

Guillaume Du Fay

Opera Omnia 02/04

Apostolo glorioso

Edited by Alejandro Enrique Planchart



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Introitus ♩ = ♩

Cantus 1
A - - - - -

Cantus 2
A - - - - -

Contratenor 1

Contratenor 2

Tenor

7

A - - - - -

A - - - - -

A - - - - -

A - - - - -

A - - - - -

14

A - pos - to - lo glo - ri - o - - - so, da di - o e - - le - -

Cum tu - a doc - tri - - na con - - ver - tis - - ti a Cri -

A - - pos - to - lo glo - ri - o - so, da di - o e - le - cto

Cum tu - a doc - - -

Andreas Christi famulus Et dicitur bis primo de modo perfecto; secundus per tertium demptis primis pausis et nota sequente.

I, 1

20

cto _____ A

sto _____

tri - na _____ con - - ver - tis -

26

e - - van - ge - - le - gia - re al po - pu - lo gre - co

Tu - - to el pa - - e - - se, et

a e - van - ge - le - gia - re al po - pu - lo gre - co

ti a _____ Chri - - sto

32

La su - a in - car - na - ci - on che v'e - ra ce - - co _____

cum la pas - si - o - - ne _____ et _____ mor - - te _____

La sua in - car - na - cion, che v'e - ra ce - co, _____

Tu - to el pa - e - se, et cum la pas - sio - ne et mor - te _____

38

44

Et cu - - - - si fe - sti sen - za al - cun su - spe -

Che qui por - ta - - sti in cro - ce in su lo o - li -

Et cu - si fe - sti sen - za al - cun su - spe - cto,

Che qui por - ta - - -

I, 2

50

cto, Et

vo.

- - - sti in cro - ce

56

e - - li - gi - sti Pa - tras - so per tu - o le - - - cto,
 Ma _____ é _____ pro - las - - - so in
 _____ Et e - li - gi - sti Pa - tras - so per tuo le - cto,
 in su _____ lo o - li - - vo.

62

Et per se - pul - cro que - sto san - cto _____ spe - - - co:
 er - - - ro - re et _____ fac - to _____ tri - - - sto, _____
 Et per se - pul - cro que - sto san-cto spe - co: _____
 Ma é pro-las - so in er - ro - re et fac-to tri - sto, _____

68

74

Pre - go te, pre - ghi me re - tro - ve te - co,
 Si che rem - pe - tra - glie gra - ci - a si for - te
 Pre - go te, pre - ghi me re - tro - ve
 Si che rem - pe - tra - glie gra - ci - a si

II, 1

81

Per li tuo - i mer - ci, nel
 Che re - co - gno - sca - no di - o
 te - co, Per li tuo - i mer - ci,
 for - te Che re - co - gno - sca - no

II, 2

88

de - vin con - spe cto.
 ve - ro et vi vo.
 ci, nel de - vin con - spe cto.
 no di - o ver - ro et vi vo.

Musical staff 1: Treble clef, 3/4 time signature, 4 measures of whole rests.

Solus Tenor

Musical staff 2: Treble clef, 3/4 time signature, 6 measures of quarter notes with accidentals.

Musical staff 3: Treble clef, 3/4 time signature, 6 measures of half notes with a slur.

Musical staff 4: Treble clef, 3/4 time signature, 6 measures of half notes with a slur.

Musical staff 5: Treble clef, 3/4 time signature, 6 measures of half notes with a slur.

Musical staff 6: Treble clef, 3/4 time signature, 6 measures of quarter notes with a slur.

Musical staff 7: Treble clef, 3/4 time signature, 6 measures of half notes.

Musical staff 8: Treble clef, 3/4 time signature, 6 measures of half notes with a slur.

Musical staff 9: Treble clef, 3/4 time signature, 6 measures of half notes with a slur.

Musical staff 10: Treble clef, 3/4 time signature, 6 measures of half notes with a slur.

Musical staff 11: Treble clef, 3/4 time signature, 6 measures of quarter notes with a slur.

Musical staff 12: Treble clef, 3/4 time signature, 6 measures of half notes.

Musical staff 13: Treble clef, 3/4 time signature, 10 measures of quarter notes.

Musical staff 14: Treble clef, 3/4 time signature, 10 measures of quarter notes.

02/04 Apostolo glorioso – Cum tua doctrina – Andreas Christi famulus

Source

Q15 (II), fols. A 270v-271r, R 241v-241r, M 267, “du fay.” Black notation with void coloration and flagged semiminims. Text in the four upper voices. Rubric at the start of cantus 1 and 2: “Introitus.” Tenor canon: Tenor: Andreas Christi famulus: Et dicitur bis: primo de modo perfecto et tempore imperfecto, 2o per tertium, demptis primis pausis et nota sequente.

