

Guillaume Du Fay

Opera Omnia 02/04

Rite maiorem Iacobum canamus

Edited by Alejandro Enrique Planchart



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02/05a Rite maiorem - Arcibus summi - Ora pro nobis

Guillaume Du Fay

Cantus 1
[C] ♩ = ♩.
Ri - - - - -

Cantus 2
[C]
Ar - - - - - ci -

Tenor
C
Ora pro nobis Dominum, qui te vocavit Iacobum

Contratenor
C

Solus Tenor
[C]
I, I

7
- te, Ri - te ma - io - rem - Ia - co - - - - - bum ca - na - - -
- bus, Ar - ci - bus sum - mis mi - se - ri re - clu - se,

13
mus, Or - di - nis sum - mi de - cus. O fi - de - - - lis; MS: D
Tan - ta qui fi - dunt Ia - - - - - co - bo me - ren - tur,

19

Blan - da sit sem - per ti - bi sors - vi -
Vin - cu - lis rup - tis pe - ci - e - re ter - ram

25

a - - tor; Ex - ci - ta lau - des ho - mi - num pa - tro - no.
Sal - ti - bus (gres - su stu - pu - e) - re pla - nam.

31

34 $\text{C} \diamond = \text{d}$

Re

So

I, 2

40

- bus, Re - bus est fra - ter pa - ri - bus Io - han -

por, So - por an - no - se pa - ra - li - sis al - tus

46

nes; Tam no - vas Chri - sti fa - ci - es u - ter - que

Ac - ci - tu san - cti po - su - it ri - go - rem.

52

Vi - sit, ut Pe - - trus; se - qui-tur ma -
No - vit ut Chri - sti fa - mu-lum sa - tel - les,

Musical score for measures 52-57, featuring vocal lines and lute accompaniment. The lyrics are: "Vi - sit, ut Pe - - trus; se - qui-tur ma - No - vit ut Chri - sti fa - mu-lum sa - tel - les,"

58

gi - - strum Spon - te di - lec - tus, fi - e - ri <vo - ca - tus.>
Col - la di - mi - sit ve - ne-rans li - ga - tum.

Musical score for measures 58-63, featuring vocal lines and lute accompaniment. The lyrics are: "gi - - strum Spon - te di - lec - tus, fi - e - ri <vo - ca - tus.> Col - la di - mi - sit ve - ne-rans li - ga - tum."

64

Musical score for measures 64-69, featuring vocal lines and lute accompaniment.

