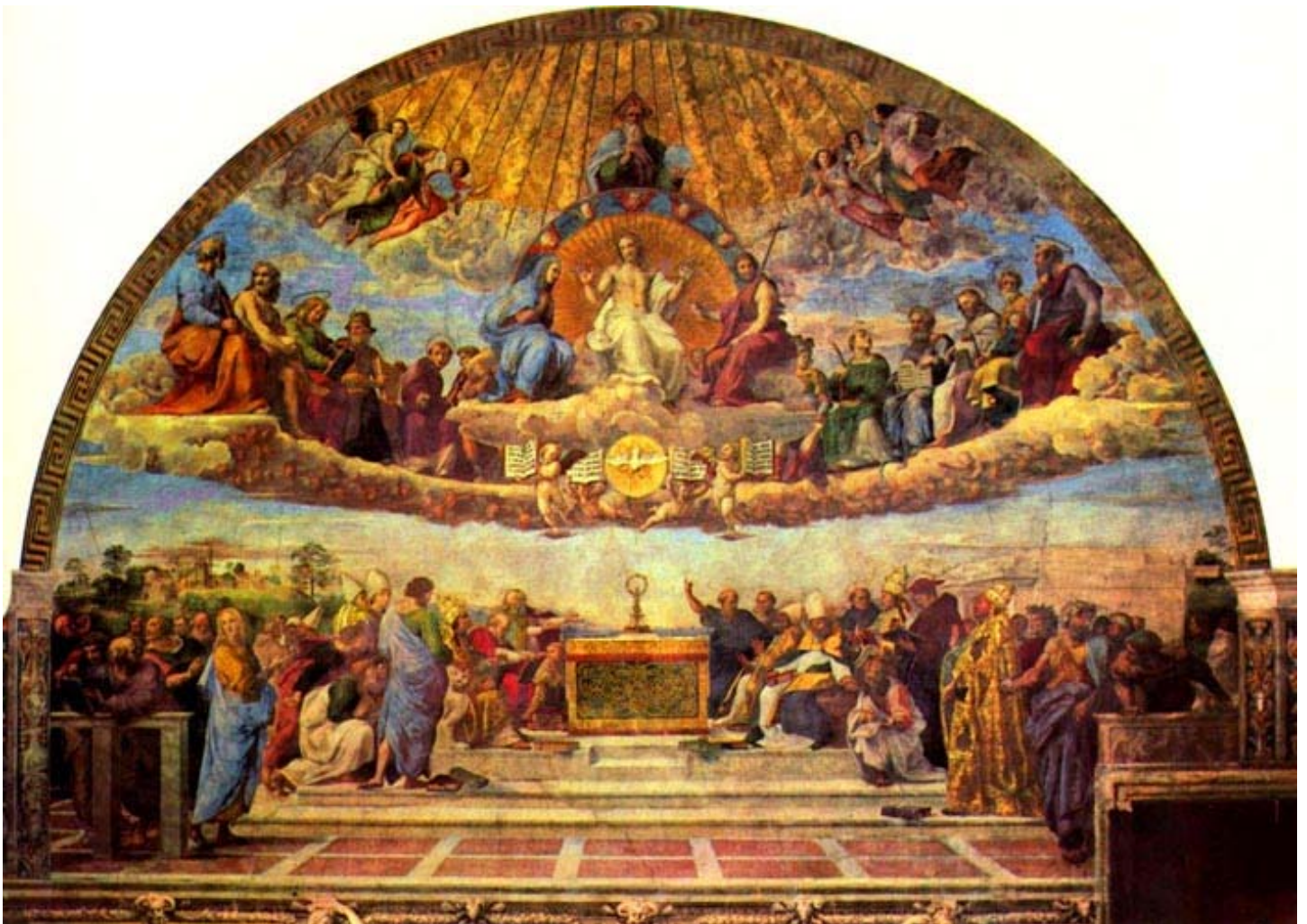


# Guillaume Du Fay

Opera Omnia 02/07

## Ecclesiae militantis

Edited by Alejandro Enrique Planchart



Marisol Press  
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# Guillaume Du Fay

