

# Guillaume Du Fay

Opera Omnia 02/10

## Salve, flos Tuscae gentis

Edited by Alejandro Enrique Planchart



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# Guillaume Du Fay

## Opera Omnia

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02/10 Salve flos Tuscae gentis - Vos nunc Etruscae - Viri mendaces

Guillaume Du Fay

[O] =  $\text{♩}$

Cantus

Contratenor

Tenor 1

Tenor 2

I, 1

7

scae gen - - - - - tis, Flo - ren - ti - a, sal - - - - -

cae iu - be - o sal - ve - - - - - te pu - - - - -

15

- - - - - ve, O sal - ve, I - ta - li - ci glo - ri -

el - - - - - lae.

21

a - - - - - ma - gna so - - - - - li. Sal - ve, - - - - - quae - - - - -

Sic se - det hoc a - ni - mo - - - - - nec si - ne a - - - - - mo - - - - -

29

tos fe - - lix tot ma - - - ter a - lum - - -

re mo - - - - - - - - - -

I, 2

35

nos, Tot ge - ne - ras ma - - gnos con - - si - li - o - -

ror. Stant fo - - ri - bus Nym - - - -

43

at - - que fi - - - - - de, Quae tot - - - phis - - -

49

prae - - stan - tes mi - - ra in - te - ri - tu - di - ne - que - -

si - - mi - les, stant Na - ia - des ut - - que - -

57

tot Prae - stan - - - - - tes ge - ne - - -

Aut.

Viri mendaces

II, 1

63

ras re - li - gi - o - - - ne vi - - - ros, Sal - - - ve,

ut A - ma - zo - - - ni - des

II, 1

71

cu - - i de - - bet quod - - - cum - - -

aut pro - - ca di - - - va

II, 1

77

- - - que est ar - - - - - tis ho - - - ne - - - - -

Ve - - - nus.

II, 1

85

stae, In - ge - - ni - i quic - - quid, quic - - -

Fer - - - - -

II, 2

91

quid et e - - lo - - qui - i est. Sal - ve, quae - - -

- - - - - vet in am - ple - - xus - - - - -

99

fa - - ma to - - tum dif - - fu - - - - -

- - - - - at - - que o - - - scu -

105

- - sa per or - - - - -

la - - dul - - - - - ci - a quis - que;

113  $\text{C}$

bem Et ve - he - re et na - tos mit - - - - -  
Si se - mel has vi - - de - - rit, Viri mendaces

III, 1

125

tis ad a - - stra tu - os Nunc ce - ci -

141

ni et gra - to vo ces pla - cu -  
cap - - tus a - - mo - re ca - - det.

153

e - - re ca - no - re,

169

Prae - - - mi - a, mer - - - ce -  
I - - sta de - - ae mun - - -

III, 2

181

des nec pe-ri - e - re si - - mul. Fes - - sus e -  
di,

197

go haud can - tu, vox est def - -  
ve - - ster per sae - cu - la

209

fes - - sa ca - - nen - - do,  
cun - cta,



225

Sed tu

Guil

Viri mendaces

IV, 1

231

car mi

ler mus ce ci ni

239

ni bus vi

na tus et ip

245

ve ca nen da me

se Fa

253

is. \_\_\_\_\_

y. \_\_\_\_\_

Musical score for measures 253-258. The system consists of four staves. The top staff is a vocal line with lyrics 'is.' and 'y.' below it. It features several triplet markings (3) and a flat (b) in the second measure. The second staff is a treble clef staff with a melodic line. The third staff is a treble clef staff with a sustained melodic line. The fourth staff is a bass clef staff with a sustained melodic line.

259

Musical score for measures 259-266. The system consists of four staves. The top staff is a vocal line with multiple triplet markings (3). The second staff is a treble clef staff with a melodic line. The third staff is a treble clef staff with a sustained melodic line. The fourth staff is a bass clef staff with a sustained melodic line.

