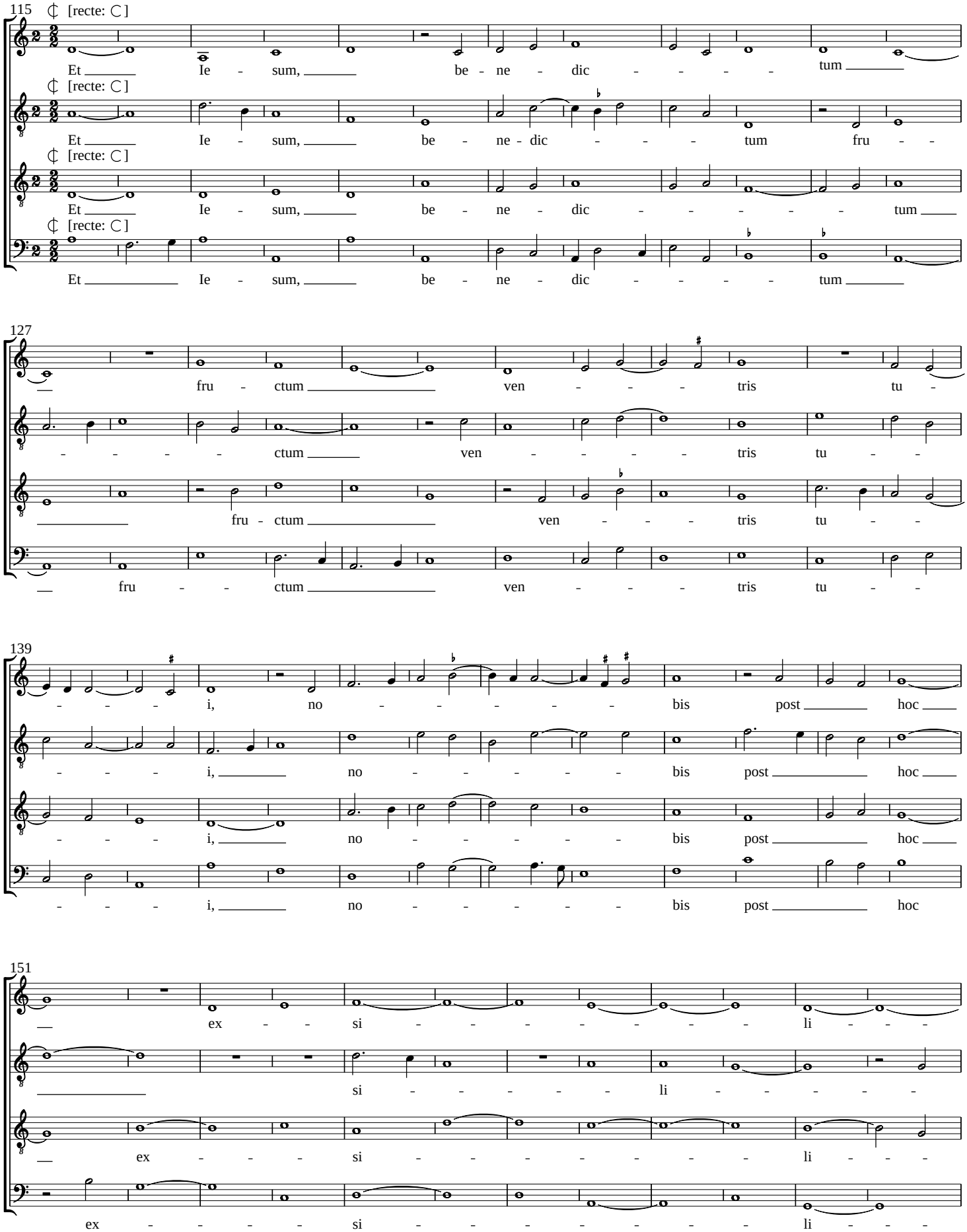
ta, dul - ce - - - - - - - - - do, et

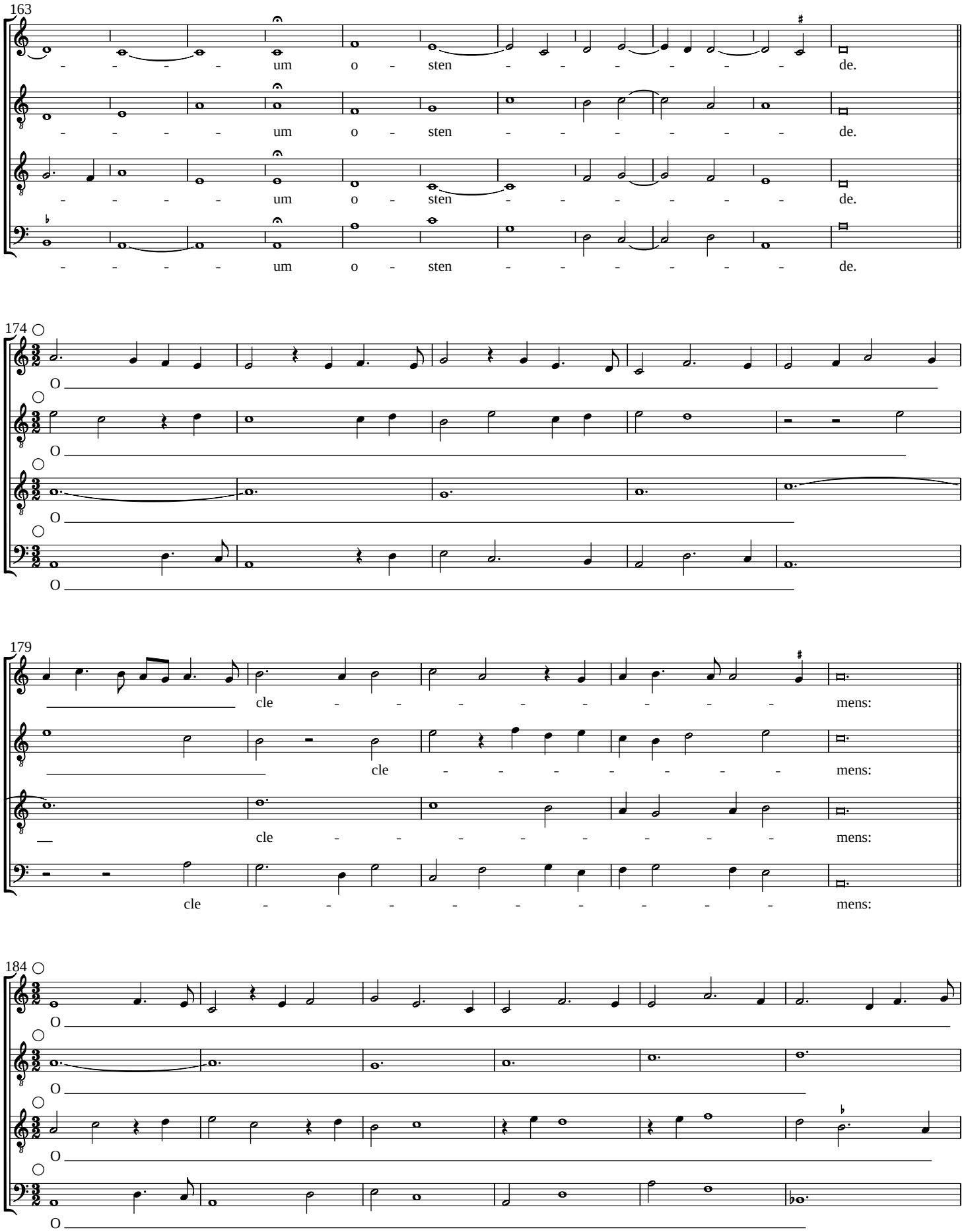
ta, dul - ce - - - - - - - - - do, et

