Guillaume Du Fay

Opera Omnia 01/19

Gaude Virgo, mater Christi

Edited by Alejandro Enrique Planchart



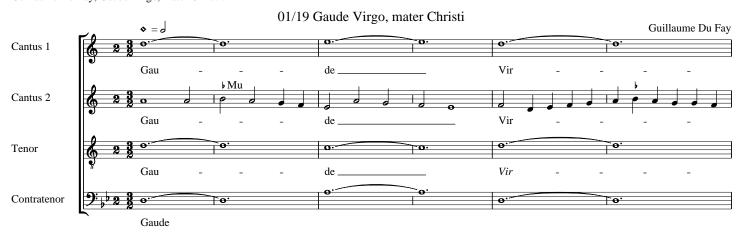
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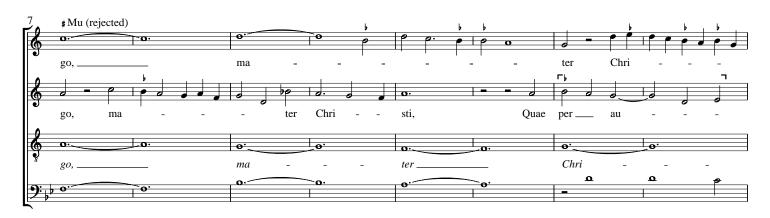
Guillaume Du Fay

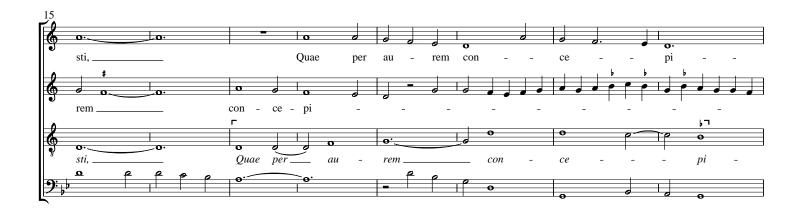
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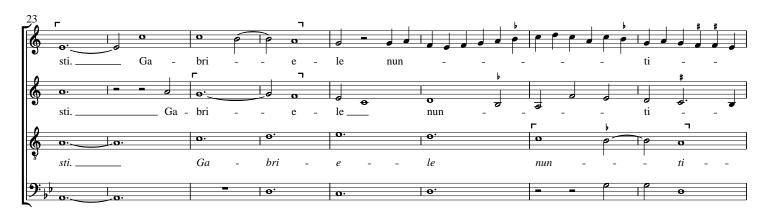
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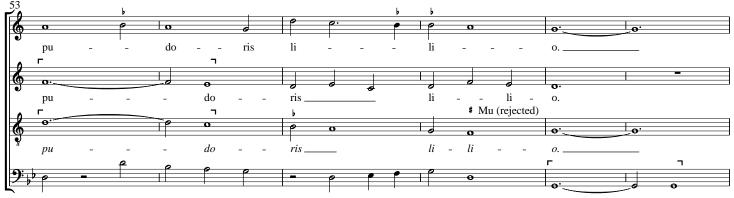