267

Musical score for measures 267-272. The system consists of four staves. The top staff is a vocal line with triplet markings (3) and a 4-measure rest. The second staff is a treble clef staff with a melodic line. The third staff is a treble clef staff with a sustained melodic line. The fourth staff is a bass clef staff with a sustained melodic line.

273

Musical score for measures 273-280. The system consists of four staves. The top staff is a vocal line with triplet markings (3) and a sharp sign (#). The second staff is a treble clef staff with a melodic line. The third staff is a treble clef staff with a sustained melodic line. The fourth staff is a bass clef staff with a sustained melodic line.

## 02/10 Salve flos Tuscae gentis – Vos nunc Etruscae – Viri mendaces

## Source

ModB, fols. 64v-65r (new 67v-68r), “Dufay.” Text in cantus and contratenor, incipit in tenor 1.

Clefs and Mensurations (see also notes below)

		1	57	113	225	255	261	271
Cantus	c2	[○]	⊕	⊕	-	3	-	4
Contratenor	c4	[○]	⊕	⊕	-	-	3	-
Tenor 1	F3	○	⊕	⊕	⊕	-	-	-
Tenor 2	F3	○	⊕	⊕	⊕	-	-	-

## Texts

Cantus	
Salve flos Tuscae gentis, Florentia, salve, O salve, Italici gloria magna soli. Salve, quae doctos felix tot mater alumnos, Tot generas magnos consilio atque fide, Quae tot praestantes mira integritudine, quae tot Praestantes generas religione viros. Salve, cui debet quodcumque est artis honestae, Ingenii quidquid, quidquid et eloquii est. Salve, quae fama totum diffusa per orbem Et vehere et natos mittis ad astra tuos. Nunc caecini et grato voces placuere canorae Praemia, mercedes nec periere simul. Fessus ego haud cantu, vox est defessa canendo, Sed tu carminibus vive canenda meis.	Hail flower of the Tuscan race, Florence, hail, O hail, great glory of Italian soil; hail you, that, happy mother, bear so many learned nurslings, bear so many great in counsel and trustworthiness, that bear so many outstanding for their wondrous integrity, that bear so many men outstanding for religion. Hail you, to whom is indebted all there is of liberal art, all there is of intellect, all there is of eloquence. Hail you that have been extended by fame over the whole world, and are both borne and send your sons to the stars. Now my song is done, and my voice has been approved to come. I am not weary of music, my voice is wearied of singing; but live you to be sung in my songs.
Contratenor	
Vos nunc Etruscae iubeo salvere puellae. Sic sedet hoc animo nec sine amore moror. Stant foribus Nymphis similes, stant Naiades utquae Aut ut Amazonides aut proca diva Venus. Fervet in amplexus atque oscula dulcia quisque; Si semel has viderit, captus amore cadet. Ista, deae mundi, vester per saecula cuncta, Guillermus cecini natus et ipse Fay.	You now, maidens of Etruria, I bid hail; so firmly is Love seated in my mind, nor do I remain without it. They stand in the doors like Nymphs, and they stand like Naiads, or like Amazons, or the wooing goddess Venus. Every man is ardent for embraces and sweet kisses; if once he has seen these maidens he will fall captured by Love. These things, O goddesses of the world, yours through the ages, I Guillaume have sung, who by birth am also Du Fay.
Tenor 1	
Viri mendaces.	Lying men.