## Opera Omnia

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Bella canunt gentes

Gabriel - Ecce nomen domini

Guillaume Du Fay

Cantus 1

Cantus 2

Contratenor

Tenor 1

Tenor 2

[Φ] ♩ = ♩

Ec - cle - si - ae mi - li - tan - tis, Ro - ma se - des tri - um - phan -

San - cto - rum ar - bi - tri -

13

tis Pa - tri sur - sum si - de - ra Ta - men cle - ri re -

o Cle - ri - co - rum pro - pri - o Chor - do me - di - tan - ti; Ne - quam

25

so - nan - tis Lau - dem pon - ti - fi - ci dan - tis

ge - nus a - tri - o Re - ce - dat lu - di - bri - o Um - brae

37

Pro - mat vo - ce li - be - ra. \_\_\_\_\_  
pe - tu - lan - ti. \_\_\_\_\_

48

Ga - bri - e - lem quem vo - ca - vit, Dum pa - ter - num cri - men la - vit, \_\_\_\_\_  
Nam \_\_\_\_\_ tor - pens in - er - ti - a Lon - ga quae - rens o - ti - a \_\_\_\_\_  
Bel - la ca - nunt gen - tes, quae - ri - mur, pa - ter op - ti - me, tem -  
Gabriel  
Ecce nomen domini  
I, 1

60

Bap - tis - ma - tis sum - pti - o, Eu - ge - ni - um re - vo - ca - vit, Bo - num ge -  
\_\_\_\_\_ Ne - sci - vit Eu - ge - ni - um; Sed iu - ris pe - ri - ti - a \_\_\_\_\_  
pus: \_\_\_\_\_ Ex - pe - di - et \_\_\_\_\_ mul - tos, si \_\_\_\_\_ cu - - -

72

nus quod no-ta - vit, Pon - ti - fi - cis e - le - cti-o. Cum to - ta iu - sti - ti - a pis, u - na di - es. Num - - mus et ho -

84

Sunt e - ius in - ge - ni - um ra flu - unt ma - gnum - que i - ter or - bis a - gen - -

96

Quod con - sul - ta con - ti - o, Qua nam san - cta ra - ri - o Sic de - li - be - ra - Hinc est te - sti - mo - ni - Dum nec su - - us Gabriel

Ecce nomen Domini  
I, 2

102

vit Ut so - la de - vo - ti - o Re - gnet in pa - la - ti - o, Quod -  
um: Pa - cem quae - rit om - ni - um Ex - o - sus  
in to - - - to no - - - sci - - -

This system contains five staves of music. The first staff is the vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are instrumental accompaniment.

108

de - us be - a - - vit. \_\_\_\_\_  
pi - a - cu - li. Et tri - num dae - mo - ni - um Dae - mo - nis et ca -  
tur \_\_\_\_\_ or - - be de - - us. \_\_\_\_\_

This system contains five staves of music. The first staff is the vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are instrumental accompaniment.

114

ri - um Pom - pam vin - cit sae - - cu - - - li.

This system contains five staves of music. The first staff is the vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are instrumental accompaniment.

120

Cer - te de - us vo - lu - it Et in hoc com -

Qui co - le ris po - pu - li Scu - tum, dic quod at - tu - li

Bel - la ca - nunt gen - tes, quae - ri - mur, pa - ter op - ti - me, tem -

Gabriel

Ecce nomen Domini  
II, 1

132

pla - cu - it Ve - ne - to - rum pro - li; Sed dae -

Ti - bi, pa - ter op - ti - me,

pus: Ex - pe - di - et mul - tus, si cu -

144

mon in - do - lu - it, Quod pec - ca - tum de - fu - it

Sa - crum det, quod o - cu - li Tu -

pis, u - na di - es. Num - mus et ho -

156

Tan - tae re - - rum mo - li.  
i in - star spe - cu - li Cer - nunt ni - ti - dis - si - me.  
ra flu - unt ma - - gnum - que i - ter or - bis a - gen - -

168

Dul - cis pa - ter po - pu - li, Qui dul - co - rem po - cu - li, Cra - pu - lam per - hor - res,  
E - ia te, pul - che - ri - me, Quaeri - mus, te - ner - ri - me, Mo - ram lon - gi tem - po - ris  
dum Nec su - us in to - - to no - sci -

Gabriel

Ecce nomen Domini  
II, 2

180

Po - ne len - to  
Dul - ci - mur a - sper - ri -  
tur or - - be de - - us.