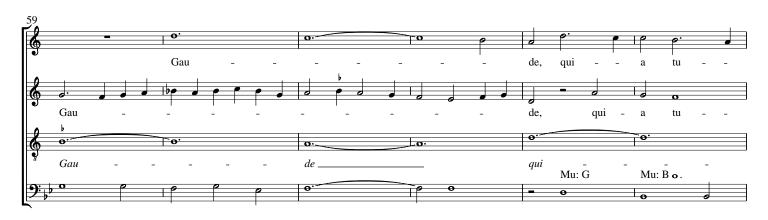


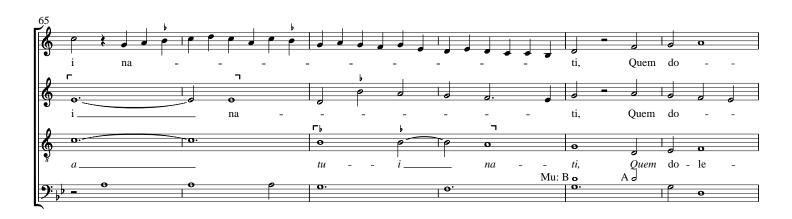


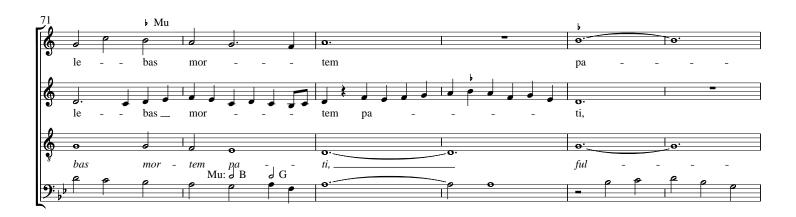


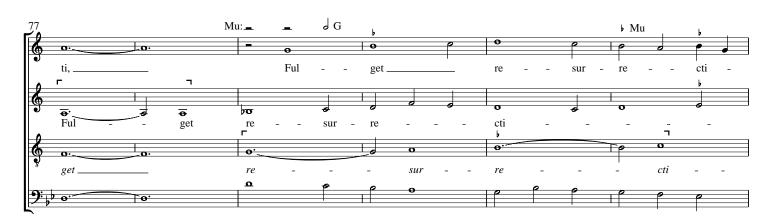


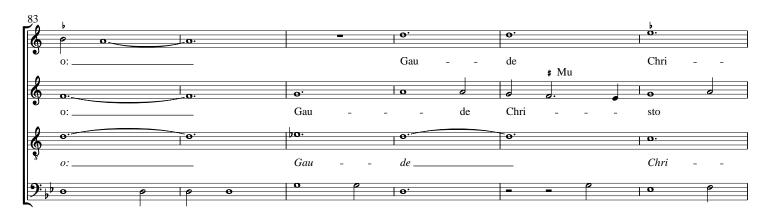


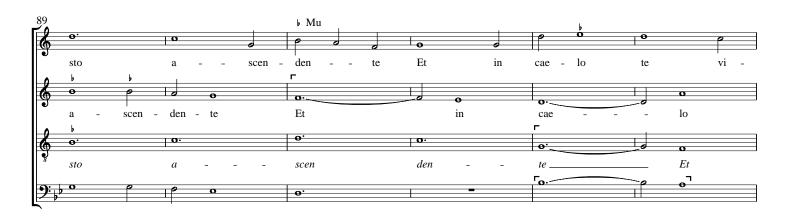


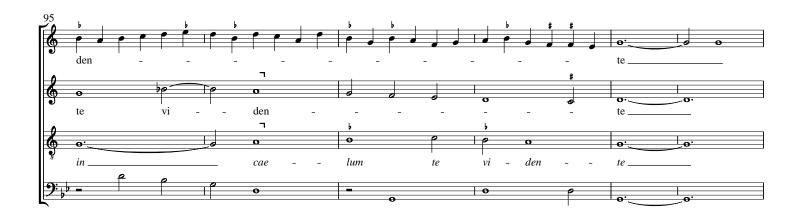


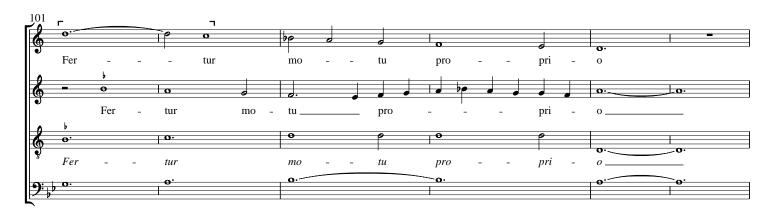


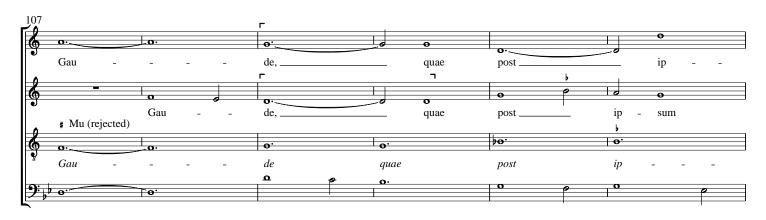


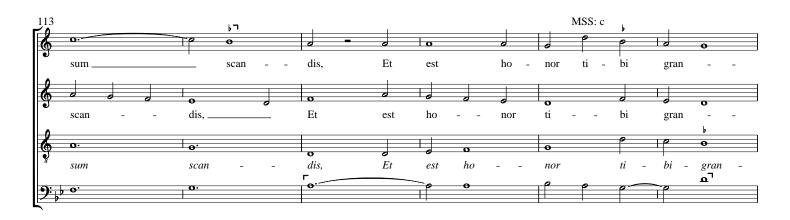


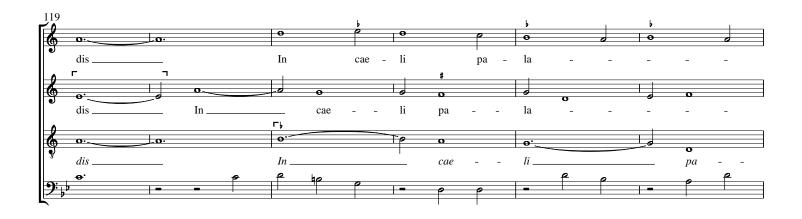


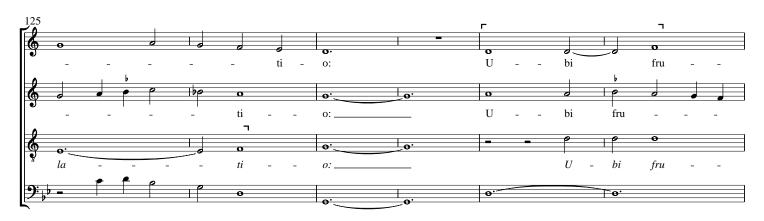






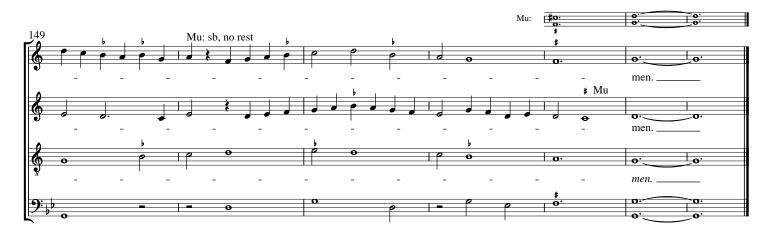












01/19 Gaude Virgo, mater Christi

Sources

Q15 (III), fols. A 230v-232r, R -, M 227-228, "du fay." Full black notation with void coloration and flagged semiminims. Full text in cantus 1 and 2, no text in the lower voices.

MuEm, fols. 5v-7, "Duffay." Full text in cantus 1 and 2, incipits in the lower voices,

Clefs and mensurations

	Q15	MuEm	1	44	45
Cantus 1	c1	c1	ı	3, MuEm	○, MuEm
Cantus 2	c1	c2	-	=	-
Tenor	c4	c4	-	-	-
Contratenor	c6 and F4 on 6 lines	F3	-	-	-

Text

-	G 1 1 G1 1 1	D 1 1 1 1 CO1 1
1	Gaude virgo, mater Christi	Rejoice, o virgin, mother of Christ,
	Quae per aurem concepisti	Who conceived through the ear
	Gabriele nuntio.	With Gabriel as the messenger.
2	Gaude, quia Deo plena	Rejoice, for filled with God
	Peperisti sine poena	You gave birth without sorrow
	Cum pudoris lilio.	With the chasteness of the lily.
3	Gaude, quia tui nati,	Rejoice, for he who was born of you,
	Quem dolebas mortem pati,	Whom you grieved for as dead,
	Fulget resurrectio:	Shines in his resurrection.
4	Gaude Christo ascendente	Rejoice with the ascending Christ
	Et in caelo te vidente	Seeing you in heaven
	Fertur motu proprio.	Carried by his will.
5	Gaude, quae post ipsum scandis,	Rejoice, for you ascend after him,
	Et est honor tibi grandis	And you are greatly honored
	In caeli palatio.	In the palaces of heaven.
6	Ubi fructus ventris tui	Where may the fruit of your womb
	Per te detur nobis frui	Through you, grants us to enjoy
	In perenni gaudio.	Eternal joy.
	Amen.	Amen