67 ○ ◊ = ♩



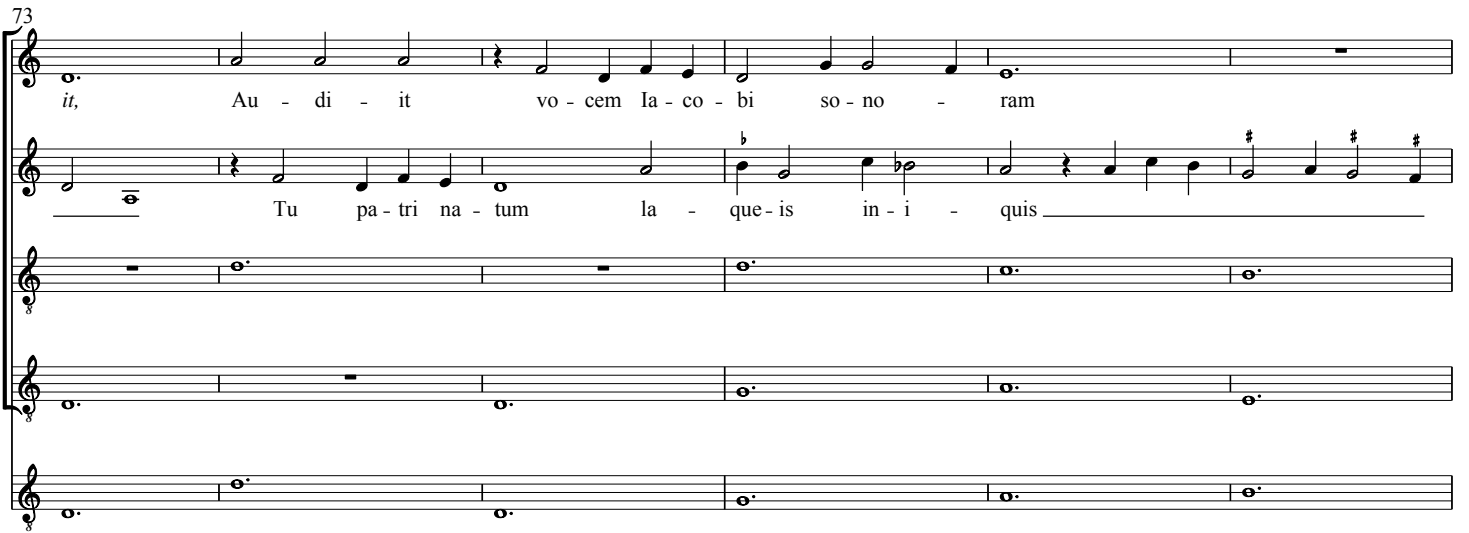
Au - - - - - di -

Tu

II, 1

Detailed description: This block contains the musical notation for measures 67 to 72. It consists of five staves. The first staff is a vocal line with the lyrics 'Au - - - - - di -'. The second staff is another vocal line with the lyrics 'Tu'. The third, fourth, and fifth staves are instrumental accompaniment. A performance instruction 'II, 1' is placed below the fifth staff. The time signature is 3/8, and there are two repeat signs at the beginning of the first staff.