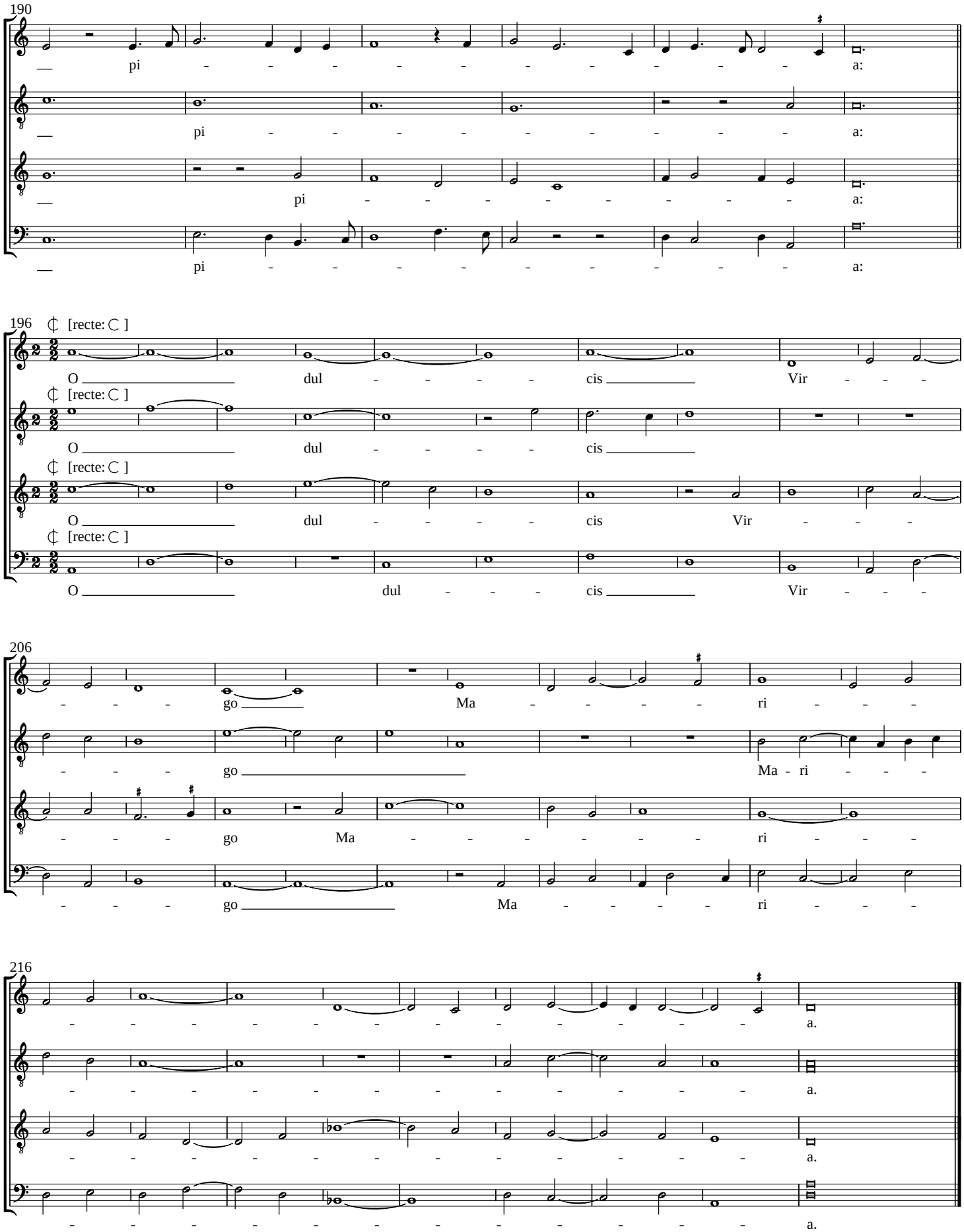

21
spes no stra, sal
spes no stra, sal
spes no stra, sal
spes no stra, sal
26
ve. Ad te cla -
ve. Ad te cla -
ve. Ad te cla -
ve. Ad te
31
ma mus ex su -
ma mus
ma mus ex su -
cla - ma mus ex su -
36
les fi li He vae. Ad
ex su les fi - li He vae. Ad
les fi li He vae. Ad
les fi li He vae. Ad