The cantus firmus is taken from the beginning of the responsory *Circumdederunt me viri mendaces* (CAO 6287, PM 52),<sup>1</sup> which had a number of different liturgical assignments in different places: at the procession at first or second vespers on Passion Sunday or on Palm Sunday, and at matins of Palm Sunday. The phrase set by Du Fay has numerous small variants in the different sources. In the Florentine antiphoner of 1523, Florence, Archivio

<sup>1</sup> The reference given in Bessler, *Opera Omnia*, I, xx, is useless, since it is to an edition without the music. The reference to PM above is to *Processionale monasticum ad usum congregationis Gallicae Ordinis Sancti Benedicti* (Solesmes: Abbaye de Saint-Pierre, 1893).

dell'Opera del Duomo, MS F. n. 30, fols. 128r-128v, the melody has been shortened and is considerably different from what we find in Du Fay's motet. However, the 12<sup>th</sup> century antiphoner, Florence, Archivio Arcivescovile, s.c., fol. 96r and the Lucca Antiphoner present it exactly as it appears in Du Fay's motet.<sup>2</sup> In Florence, at this time the responsory was not sung on Palm Sunday but on Passion Sunday, thus the same day as the dedication of the cathedral. Structure:  $c/2t > c/2t < c/t2 > c/2t$  [6:3:4:2]. The upper voices are isorhythmic within each section in sections 1-3 and entirely free in section 4.

Virtually all scholars agree that the date of the motet is 1436 and that this work and *Nuper rosarum flores* were composed in close proximity, all the more so in that both not only make use of the same proportions (found in a different order, 6:4:2:3, in *Nuper rosarum flores*) but also the length of both motets, in total and within each section, is absolutely identical if one excludes the coda of *Nuper rosarum flores*. *Salve flos Tuscae gentis* has no coda, but in the present transcription it is two measures longer at the end because I have written in full the value of the final long. The occasion for the motet is considerably more problematic: The chant from which the tenor is derived was sung in Florence at the time at the vespers procession and at matins of Passion Sunday, and the dedication of the cathedral took place on 25 March 1436, which was both the Feast of the Annunciation and Passion Sunday that year. But the text of the motet are definitely not liturgical or even devotional, the cantus sings the praises of the city of Florence, and the contratenor, "signed" by the composer, sings the praises of the women of Florence, which Du Fay also sang in the cantilena *Mirandas parit*. The completion of the dome and the dedication of the cathedral were not only an important religious occasion, but a moment of immense civic pride for Florence, and the motet would fit best as the papal chapel's contribution to one or another of the civic ceremonies that took place at the time. Michael Phelps, however, offers an intriguing exegesis of the motet as "a second consecration motet" for the cathedral, reading the *puellae* of the texts as the daughter cities of Florence, rather than Florentine women. This reading has a great deal to recommend it, but it strikes me that even under that reading the motet is far more of a "purely civic" work, in contrast to *Nuper rosarum flores*.<sup>3</sup>

The curious choice of a cantus firmus, not the beginning or end of a chant, but a segment near the beginning (an exceptional choice in Du Fay and in the entire motet repertory) points even more strongly to a symbolic meaning for it, but the symbolism remains obscure. The symbolism is surely political, and De Van,<sup>4</sup> Lütteken,<sup>5</sup> and Holford-Strevens,<sup>6</sup> have proposed interpretations of it, all of which are plausible though perhaps that of Holford-Strevens is the most plausible, where the *virii mendaces* are the enemies of Cosimo de' Medici, who banished him in 1433 only to see him return in triumph in 1434. The fact that the tenor is taken from a chant that in Florence was connected with vespers of Passion Sunday points towards the occasion for the motet, most likely a civic ceremony on the afternoon of Saturday 24 March (near the time of first vespers) or in the afternoon of the day of the dedication (near the time of second vespers), and most likely a ceremony organized by the Medici family.

The texts, written in classicizing elegiac couplets, have some misspellings that might support the generally made assumption that Du Fay is their author.<sup>7</sup> Beyond these there are a number of corruptions. The edition follows the text edition by Holford-Strevens, who discusses all the problems it posits with his usual care and perspicacity.<sup>8</sup> The only changes are my use of modern liturgical Latin spelling and modern English. I have made a few small adjustments in the underlay; for example, in the cantus, measures 54-57, the scribe clearly wanted the new section to coincide with the start of a poetic line, but he misplaced the start of the line by two words, misreading the *quae tot* that ends line 5 for the start of line 6.