73

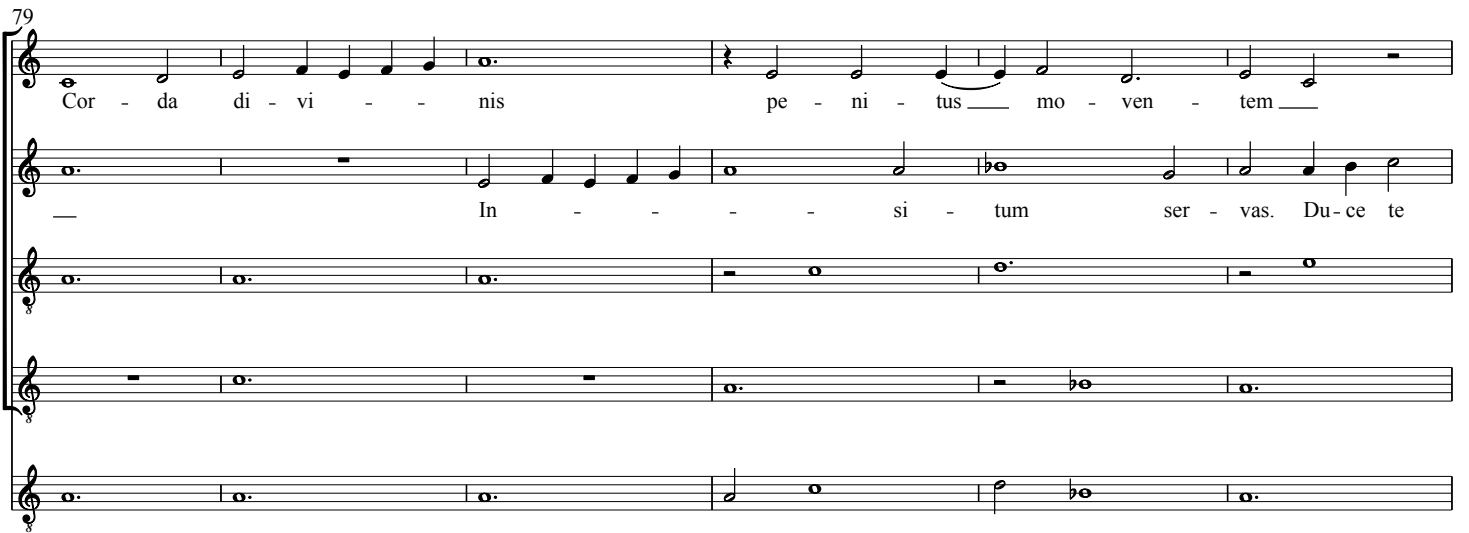


it, Au - di - it vo - cem la - co - bi so - no - ram

Tu pa - tri na - tum la - que - is in - i - quis

Detailed description: This block contains the musical notation for measures 73 to 78. It consists of five staves. The first staff is a vocal line with the lyrics 'it, Au - di - it vo - cem la - co - bi so - no - ram'. The second staff is another vocal line with the lyrics 'Tu pa - tri na - tum la - que - is in - i - quis'. The third, fourth, and fifth staves are instrumental accompaniment. The time signature is 3/8.

79



Cor - da di - vi - - - nis pe - ni - tus - - - mo - ven - tem - - -

- - - In - - - - si - tum ser - vas. Du - ce te

Detailed description: This block contains the musical notation for measures 79 to 84. It consists of five staves. The first staff is a vocal line with the lyrics 'Cor - da di - vi - - - nis pe - ni - tus - - - mo - ven - tem - - -'. The second staff is another vocal line with the lyrics '- - - In - - - - si - tum ser - vas. Du - ce te'. The third, fourth, and fifth staves are instrumental accompaniment. The time signature is 3/8.

85

Le - - gis ac - cep - tae Pha - ri - se - us ho - stis: O - - -
pre - ca - mur. Iam mo - ri vi - non me - tu - at vi - a - - - tor,

91

ra con-ver - sus la - cri - mis ri - ga - - - - - vit. _____
At su - os so - spes re - pe - tat pe - na - tes. _____

97

Vin - - - - -
Cor - - - - - po -

103

ctus, Vin - ctus a tur - ba pri - us ob - se - quen - te,
ris, Cor - po - ris cu - stos a - ni - me - que for - tis,

109

Cum ma - gus spe - - rat la - co - bum li - ga - re,
Om - - - ni - bus pro - sis ba - cu - lo -

115

Ver - tit in pe - - nas ra - bi - em fu - ro - - ris, Re - - -
que san - cto Bel - la tu no - stris mo - ve - as ab o - - - ris,

121

spu - it tan - dem ma - gi - cos ab - u - - sus.

Ip - se sed tu - tum te - ge iam Ro - ber - tum!

127

A - - - - - men.

A - - - - - men.

A - - - - - men.

A - - - - - men.

A - - - - - men.

02/05b Rite maiorem - Arcibus summi - Ora pro nobis

Guillaume Du Fay

Cantus 1

Cantus 2

Tenor

Contratenor

Ri

Ar

ci

Ora pro nobis Dominum, qui te vocavit Iacobum

I, 1

7

te,

bus,

Ri - te ma - io - rem - la - co - - - bum ca - na - -

Ar - ci - bus sum - mis mi - se - ri re - clu - se,

13

mus,

Or - di - nis sum - mi de - cus. O fi - de - - lis; _____

Tan - ta qui fi - dunt Ia - - - co - bo me - ren - tur, _____

MS: D

19

Blan - da sit sem - per ti - bi sors - vi -

Vin - cu - lis rup - tis pe - ci - e - re ter - ram _____

25 $\Phi \diamond = \text{♩}$

a - - tor, Ex - ci - ta lau - des ho - mi - num pa - tro - no.
Sal - ti - bus (gres - su stu - pu - e) - re pla - nam.