186

con - su - - li Rem gre - gis pau - per - cu - li,  
me, Ne - sci - o quo fer - ri - - me,

This system contains five staves of music. The first two staves are vocal lines with Latin lyrics. The third staff is a lute or guitar accompaniment. The fourth and fifth staves are empty, likely for other instruments or voices.

192

Ne - - - sci - us er - - -  
Ad ful - men - tum cor - po - ris.  
Bel - - la ca - - nunt gen - - tes,  
Ecce nomen Domini  
III, 1

This system contains five staves of music. The first two staves are vocal lines with Latin lyrics. The third staff is a lute or guitar accompaniment. The fourth and fifth staves are empty. The text 'Ecce nomen Domini III, 1' is written below the first staff.

201

res. Pa - - ter hae - - -  
U - na ti - - bi tri - ni - - tas  
quae ri - mur, pa - - ter op - - ti - me, tem -  
Gabriel

This system contains five staves of music. The first two staves are vocal lines with Latin lyrics. The third staff is a lute or guitar accompaniment. The fourth and fifth staves are empty. The text 'Gabriel' is written below the first staff.

210

rens fi - - li - - o  
Ve - - ra de - us u - - - - - ni - -  
pus: Ex - - pe di - et

This system contains measures 210 through 218. It features a vocal line with lyrics and four lute tablature lines. The lyrics are: "rens fi - - li - - o", "Ve - - ra de - us u - - - - - ni - -", and "pus: Ex - - pe di - et". The music is written in a medieval style with a treble clef and a key signature of one flat. The lute tablature lines are in a six-line format with a C-clef.

219

Spi - ri - tus con - fi - - ni - - - - o Det  
tas Det cae - li ful - - - go - - - rem,  
mul - - tos, si cu - - - -

This system contains measures 219 through 227. It features a vocal line with lyrics and four lute tablature lines. The lyrics are: "Spi - ri - tus con - fi - - ni - - - - o Det", "tas Det cae - li ful - - - go - - - rem,", and "mul - - tos, si cu - - - -". The music is written in a medieval style with a treble clef and a key signature of one flat. The lute tablature lines are in a six-line format with a C-clef.

228

pre - - - ce sol - - lem - - - ni  
Quem li - - ne - - a bo - - - ni - -  
pis, u - na di - es.

This system contains measures 228 through 236. It features a vocal line with lyrics and four lute tablature lines. The lyrics are: "pre - - - ce sol - - lem - - - ni", "Quem li - - ne - - a bo - - - ni - -", and "pis, u - na di - es.". The music is written in a medieval style with a treble clef and a key signature of one flat. The lute tablature lines are in a six-line format with a C-clef.

237

Gau - di - um Eu - ge - ni - o, Per - fe - - cto  
tas, Ar - gen - te - a ca - sti - tas  
Num - - - - mus et ho - -

This system contains five staves of music. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are empty.

246

do - - mi - - ni - - o in vi - ta pe - ren -  
Se - cta - vis in mo - - - -  
ra flu - - - - unt ma - - - - gnum

This system contains five staves of music. The first staff is a vocal line with lyrics and triplets. The second staff is a vocal line with lyrics and triplets. The third staff is a vocal line with lyrics. The fourth and fifth staves are empty.

253

- ni.  
rem.  
que i - - ter or - - bis a - gen - - - -

This system contains five staves of music. The first staff is a vocal line with lyrics and triplets. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are empty.

