

Guillaume Du Fay

Opera Omnia 01/18

Flos florum

Edited by Alejandro Enrique Planchart



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Cantus

Contratenor

Tenor

Flos flo - - - rum, fons

Flos flo - - - rum,

Flos flo - - - rum,

9

hor - - to - - rum, Re - - gi - na

fons hor - - to - - rum, Re - gi - na

fons hor - - to - - rum, Re - gi - na

17

po - - lo - rum, Spes ve - - ni - -

po - - lo - - - - rum, Spes

po - - lo - rum, Spes ve - - ni - -

25

ae. Lux lae - - ti - - ti - -

ve - - - ni - - - ae. Lux lae - -

ae. Lux lae - - ti - - ti - -

33

ae, Me - di - ci - - na, Me - di - ci - na do - - - lo - rum.

ti - ti - ae, Me - di - ci - na do - - - lo - rum.

ae, Me - di - ci - - na do - - - lo - rum.

41

Vir

Vir

49

ga, Vir ga re

ga, Vir ga re

Vir ga re

59

cens Et vir go de cens, For

cens Et vir go de cens, For

cens Et vir go de cens, For

69

ma bo no rum Par ce re

ma bo no rum Par ce re

ma bo no rum Par ce re

79

is Et o pem fer e is In

is Et o pem fer e is In

is Et o pem fer e is In

89

pa - - ce pi - - o - - rum.

pa - - ce pi - - o - - rum.

In pa - ce pi - - o - - rum.

99

pa - - ce pi - - o - - rum.

109

pa - - ce pi - - o - - rum.

120

Pa - sce tu - - os, Suc - cur - re

Pa - sce tu - - os, Suc - cur - re

Pa - sce tu - - os, Suc - cur - re

130

tu - is, Mi - se - re - re tu - o - rum.


tu - is, Mi - se - re - re tu - o - rum.

tu - is, Mi - se - re - re tu - o - rum.

01/18 Flos florum

Sources

Q15 (I), fols. A 267v-268r, R 238v-239r, M 264, “G. du fay.” Full black notation with void coloration and semiminims. Text in all voices.

Ox 213(2), fols. 25v-26r, “Guillermus du  y composuit.” Text in all voices.

ModB, fols. 56v-57r (new 59v-60r), “Dufay.” Text in cantus and tenor. Contratenor has incipit “Flos florum” and then the text from “Pasce tuos” to the end.

Text sources

Darmstadt, Universitäts- und Landesbibliothek, MS 2653 (15th c), fol. 70v.

Erfurt - Gotha, Universitäts- und Forschungsbibliothek, MS 12^o 4 (1419-20), fol. 159r.

Vienna, Österreichische Nationalbibliothek, MS 4781.¹

Clefs and mensurations

Cantus	c1	-
Contratenor	c3	-
Tenor	c3	-

Text

1	Flos florum, Fons hortorum, Regina polorum,	Flower of flowers, Fount of gardens, Queen of the heavens,
2	Spes veniae, Lux laetitiae, Medicina dolorum,	Hope of pardon, Light of joy, Remedy of sorrows,
3	Virga recens Et virgo decens, Forma bonorum:	A fresh branch And seemly virgin, Model of goodness:
4	Parce reis Et opem fer eis In pace piorum,	Spare the guilty And bring them a reward Through the peace of the righteous,
5	Pasce tuos, Succurre tuis, Miserere tuorum.	Feed your own, Succor your own, Have mercy upon your own.

The text for this motet survives in three German manuscripts from the 15th century, Mone and Blume also print a version of it as the end of a longer Marian poem, *Salve flos qui salvas nos*.² All these sources are later than Q15, but it is possible that this is one of those devotional poems that originated in the German speaking area and found its way to northern Italy. The logical place for this to have happened is the Adriatic coast, where there was a good deal of Germanic influence in the liturgy (cf. notes to *Vasilissa ergo gaude*), which probably means this piece

¹ The text from this source is edited in Clemens Blume, *Pia dictamina. Reimgebete und Leselieder, vierte Folge*, *Analecta Hymnica Medii Aevi* 32 (Leipzig: Reissland, 1899. Reprint New York: Johnson Reprint, 1961), no. 55. The manuscript comes from the Cistercian abbey of Himmenrod.

² Franz Joseph Mone, *Latenische Hymnen des Mittelalters, II. Marienhymnen* (Freiburg: Herder, 1854), 323-4; Blume, *Pia dictamina. Reimgebete und Leselieder, fünfte Folge*, *Analecta Hymnica Medii Aevi* 31 (Leipzig: Reissland, 1898. Reprint New York: Johnson Reprint, 1961), no. 146. The source is Karlsruhe, Badisches Landesbibliothek, MS Aug. pap. 36 (*olim* Hs. Reichenau 36), fol. 145v-146r.

dates from Du Fay's years in the Malatesta court, something that tallies well with the presence of the piece in the first layer of Q15, and in the melodic writing of the cantus, which recalls *Resvelliéz vous*.

As Robert Nosow has shown, this motet became an influential and widely imitated work, both by Du Fay in later pieces and by a number of his contemporaries.³

In two places I have added (in italics) some text repetition in order to provide a clearer declamation when all voices are sung with the text. Performers may want to ignore these additions: in this case the first two syllables of "dolorum" should be sung where the first and third syllables of the repetition of "medicina" are placed, and the first appearance of the word "virga" (in both upper voices) should be replaced by a melisma on the final syllable of "dolorum."

The motet has no mensuration sign but is clearly written in way that indicates that the perfect breves move at the speed of perfect semibreves in C .⁴ This piece, like *Resvelliéz vous*, is a deliberately virtuosic work. I would suggest a tempo of about MM 60 for the perfect breve.

Some scholars have also raised the possibility that the *coronae* were intended to provide a locus for improvised ornamentation;⁵ this is not impossible, but the medieval references are too unclear and contradictory and thus far all modern attempts at such ornamentation I have heard sound very unsatisfactory. Robert Nosow, instead argues for careful attention to the mensural notation of such endings.⁶ Unlike some of the later motets by Du Fay that use homophonic endings with a *corona* on every note, the sources for *Flos florum* are consistent in making all the notes *longae*. A reading of the ending as proposed by Nosow would make it sound very close to the kinds of *cantus planus* in two or three parts that was still widely used in northern Italy at the time and was generally associated with moments of great solemnity.

³ Robert Nosow, "The Florid and Equal-Discantus Motet Styles of Fifteenth-Century Italy," Ph.D. Dissertation (University of North Carolina at Chapel Hill, 1992), 216-59.

⁴ Accordingly Julie Cumming, *The Motet in the Age of Du Fay* (Cambridge: Cambridge University Press, 1999), 108-117, places it in the genre she calls "cut circle" motet.

⁵ Charles Warren, "Punctus Organi and Cantus Coronatus in the Music of Dufay," *Papers Read at the Dufay Quincentenary Conference, Brooklyn College, December 6-7, 1974*, ed. Allan W. Atlas (New York: Brooklyn College Music Department, 1976), 128-143.

⁶ Robert Nosow, "The Florid and Equal-Discantus Motet Styles of Fifteenth-Century Italy," Ph.D. Dissertation (University of North Carolina at Chapel Hill, 1992), 156, note 6.