31

34 $\text{C} \diamond = \text{♩}$

Re - bus est fra - ter pa - - ri - bus Io - - han - -
por, So - por an - no - se pa - ra - li - sis al - - tus

40

bus, Re - bus est fra - ter pa - - ri - bus Io - - han - -
por, So - por an - no - se pa - ra - li - sis al - - tus

46

nes; Tam no - vas Chri - sti fa - ci - es u - ter - - que
 Ac - ci - tu san - cti po - - - su - it ri - go - rem.

52

Vi - sit, ut Pe - - trus; se - qui-tur ma -
 No - vit ut Chri - sti fa - mu-lum sa - tel - les,

58

gi - - strum Spon - te di - lec - tus, fi - e - ri <vo - ca - tus.>
 Col-la di - mi - sit ve - ne-rans li - ga - tum.

64

67 $\circ = \text{♩}$

Au - di - it

Tu

II, 1

73

it, Au - di - it vo - cem la - co - bi so - no - ram

Tu pa - tri na - tum la - que - is in - i - quis

79

Cor - da di - vi - nis pe - ni - tus mo - ven - tem

In - si - tum ser - vas. Du - ce te

85

Le - gis ac - cep - tae Pha - ri - se - us ho - stis: O -

pre - ca - mur. Iam mo - ri vi non me - tu - at vi - a - tor,

91

ra con-ver - sus la - cri - mis ri - ga - - - - - vit.
 At su - os so - spes re - pe - tat pe - na - tes.

97

Vin - - - - -
 Cor - - - - - po -
 II, 2

103

ctus, Vin - ctus a tur - ba pri - us ob - se - quen - te,
 ris, Cor - po - ris cu - stos a - ni - me - que for - tis,

109

Cum ma - gus spe - - - - - rat la - co - bum li - ga - re,
 Om - - - - - ni - bus pro - sis ba - cu - lo -

115

Ver - - tit in pe - - nas ra - bi - em fu - ro - ris, Re - -
que san - cto Bel - la tu no - stris mo - ve - as ab o - - ris,

121

spu - it tan - dem ma - gi - cos ab - u - - sus.
Ip - se sed tu - tum te - ge iam Ro - ber - tum!

127

A - - - - - men.
A - - - - - men.
A - - - - - men.
A - - - - - men.

Respond

R. Tur - - - - - bam - - - - - com - pe - scit - - - - - dae - mo - num

Phy - le - - - - - tum red - - - - - dit - - - - - li - be - - - - - rum

Dum - - - - - e - - - - - i - con - fer - - - - - ba - - - - - cu - lum

Hic - - - - - pri - - - - - mus - - - - - per mar - ty - ri - um

Cae - lum scan - dit - - - - - ae - the - - - - - re - - - - - um.

Re entry phrase: 97 notes

O - - - - - ra pro no - - - - - bis do - - - - - mi - num

Qui te - - - - - vo - ca - - - - -

- - - - -

- - - - - vit Ia - - - - - co - - - - - bum.

Verse

V. Ut - - - - - con - - - - - fe - rat con - sor - - - - - ti - um

Per tu - - - - - um pa - tro - ci - ni - - - - - [um].

Cantus firmus of Du Day's Rite maiorem

Talea 1: 24 notes

Ora pro nobis dominum / Qui te vocavit Iacobum

Talea 2: 24 notes, Amen: 2 notes

02/05 Rite maiorem Iacobum canamus – Arcibus summis – Ora pro nobis

Source

Q15 (II), fols. A 212v-213r, R 196v-197r, M 209: “du fay.” Full black notation with void coloration. Text in cantus 1 and 2, tenor incipit (which is, in fact, its full text). Tenor and contratenor copied only once with a repeat sign and a double mensuration, **C** over \circ .