255  $\phi$

A - - - - -  
A - - - - -  
dum Nec su - us in to - to no - sci -  
Gabriel  
Ecce nomen Domini  
III, 2

267

men. - - - - -  
men. - - - - -  
tur or - be De - us. - - - - -

279

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

02/07 Ecclesiae militantis – Sanctorum arbitrio – Bella canunt gentes  
Gabriel – Ecce nomen Domini

## Source

Tr 87<sub>1</sub>, fols. 85v-86r and 95v-96r: “G dufay” on fol. 95v. Text in all parts.

## Clefs and mensurations

		1	49	97	121	169	193	262
Cantus 1	c2	[Φ]	-	-	♠	-	-	Φ
Cantus 2	c2	[Φ]	-	-	♠	-	-	Φ
Contratenor	c4	-	Φ	-	♠3	-	Φ	-
Tenor 1	c4	-	♠	♠	♠	♠	○	Φ
Tenor 2	c4	-	♠	♠	♠	♠	○	Φ

## Texts

Cantus 1		
Ecclesiae militantis Roma sedes triumphantis Patris sursum sidera Carmen cleri resonantis Laudem pontifici dantis Promat voce libera.	Quod consulta concio – O quam sancta ratio – Sic deliberavit, Ut sola devotio Regnet in palatio Quod deus beavit.	Dulcis pater populi, Qui dulcorem poculi, Crapulam perhorres, Pone lento consuli Rem gregis pauperuli, Ne nescius erres.
Gabrielem quem vocavit, Dum paternum crimen lavit, Baptismatis sumptio, Eugenium revocavit, Bonum genus quod notavit, Pontificis lectio.	Certe deus voluit Et in hoc complacuit Venetorum proli; Sed demon indoluit, Quod peccatum defuit Tantae rerum moli.	Pater haerens filio Spiritus confinio Det prece sollempni Gaudium Eugenio, Perfecto dominio, In vita perenni. Amen.
Cantus 2		
Sanctorum arbitrio Clericorum proprio Corde meditati, Aequum genus atrio Accedit ludibrio Umbræ petulanti,	Hinc est testimonium: Pacem quaerit omnium, Exosus piaculi; Et trinum dominium Daemonis et carnum Pompam vincit saeculi.	Eia tu, pulcherrime, Quaerimur, tenerrime, Moram longi temporis. Ducimur asperrime Nescio quo ferrime Ad fulmentum corporis.
Nam torpens inertia, Longa quaerens otia, Nescivit Eugenio; Sed iuris peritia Cum tota iustitia Sunt eius ingenium.	Quam color ipse poli Dic scutum quod attuli Tibi, pater optime, Sacrum dat, quod oculi Tui instar speculit Cernunt nitidissime.	Una tibi trinitas Vera deus unitas Det caeli fulgorem, Quem linea bonitas, Argentea castitas, Secernit in morem Amen.

## Contratenor

Bella canunt gentes, quaerimur, pater optime, tempus:  
Expediet multos, si cupis, una dies.  
Nummus et hora fluunt magnumque iter orbis agendum  
Nec suus in toto noscitur orbe deus. Amen.

Tenor 1
Gabriel
Tenor 2
Ecce nomen Domini

### Translations

#### Cantus 1

Let Rome, seat of the Church Militant of the Father who triumphs above the stars, bring forth with free voice a song of the clergy praising the Pope. Him whom the taking up in baptism called Gabriel when it washed away ancestral sin, papal election renamed Eugenius, which marked his good race. Which the well advised assembly (O what holy reasoning) has so determined: that devotion alone may reign in the palace that God blessed. Certainly God willed it, and in this gave pleasure to the Venetian stock; but the devil was grieved that sin was absent from an affair of such great moment. Sweet father of the people, who abhor the sweetness of the cup, namely drunkenness, entrust to a cautious counselor the business of your poor little flock, lest you go astray in ignorance. Let the Father ever cleaving to the Son in the neighborhood of the Spirit give by our solemn prayer joy to Eugenius, when his reign is over, in eternal life! Amen.