42
te su - spi - ra - - - - - mus, ge -
te su - spi - ra - - mus, su - - spi - ra - mus,
te su - - spi - ra - - - mus, ge -
te su - spi - ra - - - - - mus, ge -
48
men - - tes et flen - - - - - - - - -
ge - men - tes et flen - - - - - - - - -
men - - tes et flen - - - - - - - - -
men - - tes et flen - - - - - - - - -
54
tes in hac la - cri - - -
- - - tes in hac la - cri - - -
- - - tes in hac la - cri - - -
tes in hac la - cri - - -
60
ma - - - rum val - - - - - - - le.
ma - - - - - rum val - - - le.
ma - - - rum val - - - - - - - le.
ma - - - rum val - - - - - - - le.


66
[recte: C]
E - - ia er - - - - - go, Ad - - - vo - ca -
[recte: C]
E - - ia er - - - - - go, Ad - vo - ca - ta
[recte: C]
E - - ia er - - - - - go, Ad - - - - - - vo -
[recte: C]
E - - ia er - - - - - go, Ad - - - - - vo - ca -
78
- - ta no - - stra,
no - - - - - stra, il - los tu - - - - -
ca ta no - - - stra, il - los tu - - - -
- - ta no - - stra, il - los tu - - - -
90
il - los tu - os mi - se - ri - - cor - des o - - - - cu -
- - - - os mi - se - ri - cor - - - des o - - - - cu -
- - - - os mi - se - ri - cor - - - des o - - - cu -
- - - - os mi - se - ri - cor - - - des o - - - - cu -
102
- - - - los ad ad nos con - - - - ver - - te.
- - - - los ad nos con - - - - - ver - te.
- - - - los ad nos con - - - - - ver - te.
los ad nos con - - - - - ver - te.


115
[recte: C]
Et Ie - sum, be - ne - dic - - - - tum
[recte: C]
Et Ie - sum, be - ne - dic - - - tum fru - -
[recte: C]
Et Ie - sum, be - ne - dic - - - - - tum
[recte: C]
Et Ie - sum, be - ne - dic - - - - tum
127
fru - ctum ven - - - tris tu -
- - - - ctum ven - - - - tris tu - -
fru - ctum ven - - - tris tu - -
fru - - ctum ven - - - tris tu - -
139
- - - i, no - - - - - bis post hoc
- - - i, no - - - - - bis post hoc
- - - i, no - - - - - bis post hoc
- - - i, no - - - - - bis post hoc
151
ex - - si - - - - - - - li - - -
si - - - - - li - - - - -
ex - - - - si - - - - - - - li - - -
ex - - - - si - - - - - - - li - - -


163
um o sten de.
um o sten de.
um o sten de.
um o sten de.
174
O
O
O
O
179
cle mens:
cle mens:
cle mens:
cle mens:
184
O
O
O
O


190
pi - - - - - - - - - - - a:
pi - - - - - - - - - - - a:
pi - - - - - - - - - - - a:
pi - - - - - - - - - - - a:
196
[recte:]
O dul - - - - cis Vir - - -
O dul - - - - cis
O dul - - - - cis Vir - - -
O dul - - - - cis Vir - - -
206
- - - go Ma - - - - - ri - - -
- - - go Ma - ri - - -
- - - go Ma - - - - - - ri - - -
- - - go Ma - - - - - ri - - -
216
- - - - - - - - - - - - - a.
- - - - - - - - - - - - - a.
- - - - - - - - - - - - - a.
- - - - - - - - - - - - - a.

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Sources

MuB 3154, fols. 86v-88r, “Wilhelmus duffay.” Text in all voices.

MilD 1, fols. 184v-187r. Text in all voices.

Tr 89, fols. 349v-352r. Text in the cantus, incipits in the other voices.