Clefs and mensurations

		1	74
Cantus 1	c1	-	○
Cantus 2	c1	-	○
Contratenor 1	c3	-	○
Contratenor 2	c3	-	○
Tenor	c3	-	-
Solus tenor	c3	-	○

Texts

Cantus 1, Contratenor 1	
Apostolo glorioso, da dio electo A evangelegiare al populo greco La sua incarnacion, che v'era ceco, Et cusi festi senza alcun suspecto, Et eligisti a Patrasso per tuo lecto Et per sepulcro questo sancto speco. Prego te, preghi me retrove teco, Per li tuoi merci, nel devin conspecto.	Glorious Apostle chosen by God To preach to the Greek people, Who were blind to it, his incarnation. And this you did without any doubt, And chose Patras as your resting place, And this holy cave for your tomb. I beseech you, pray that I may find you again, Through your mercy, in the divine presence.
Cantus 2, Contratenor 2	
Cum tua doctrina convertisti a Christo Tuto el paese, et cum la passione et morte Che qui portasti in croce in su lo olivo. Ma é prollasso in errore et facto tristo. Si che rempetraglie gracia si forte Che recognoscano a dio vero et vivo.	With your doctrine, you converted to Christ The whole land, and with the passion an death That you suffered on a cross on the olive grove. But now it has relapsed in error and become sad. May it receive such strong grace That they may recognize the true and living God.
Tenor	
Andreas, Christi famulus.	Andrew, servant of Christ.

The cantus firmus is taken from an antiphon for St. Andrew (CAO 1396, LU 1308). In the modern liturgy it is the third antiphon at second vespers; in Italy in Du Fay's time it was generally the third antiphon at lauds.

After the introitus all voices are isorhythmic within each *color*. Structure: Introitus + c=2t>c=2t + final (3:1). The manuscript also has a *solus tenor*, an alternate voice that perhaps is intended to replace the tenor and the two contratenors in a performance with two cantus and a tenor. This voice is given as an appendix.¹

¹ On the possible functions of the *solus tenor* see Shelley Davis, “The Solus Tenor in the 14th and 15th Centuries,” *Acta Musicologica* 39 (1967), 44-64, and 40 (1968), 176-178, Margaret Bent, “Some Factors in the Control of Consonance and Sonority: Successive Composition and the Solus Tenor,” *International Musicological Society, Report of the Twelfth Congress, Berkeley 1977*, ed. Daniel Hertz and Bonnie Wade (Kassel: Bärenreiter, 1981), 625-634, and idem, “*Trompetta and Concordans* Parts in the Early Fifteenth Century,” *Music as Social and Cultural Practice: Essays in Honour of Reinhard Strohm*, eds Melania Bucciarelli and Berta Joncus (Woodbridge: Bydell and Brewer 2007), 38-73.

The motet was surely written for Pandolfo di Malatesta, archbishop of Patras from 1424 to 1429. Following Heinrich Bessler, it was thought that the occasion for the motet was the restoration of the cathedral of St. Andrew completed by Pandolfo in 1426,² but new documents showing that Du Fay was in Patras late in 1424, indicate that it is far more likely that it was written for the arrival of Pandolfo to his diocese.³

The text for the two cantus and the two contratenors is a single Italian sonnet divided among the two pairs of voices. In this respect *Apostolo glorioso* is the counterpart of Du Fay's *Vergene bella*. This last piece is his only cantilena motet with Italian words and *Apostolo glorioso* is his only isorhythmic motet with Italian words. The text may be by Pandolfo's father, Malatesta di Pandolfo or Malatesta dei Sonetti, who was a respected poet. The edition used here is by Leofranc Holford-Strevens.⁴

Although unsigned, the first section of the motet is in C , and like much of the *Missa sine nomine*, which this motet resembles in rhythmic style, mensural usage, and notational density. The tempo at the outset is determined by the perfect semibreve, which should move at about MM 84. The minim and the breve remain constant throughout the piece.

² Heinrich Bessler, "Neue Dokumente zum Leben und Schaffen Dufays," *Archiv für Musikwissenschaft* 9 (1952), 159-176.

³ The exact date of the arrival is unknown, on the documentation see Alejandro Enrique Planchart, "Four Motets of Guillaume Du Fay in Context," *Sleuthing the Muse: Essays in Honor of William Prizer*, ed. Kristine Forney and Jeremy Smith (New York: Pendragon, 2011).

⁴ Leofranc Holford-Strevens, "Du Fay the Poet? Problems in the Texts of his Motets," *Early Music History* 16 (1987), 97-165.