#### Cantus 2

By the holy clerks' own judgment that meditates in their hearts (?), the just race approaches the hall, an object of mockery for the wanton shade. For sluggish idleness, seeking prolonged rest, did not know Eugenius; but skill in the law and all-round justice are his nature. The proof is this: that he seeks peace for all, hating sin; and his triple dominion defeats the pomp of the devil, the flesh, and the world. Say: As is the very color of the heaven, is the shield that I have brought you; it makes a sacred object that your eyes see most brightly, like a mirror. Hail, most beautiful one, we bewail, most tender one, the delay of a long time; we are led most harshly we know not whither, most cruelly, to the support of the body. God, the One Trinity, the True Unity, grant you the blaze of heaven, whom linen goodness and silver chastity regularly distinguish. Amen.

#### Contratenor

The nations sing of wars; we complain, O best of fathers, of our time. One day will dispatch many if you so desire. Money and time are pouring away, and the great journey must be made over the earth, but nowhere in the whole world is God known. Amen

Tenor 1: Gabriel. Tenor 2: That is the name of the Lord.

The tenors are derived from the beginnings of two Magnificat antiphons, *Gabriel* (CAO 2916, LU 1417), for the Annunciation, and *Ecce nomen domini* (CAO 2527, LU 317), for the first Sunday in Advent.

Structure: I + c/t .> c/t < c/t .> c/t < c/t .> c/t + Amen [6:3:4:2:6:3].

*Ecclesiae militantis* is not an isorhythmic motet but a mensuration motet. After an partially canonic *introitus* for cantus 1 and 2 the tenors are repeated six times under six different mensurations:  $\mathfrak{C}$ ,  $\mathfrak{C}$ ,  $\mathfrak{C}$ ,  $\mathfrak{C}$ ,  $\mathfrak{O}$ , and  $\mathfrak{O}$ . The contratenor is sung three times under three different mensurations and one statement of the contratenor lasts as long as two statements of the tenors. The upper voices are entirely non isorhythmic. At first they are unsigned, but a comparison with the two tenors makes it clear that a minim of the tenors equals two minims of cantus 1 and 2. Thus the mensural structure of the two cantus is [ $\mathfrak{O}$ ],  $\mathfrak{C}$ ,  $\mathfrak{O}$ .<sup>1</sup> The relationship of the upper voices to the tenors is an artificial one and this has caused some discomfort to scholars who have tried to analyze how “the beat” works in this

<sup>1</sup> Du Fay almost never used  $\mathfrak{O}$  as an initial signature. But Du Fay wrote two sharply different kinds of *tempus perfectum* music. In one the metric organization is by perfect breves, period, and the notational density makes use of a good number of minims and semiminims. In the other the breves are grouped consistently in pairs and the notational density uses virtually no semiminims and few minims. This is the metric organization at the start of *Ecclesiae militantis*, and whenever such metric organization has a sign in Du Fay's music it is always  $\mathfrak{O}$ .

piece,<sup>2</sup> but in fact the measuring of the piece is relatively simple. The tempo of the semibreve in is set at the outset in the *introitus* for cantus 1 and 2 and it never changes throughout the motet. It becomes the tempo of the minim in the tenors for statements in *integer valor* and that of the semibreve in the statements in *tempus diminutum*. It is a “beat” in the same sense that the “beat” moves in some virtuosic jazz pieces, for the semibreve of the upper voices moves at a speed of about MM 180, since the actual pulse at the outset is the perfect breve moving at about MM 60.

The transmission of this piece is extraordinary. In the earliest of the two openings fol. 85v has the end of cantus 1 (beginning at measure 217 of the score), plus two complete copies of the two tenors, one repeating every pair of *colores* and another reflecting the six-fold repetition of each tenor under the six different mensurations<sup>3</sup> and fol. 86r has measures 1-215 of cantus. There is no ascription in this opening. In the second opening fol. 95v has measures 1-216 of cantus 1, with the ascription to Du Fay, and fol. 96r has the remainder of cantus 2, from measure 216 to the end, followed by the first and third statements of the contratenor, each with the mensuration  $\Phi$ , followed by a canon that reads: “ $\Phi$ ,  $\mathbb{C}3$ ,  $\Phi$  (written one above the other) *signa in principio Bella canunt gentes usque ad secundum Bella et semper incipiendo*,” followed by the contratenor music for the amen. The canon, like much else in the motet, is unclear, but it becomes quickly apparent that the contratenor is to be sung three times, once in each of the three mensurations given in the canon. Like the tenors, the contratenor was probably notated only once in Du Fay’s original, with the three mensurations and followed by the coda for the amen.