Clefs and mensurations

		1	66	116	176	186	198
Cantus	c1	○, all	¢, all	¢, MuB, Mil	○, all	○, MuB, Mil	¢, all
Contratenor	c4	○, all	¢, all	¢, MuB, Mil	○, all	○, MuB, Mil	¢, all
Tenor	c4	○, all	¢, all	¢, MuB, Mil	○, all	○, MuB, Mil	¢, all
Bassus	c4	○, all	¢, all	¢, MuB, Mill	○, all	○, MuB, Mil	¢, all

Text

Salve, Regina misericordiae: Vita, dulcedo, et spes nostra, salve. At te clamamus, exsules filii Hevae. Ad te suspiramus, gementes et flentes in hac lacrimarum valle. Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte. Et Iesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende. O clemens: O pia: O dulcis virgo Maria.	Hail, holy Queen of mercy; hail, our life, our sweetness and our hope. To you do we cry, banished children of Eve. To you do we sigh, mourning and weeping in this vale of tears. Turn then, our Advocate, your merciful eyes towards us. And Jesus, the blessed fruit of your womb, after this our exile reveal to us. O kind, O gracious, O sweet Virgin Mary.

This is a late work of Du Fay. Its odd transmission and a few traits of the style caused Karl Dèzes to question its authenticity and consider it an anonymous German work.[1] Besseler accepted that judgment[2] and simply omitted it from the *Opera Omnia* without further mention, which must be considered an act of scholarly irresponsibility. The problem is that when Dèzes was writing almost nothing of Du Fay’s sacred music of the 1440s, 1450s, and 1460s, was known except for the late festal masses and the *Ave regina caelorum* 3. Subsequently both Fallows and Strohm have questioned Dèzes’s work in this respect.[3] It is also worth noting that this motet shares the transmission in Tr 89 and MilD 1 with Du Fay’s *Magnificat tertii toni*, with which it shares a number of stylistic traits.

In the modern liturgy the *Salve regina* is sung at the end of compline from the first vespers of the Trinity until Saturday before the first Sunday in Advent (not in CAO, but LU, 276), this was its main liturgical function also at Cambrai in Du Fay’s time (cf. Cambrai, Mediathèque Municipale, Impr. XVI C 4, fol. 227v), although it was also used as a Magnificat antiphon for the feast of the Assumption in Paris and in other north French churches. It was also sung in the many privately endowed Marian devotions known as *Salve* services.

Du Fay paraphrases the plainsong loosely in the cantus for most of the piece, but in the invocations *O clemens: O pia* he shifts the plainsong to the contratenor and then to the tenor in long notes resembling a cantus firmus. At the end MuB 3154 reads *O dulcis Maria* in the cantus and *O dulcis virgo Maria* in the lower voices, MilD1 has the second reading in all voices, and Tr 89 has *O dulcis mater Maria*. At measure 26 MilD 1 and Tr 89 have a long followed by a single or double bar in the different parts, but no mensuration sign, even though at all such breaks MilD 1 and MuB 3154 have redundant mensuration signs. For this reason I consider the reading of MuB 3154 the

[1] Karl Dèzes, “Das Dufay zugeschriebene ‘Salve regina’ eine deutsche Komposition: eine stilkritische Studie,” *Zeitschrift für Musikwissenschaft* 10 (1927-1928), 327-362.

[2] Heinrich Besseler, “Von Dufay bis Josquin: ein Literaturbericht,” *Zeitschrift für Musikwissenschaft* 11 (1928-9), 1-22.

[3] David Fallows, *Dufay*, rev. ed. (London: Dent 1987), 299; Reinhard Strohm, *The Rise of European Music, 1380-1500* (Cambridge: Cambridge University Press, 1993), 438 and note 198.

lectio difficilior and have retained it. A notational oddity in MuB 3154 and Tr 89 is that both sources have a ○ sign before the plainsong intonation.

As is the case with virtually all of Du Fay's late works that survive in only in German and Italian manuscripts, the *tempus imperfectum* is signed ¢. This is surely an editorial emendation; in the 1440s Du Fay began to use ☾ with breve-semibreve movement for *tempus imperfectum* where four semibreves take the place of the three semibreves of *tempus perfectum*, which is the tempo relationship found in the present work. This was mainly an English notational practice, and most of Du Fay's continental contemporaries signed this mensuration with ¢, which is why it was altered often in the transmission of his works to Germany and Italy.

As is the case with the late works of Du Fay, I would suggest tempos of MM 84 to 96 for the semibreve in ○ and of MM 112 to 128 for the semibreve in ☾.