Besseler published this piece as a sequence.¹ The text is part of a family of texts dealing with joys of the virgin, paralleled by a similar family dealing with her sorrows, that were used some time as sequences but even more often as rhymed prayers,² and Du Fay in this case treated it as a rhymed prayer and set it to music in the manner of his cantilena motets, so this piece belongs among Du Fay motets and not his sequences.³

In both copies the piece has severe contrapuntal problems. Most can be resolved by the omission of the contratenor, which cannot be by Du Fay and is a singularly incompetent addition. Like many of the contratenors in Q15 it is written on a six-line staff. In MuEm it is written on a five-line staff but the exemplar for that copy was surely on a six-line staff, and this confused the scribe of MuEm. After the first six noted he shifted the clef, wrongly as it turns out, and for the rest of the part the F clef is written on the D line, so the part is a third up.

¹ Heinrich Besseler, *Guglielmi Dufay Opera Omnia*, 6 vols. Corpus Mensurabilis Musicae 1 (Rome: American Institute of Musicology, 1951-66), V, no. 1.

² Robert Nosow, "The Florid and Equal-Discantus Motet Style of Fifteenth-Century Italy," Ph.D. Dissertation (University of North Carolina at Chapel Hill, 1992), 122, reports the presence of this text as a sequence in a Hungarian missal, but Du Fay does not treat the text as a sequence.

³ Alejandro Enrique Planchart, "What's in a Name? Reflections on Some Works of Guillaume Du Fay," *Early Music* 16 (1988), 165-175.

Even without the contratenor the piece has a number of contrapuntal problems, a few of which are caused by a note copied a step away (there are emended in the edition). Still, problems remain in measures 21, 44, and 146. The writing in measure 68 is odd, and the motivic repetition between cantus 1 and 2 in measures 135-7 is not common in Du Fay, much less with the two different resolutions.

Nosow's astute observations on the tonality of the piece, particularly what the added contratenor implies, led him to add a b-flat signature to the three upper parts. This edition does not quite do that, although the effect of the *musica ficta* added is almost the same as Nosow's signatures. He notes, in addition that the way the tenor is constructed indicates that originally it was most likely intended to carry the text as well, and in his edition he has added the text to it;⁴ I do the same in this edition. The text of the upper voices follows that of Q15, but in a few places I have deliberately ignored the ligature writing.

The date of the motet is also something of a problem. The work is clearly a product of Du Fay's Italian years, and it is copied in stage III of Q15,⁵ but it may go back to the early 1420s. The contrapuntal writing, which includes a good number of hard appoggiaturas and dissonant semibreves, may be the result of an early attempt on Du Fay's part to graft the rhythmic and motivic structure of fast triple meter organized in imperfect longs to the Italianate texture moving in $\mathfrak C$ that he had mastered in *Vasilissa ergo gaude*.

The piece is unperformable as a four-voice work and the added contratenor cannot be a substitute for any of the other three voices. Accordingly I have left it unchanged and ignored it in assigning *musica ficta* to the other voices. I include it in the edition simply because it appears in both sources.

The piece is written in *tempus perfectum* throughout, with the breves organized in pairs. This is the kind of metric organization that was often notated with Φ , although Du Fay seldom used it as an initial mensuration. It calls for a very fast motion by the semibreves. The mensuration signs in MuEm (measures 44 and 45) are probably not authentic and most likely the piece originally had no signs whatsoever. The actual pulse of the music is on the perfect breve, which should move at a tempo between MM 60 and 80; the passages in minims should indeed sound like virtuoso coloraturas.

⁴ Nosow, "The Florid," 123-4 and 369-75.

⁵ Margaret Bent, *Bologna Q.15: The Making and Remaking of a Musical Manuscript*, 2 vols. (Lucca: LIM, 2008), I, no. 193.