Obviously the piece cannot be performed from Tr 87, but the odd manner in which it is copied and the fact that fols. 83v, 87r, and 96v are blank, and fol. 95r has the end of a Du Fay Kyrie that was added later, provide a clue to the shape of the exemplar for Tr 87 as well as for the way the piece was copied by the scribe of Tr 87. Fols. 85 and 96, and fols. 86 and 95 (which are the two outer bifolia of a gathering) originally were written upon only on one of their faces. They were never meant to be folded into a binding, and to make matters worse, when they were folded and placed one inside the other, the leaf that is now fols. 86 and 95 was folded backwards. If one could detach both bifolia, spread them out and place the sheet containing fols. 86 and 95 directly above that containing fols. 85 and 96, one would have a long sheet of paper that had on the left side all of cantus 1 and the two tenors, and on the right side all of cantus 2 and the contratenor. The back of the sheet would have been blank, and it was until the late addition of the end of a Kyrie on fol. 95r. The distribution of the parts would appear as in Figure 01).<sup>4</sup>

The metric structure of the motet presents other difficulties. The tenors are in perfect *modus*, where the long equals three breves (indicated by the length of the long rests), but the 1:2 relationship between the two tenors and the two cantus makes the perfect long of the tenor in  $\mathbb{C}$  equal six perfect breves in the  $\Phi$  of the two cantus, which are grouped, in terms of their phrasing into three groups of two, so that the phrasing in the two cantus sounds as an imperfect *modus*. When the tenors shift to  $\mathbb{C}$  the long of the tenors is equal to three perfect breves of the cantus, but these retain their phrasing as three groups of two breves. The same process is repeated for each of the three pairs of *colores*. In the transcription the small barlines indicate the breves, perfect or imperfect, of each voice, and the full barlines indicate the longs in each voice. The only exception to this rhythmic phrasing is the section where the tenors are in  $\mathbb{C}$ , the contratenor is in  $\Phi$  and the two cantus remain in  $\mathbb{C}$  (measures 193-261) and the phrasing in of cantus 1 and 2 shifts from groups of two imperfect breves to groups of three imperfect breves.<sup>5</sup>

The length of the *taleae-colores* in the motet produces the proportion 6:3:4:2:6:3, which is reflected also in the proportions of the contratenor, 3:2:3. The major articulations of the piece occur at the end of each pair of tenor statements (coinciding with each statement of the contratenor). Du Fay uses a very loose isomelic pattern, where cantus 1 and 2 exchange melodic outlines in the three majors sections producing the following pattern:

Cantus 1: a b a  
Cantus 2: b a b

and as Fallows points out, the *introitus* (which has the same length as one *talea-color* statement) and the first section contain some imitation, the second section avoids it entirely, and the third section marks a return to imitative

<sup>2</sup> Charles Hamm, *A Chronology of the Works of Guillaume Dufay Based on a Study of Mensural Practice*, Princeton Studies in Music 1 (Princeton: Princeton University Press, 1964), 67-70.

<sup>3</sup> This last copy probably reflects the way Du Fay originally notated the tenors.

<sup>4</sup> Further confirmation of this is provided by the fact that the “page end” of the first half of the two cantus is off by one measure, which would not matter if the entire motet was copied on a single opening. I would like to thank Professor Marco Gozzi, who sent me the digital photographs of the unbound leaves, taken when the entire manuscript was unbound for photographing.

<sup>5</sup> A second instance of this is the final Amen.

textures.<sup>6</sup> The motet ends with a coda of three breves and one long (again the six-breve module) outside the “isorhythmic” scheme.

This piece is the first of three motets by Du Fay where the *talea* and the *color* coincide, the two tenors (and the contratenor) are simply repeated in different mensurations. It is also the first of five motets of Du Fay built upon a double tenor,<sup>7</sup> but the rests in each tenor largely alternate, so that for all intents and purposes the two tenors add up to a *solus tenor* with an added note at a few points, making the piece for the most part a four-voice work.