Clefs and mensurations

		1	26	34	59	67
Cantus 1	c2	[C]	ϕ	C	ϕ	\circ
Cantus 2	c2	[C]	-	-	-	\circ
Tenor	c4	C	-	-	-	\circ
Contratenor	c4	C	-	-	-	\circ
Solus tenor	c4	[C]	-	-	-	\circ

Texts

Cantus 1	
R ite maiorem Iacobum canamus, O rdinis summi decus. O fidelis, B landa sit semper tibi sors, viator; E xcita laudes hominum patrono.	Let us duly sing James the Elder, the glory of the highest order. O faithful traveler, may fortune ever smile on thee; stir up praises to the patron of the human race.
R ebus est frater paribus Iohannes; T am novas Christi facies uterque V isit, ut Petrus; sequitur magistrum S ponte, dilectus fieri <vocatus >.	John is his brother on equal terms; each views the transfigured Christ as much as Peter does; he follows the Master of his own free will, called to become beloved.
A udiit vocem Iacobi sonoram C orda divinis penitus moventem L egis acceptae Phariseus hostis: O ra conversus lacrimis rigavit.	The Pharisee, enemy of the law received, heard the clear voice of James profoundly stirring his heart with divine teachings; converted, he bathed his face in tears.
V inctus a turba prius obsequente, C um magus sperat Iacobum ligare, V ertit in poenas rabiem furoris, R espuit tandem magicos abusus.	The sorcerer, taken prisoner by the once-obedient rabble when he hoped to bind James, turned the rage of his madness into punishment and at last forswore his crimes of witchcraft.
Cantus 2	
A rcibus summis miseri recluse – T anta qui fidunt Iacobo merentur – V inculis ruptis petiere terram S altibus (gressu stupere) planam.	Wretches imprisoned at the tops of towers – so much do they earn who trust in James – broke their chains and leapt down to the level earth; they wondered at their walking.
S opor annosae paralysis altus A ccitu sancti posuit rigorem. N ovit ut Christi famulum satelles, C olla dimisit venerans ligatum.	The deep slumber of many years' palsy gave up its stiffness at the saint's bidding. When the underling recognized Christ's servant, he unbound his neck, honoring the man he had bound.
T u patri natum laqueis iniquis I nsitum servas. Duce te precamur I am mori vi non metuat viator, A t suos sospes repetat penates.	You rescue for the father the son fastened by the noose unmerited. We pray that, with you for guide, the traveler may no longer fear violent death, but return safely to his own home.

C orporis custos animaeque fortis, O mnibus prosis baculoque sancto B ella tu nostris moveas ab oris, I pse sed tutum tege iam Robertum.	Doughty guardian of body and soul, may you assist us all and with your holy staff drive wars away from our shores; but now in person keep Robert safe.
Tenor	
Ora pro nobis dominum, Qui te vocabit Iacobum.	Pray for us to the Lord, who called you James.

The cantus firmus is surely taken from the end of the respond of a now lost first responsory for St. James the elder which was apparently unique to the liturgy for this saint in San Giacomo Maggiore in Bologna. The source for the chant, MS 1408 of the Museo Medievale in Bologna, had been lost for several decades and when discovered it was so damaged that could not be consulted until after a restoration that took nearly a decade (1993-2003).¹ The matins office for St. James has lost four folios, one of which contained the first responsory, but entire office is modally ordered and partly in verse, and at the end of the ninth responsory (in modes 7 and 8) sets the words *Ora pro nobis dominum, qui te vocavit Iacobum* to an immensely long melody that is matched in terms of its structural articulation by the slightly shorter mode 1 melody that forms the color of Du Fay's cantus firmus, so that surely this phrase formed the end of the respond of the lost first responsory.² Structure: $c/2t > c/2t + F$ [11:10].

The transcription uses a 2:1 reduction, where the semibreve is rendered as a half note except for measures 26-33 and 59-66 of the cantus 1, which are notated with ϕ in the manuscript with values twice as large as those of the other voices. In these passages the reduction is 4:1, with the semibreve rendered as a quarter note. The piece is written throughout in perfect *modus*. All parts are isorhythmic within each color and the lower voices are subjected to a mensural transformation from the first to the second color. The Amen lies outside the isorhythmic structure.