The date of the motet has been the cause of considerable discussion. Guillaume de Van and Heinrich Bessler, assumed it was for the coronation of Pope Eugenius IV on 11 March 1431,<sup>8</sup> Franz X. Haberl and Charles Hamm proposed 1436,<sup>9</sup> and David Crawford proposed 1439.<sup>10</sup> All of these dates present serious problems. The coronation of Eugenius took place barely a week after his election, and even if Du Fay could compose at lightning speed it strains credibility that he could have written what was probably one of the most difficult pieces composed at the time, have it copied, rehearsed, and performed within a week. By 1436 neither the pope nor Du Fay were in Rome, and the opening text of cantus 1 makes it clear that this is a specifically Roman work, and by 1439 Du Fay was no longer a member of the papal chapel and his sympathies were at that time with the conciliar party. Julie Cumming has brought forth a sensible suggestion that the motet dates from sometime between 1431 and 1433, perhaps one of the anniversaries of Eugenius’s coronation.<sup>11</sup> Her suggestion makes the most sense, and I would propose the first anniversary of the coronation, in 1432. The shape of the exemplar behind the copy in Trent 87 was a single sheet of parchment with the entire motet copied on one face. In order for the papal singers to read from it the piece must have been copied on a relatively large sheet, which would resemble nothing so much as the petition *rotuli* that the papal singers and other officials submitted to the pope after his coronation.<sup>12</sup> The resemblance might have been intentional, probably to remind the pope that virtually none of the benefices promised to the chapel in the immense coronation rotulus had been collated.

The motet has five texts, one for each voice. The tenors can be sung to their texts or simply vocalized. The choice of tenors and their texts are purely emblematic: they point to Eugenius’s baptismal name, and in combination they state “Gabriel, Behold the name of the Lord.” The contratenor sings two elegiac couplets and the two cantus have long poems in six line stanzas with irregular stresses and uneven syllable counts.<sup>13</sup> The text of the contratenor is relatively straightforward, although the events to which it refers have not been agreed to by scholars. The texts of the two cantus are impossibly garbled and corrupt; in Holford-Strevens’s words, “The text requires heroic emendation in several places to produce even a semblance of sense.”<sup>14</sup> The edition and translations are those of Holford-Strevens, although in the translation I have used modern rather than liturgical English.

<sup>6</sup> David Fallows, *Dufay*, rev. ed. (London: Dent, 1987), 113-114.

<sup>7</sup> In *Ecclesiae militantis* as in *Nuper rosarum flores* both tenors are chant derived. In the other three motets, *Salve flos*, *Moribus genere*, and *Fulgens iubar*, the second tenor is a freely composed voice.

<sup>8</sup> Guillaume de Van, *Guglielmi Dufay Opera Omnia*, Corpus Mensurabilis Musicae 1, I (2), xxx, Heinrich Bessler, *Bourdon und Fauxbourdon: Studien zum Ursprung der altniederländischen Musik* (Leipzig: Breitkopf & Härtel, 1950. Revised ed., ed. Peter Gülke. Leipzig: Breitkopf & Härtel, 1974), 11.

<sup>9</sup> Franz X. Haberl, *Wilhelm Du Fay*, Bausteine für Musikgeschichte I (Leipzig: Breitkopf und Härtel, 1885. Reprint Hildesheim: Olms, 1971), 88, Hamm, *Chronology*, 70.

<sup>10</sup> David Crawford, “Guillaume Dufay, Hellenism, and Humanism,” *Music from the Middle Ages through the Twentieth Century: Essay in Honor of Gwynn McPeck*, ed. Carmelo Peter Comberiati and Matthew Clark Steel (New York: Gordon and Breach, 1988), 81-93.

<sup>11</sup> Julie Cumming, “Concord out of Discord: Occasional Motets of the Early Quattrocento,” Ph.D. Dissertation (University of California at Berkeley, 1987), 340-345.

<sup>12</sup> Virtually all of these *rotuli* disappeared, and even the volumes of the *Registra supplicationum* where they were copied were apparently deliberately destroyed at the end of each papacy. By an almost miraculous chance the *rotulus* that the papal chaplains submitted to Eugenius IV, on 24 April 1431, survives: it is Biblioteca Apostolica Vaticana, Cappella Sistina 703, piece no. 1, an immense piece of parchment over 2 meters long and 1 meter wide. It is partly transcribed in Haberl, *Du Fay*, 115-119.

<sup>13</sup> A detailed analysis appears in Leofranc Holford-Strevens, “Du Fay the Poet? Problems in the Text of his Motets,” *Early Music History* 16 (1997), 131.

<sup>14</sup> Holford-Strevens, loc. cit.



Figure 1  
Reconstruction of the original disposition of *Ecclesiae militantis*

The manuscript shows two pages of musical notation for the Mass 'Ecclesiae militantis' by Guillaume Du Fay. The notation is in square neumes on a four-line red staff. The text is in Latin and includes the following parts:

**Page 1 (Left):**

- Introitus:** ecclesie militantis. Domina spes triumphantis. que super sidera canit. et
- Graduale:** quia vocavit dei patrum. Enic laus. baptisimus. iustus.
- Alleluia:** Evangelium. unquam boni generis. quod nocuit. iustus. laus.
- Offertorium:** Aspice quia in tua fide. sic delibentur. ut sola.
- Communio:** Denique regis. i palatio. quod deus beatus.
- Sanctus:** Certe deus voluit. et si optime. venerat. qui se deus. natus. et per se.
- Agnus Dei:** tunc enim malis. dicitur. que ipsi. a dulcitate. pacis. expletis. pharos. pane. lento. gressu.
- Text:** veni gratia. pauperibus. Me. respice. et. meo. pater. he. esse. filio.

**Page 2 (Right):**

- Introitus:** luctare. umbra. peccatorum. Na. corpus. i. hena. lege.
- Graduale:** que. oia. nescimus. Eugenia. O. ius. potentia.
- Alleluia:** in. tota. infamia. sui. eius. ingenui. The. casta.
- Offertorium:** manis. pater. que. am. ex. p. p. ranti. et. omi. demum. demum. et. carnis. pater.
- Communio:** vici. sepulchri. Qu. color. que. poli. die. fuit. quod. amuli. tibi. pe. optime.
- Sanctus:** factu. dat. quod. est. iustus. tui. specti. carnis. iustis. sic.
- Agnus Dei:** Eya. pulcherrime. quoniam. tenetis. magis. boni. que. Quam. a. p. p. p. p. nescio. quod. fore. me. ad. fulmen. rous. Quia. tibi. tuus. totus. deus.

**Page 3 (Left):**

- Introitus:** fuit. opus. Dat. pater. alle. in. gaudium. Eugenio. iusto. domino.
- Graduale:** In. vna. p. hena.
- Alleluia:** Corus. Est. nome. domi. Gabriel. Corus. nome. domi.
- Communio:** Gabriel. Corus. nome. domi. Amay. Te. Gabriel. Amay.
- Text:** Corus. Est. nome. domi. Gabriel.

**Page 4 (Right):**

- Introitus:** amicos. dei. celi. fulgoris. que. linea. beatus. argentea. castitas.
- Graduale:** fuit. i. mare.
- Alleluia:** Corus. Bella. canis. gressu. quoniam. pe. optime. expedit. nescio. si. ius. vna.
- Communio:** dies. vna. et. hoc. fluit. magis. que. totus. orbis. agendum. nec. fuit. i. toto. nescio. de. de.
- Sanctus:** Bella. canis. gressu. quoniam. pe. optime. expedit. nescio.
- Agnus Dei:** si. nescio. vna. dies. vna. et. hoc. fluit. magis. que. totus. orbis. agendum. nec. fuit. i. toto. nescio. de. de. Es. fuit. i. nescio. de. Bella. canis. gressu. vna. ad. i. Bella. et. fuit. i. nescio.