Given that the motet uses a cantus firmus that known only in Bologna, it was surely composed in that city between February 1426 and August 1428, when Du Fay was among the singers of cardinal Louis Allemand, whose secretary was Robert Auclou (ca. 1480-1457), who probably recruited Du Fay for Allemand's chapel in 1425, and remained a friend of the composer. Auclou became a canon of Cambrai in 1433 and the cathedral's scholaster in 1440.³ Since 1420 he had been curate of the church of Saint-Jacques de la Boucherie in Paris,⁴ and the text of the cantus 1 and 2 form a single poem in Sapphic eleven-syllable lines with an acrostic mentioning this. The text is corrupt and in one line incomplete in the manuscript, The most successful and thorough treatment of the text is that of Leofranc Holford-Strevens, and his version of the text is the one used in this edition.⁵ Holford-Strevens also advances the very plausible hypothesis that the author of the poem was in fact Robert Auclou himself.⁶

¹ See Vanna Alessandri, "I corali dalla soppressione del 1866 all'acquisizione comunale: il processo del padre Mazzoni," *I corali di San Giacomo Maggiore*, ed. Giancarlo Benevolo and Massimo Medica (Bologna: Musei Civici d'Arte Antica, 2003), 145-159; eadem, "Il Restauro," *I corali*, 161-177. I am deeply indebted to Dr. Medica, who provided me access to the manuscript and every form of assistance to examine it a photograph the office for St. James.

² Alejandro Enrique Planchart, "Four Motets of Guillaume Du Fay in Context," *Sleuthing the Muse: Writings in Honor of William F. Prizer*, ed. Kristine Forney and Jeremy Smith (New York: Pendragon, 2012).

³ Cambrai, Bibliothèque Municipale MS 1046, fol. 136r, giving 16 December 1433 as the date of his induction as canon, and fol. 93r reporting his appointment as scholaster in 1438, which must have taken place during the second half of that year, cf. Vatican, Biblioteca Apostolica Vaticana, Registra Supplicationum 347, fols. 264r-264v.

⁴ Vatican, Biblioteca Apostolica Vaticana, Registra Supplicationum 146, fol. 141r. The church was on the right bank right across the river from the île de la cite. It was demolished in the 18th century but the tower survived. It is now an isolated and beautiful monument in the middle of a small park.

⁵ Leofranc Holford-Strevens, "Du Fay the Poet? Problems in the Texts of his Motets," *Early Music History* 16 (1997), 97-165, particularly 99-102 and 116-120. The only changes I have made are the use of modern liturgical Latin spellings and modern English for the translation, as well as rendering *maior* as "elder" which is its true significance (which survives in modern Spanish).

⁶ Holford-Strevens, "Du Fay the Poet?" 117.

In Du Fay's music at this time there is minim equivalence between C and O ; this means that the value of the minim (quarter note) remains constant throughout the piece. The pulse, however, falls on the semibreve. This piece, like all of Du Fay's motets, is essentially virtuoso music, which requires singers capable of articulating fast passages very well. It is not, however, a display piece in the sense that such passages are not the main point of the work. The tempo should produce a fast but comfortable declamation of the text at the quarter-note level, almost approaching normal speaking rhythm. A tempo of 72 to 84 for the dotted half in, C and 108 to 120 for the half in O is offered here as a possibility. In most pieces that go from C to O at this time the section in perfect time sounds like an acceleration, but because of the way Du Fay writes the rhythmic surface of the music the second color of *Rite maiorem* sounds more relaxed than the first. This relationship between the rhythmic intensity of C and O is a trait that this motet has in common with the Kyrie, Gloria, and Credo of the *Missa Sancti Iacobi*, which are probably contemporary with the motet.

None of Du Fay's motets after 1436 and none of the late masses were written for ensembles of one on a part, since they all contain divisi sections, but that is not the case with *Rite maiorem*. The work can be done with four solo singers or two singers and two instrumentalists. The opening passages of each talea, untexted in the upper voices in the manuscript, were once taken as evidence of instrumental doubling of the voices, but such a view is no longer held by most scholars. The singers can simply vocalize these passages on the first syllable of text or underlay the first word under the melisma (I have provided such an underlay in the edition as one possible solution).

In one aspect *Rite maiorem* is unique work in the motet repertory: like a number of other motets of the late fourteenth and early fifteenth centuries it survives in two related versions, one as a four-voice piece with a tenor and a contratenor, and the other as a three-voice piece with a solus tenor, which is a conflation of notes of the tenor and contratenor into a single part. The alternate version might have been intended for a different performance situation or as some form of compositional stage.⁷ Unlike every other motet ever provided with a solus tenor, *Rite maiorem* has a number of passages with new music in the solus tenor.⁸ While the four-voice version consists of an alternation of duets for the upper voices leading to four-voice sections when the tenor and contratenor enter in each talea, the solus tenor provides a lively counterpoint to each of the duets, so that three voices are present continuously. I find these counterpoints interesting and have always used them even when performing the four-voice version. A simple analysis of the work reveals that these counterpoints always lead to the first note of the contratenor in the four-voice sections, so I incorporated them into the contratenor part. For performers who might want to try this possibility I append a version of the motet with the unique passages of the solus tenor incorporated into the contratenor.

There is one last matter that scholars have often connected with this motet that has turned out to be something of a red herring. Q15 has also the only complete copy of Du Fay's plenary mass for Saint James, the *Missa Sancti Iacobi*, which holds pride of place as the piece that opens the mass section of the manuscript. Its proximity to the motet, the presence in Bologna of Robert Auclou and of a church for St. James, and the fact that the mass uses a unique alleluia with a rhymed text led earlier scholarship to make a connection between the two pieces.⁹ Margaret Bent, however, has provided very convincing evidence that the mass, in its final form, arose out of the provisions of the will of Bishop Pietro Emiliani of Vicenza.¹⁰ The mass arose in several stages, probably going from ca. 1426 until 1430 or thereabouts, and its final form (and the writing of the alleluia) probably came about years after the composition of *Rite maiorem*, although probably a good deal of the mass was also written in Bologna.

⁷ On 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 Heartz and Bonnie Wade (Kassel: Bärenreiter, 1981), 625-634, idem, "Trompette and Concordans Parts in the Early Fifteenth Century," *Music as Social and Cultural Practice: Essays in Honour of Reinhard Strohm*, ed. Melania Bucciarelli and Berta Joncus (Woodbridge: Brydell and Brewer 2007), 38-73.

⁸ See the discussion in Margaret Bent, "Trompette and Concordans Parts in Early Fifteenth-Century Music," *Music as Social and Cultural Practice: Essays in Honor of Reinhard Strohm*, ed. Melania Bucciarelli and Berta Joncus (Woodbridge: Boydell Press, 2007), 46 and 62; as she notes, the independent passages in the solus tenor are related in their character to the contratenors in *Apostolo glorioso*.

⁹ See David Fallows, *Dufay*, 2nd ed. (London: Dent, 1987), 20-30, 47, and 168-73, with summaries of earlier work.

¹⁰ Margaret Bent, "Musicisti vicentini intorno al vescovo Pietro Emiliani," *Musica cronaca e storia a Vicenza nell'età della dedizione alla serenissima* (Vicenza: Conservatorio di Musica, 2003), 91-113, and idem, "Ciconia's Dedictee, Bologna Q 15, Brassart, and the Council of Basel," *Manoscritti di polifonia nel quattrocento europeo*, ed. Marco Gozzi (Trento: Soprintendenza per I Beni library e archivistici, 2004), 34-56.