<sup>2</sup> *Antiphonaire monastique (XIIe siècle). Codex 601 de la Bibliothèque Capitulaire de Lucques*, Paléographie Musicale 9 (Tournai: Desclée, 1906. Reprint, Bern: Herbert Lang, 1974), 183.

<sup>3</sup> Michael K. Phelps, "The Pagan Virgin? Du Fay's *Salve flos*, a Second Consecration Motet for Santa Maria del Fiore," *Qui musicam in se habet*, Studies in Honor of Alejandro Planchart, ed. Anna Zayaruznaya, Bonnie J. Blackburn, and Stanley Boorman (Middleton: American Institute of Musicology, 2015), 103-18.

<sup>4</sup> Guillaume de Van, ed., *Opera Omnia*, I, xxv-xxvi.

<sup>5</sup> Laurenz Lütteken, *Guillaume Dufay und die isorhythmische Motette: Gattungstradition und Werkcharakter an der Schwelle der Neuzeit*, Schriften zur Musikwissenschaft aus Muenster 4 (Karl Dieter Wagner, Hamburg and Eisenach, 1993), 294.

<sup>6</sup> Leo Franc Holford-Strevens, "Du Fay the Poet? Problems in the Texts of his Motets," *Early Music History* 16 (1987), 109.

<sup>7</sup> See Holford-Strevens, "Du Fay the Poet?" 110.

<sup>8</sup> Holford-Strevens, "Du Fay the Poet?" 107-10.

This motet, together with *Nuper rosarum flores*, represents a boundary in the evolution of Du Fay's notational practice in the motets and its relationship to performance. In the early motets up to these two the notated proportions, be they simultaneous or successive, can be performed exactly as notated. In motets after 1436 this relationship becomes increasingly less plausible, and in *Fulgens iubar ecclesiae* it becomes clear that the notated proportions, in this case all successive, have become, so to speak "paper proportions," and that the tempo of the piece depends upon an interpretation of the mensurations of the upper parts that is still proportional but has become disconnected from the relationship between the upper parts and the tenors and the crucial shift, in this case between  $\circ$  and  $\subset$  with breve semibreve motion (i.e. what other composers notated as  $\Phi$ ) has become 3:4 at the semibreve level, an interpretation based upon Italian theory that must have been familiar to Du Fay from his early years,<sup>9</sup> was the predominant relation between these two mensurations in English music of the 1430s and 1440s, and was to be the relation between these mensurations in all of Du Fay's music from about 1445 to the end of his life.

The first disconnection between the upper voices and the tenors occurs in *Ecclesiae militantis* (ca. 1432), but it is one that does not affect the tempo relationships of the piece but is rather an example of what Bobby Wayne Cox called pseudo-augmentation.<sup>10</sup> But in motets of the late 1430s and the 1440s the writing in the upper voices becomes increasingly equally dense rhythmically in passages in *tempus diminutum* until in *Fulgens iubar ecclesiae* the most rhythmically dense music occurs in the final section signed with  $\Phi$  and where the tenor canon asks the singer to cut the tenor values in half. The piece is not performable if the proportions are kept unless the singers are willing to take the first two sections of the motet at an impossibly slow tempo, which causes the phrase structure of the work simply to fall apart.

It is particularly telling to note that, beginning with *Nuper rosarum flores*, all of the late motets of Du Fay begin their *taleae* with extended rests in the tenor or tenors, so that the singers of the lower parts, which are those that need to adapt to the tempo set by the new interpretation of the mensurations in the upper parts, have ample time to hear the new tempo and sense the speed of the *mensura* (usually the semibreve) in each new section. *Salve flos Tuscae gentis* gives the tenor singers only four breves of rest at the start of each *talea*, but this motet, like *Nuper rosarum flores*, can still be performed following the mensuration changes in their traditional meaning in all voices. The tempo for the semibreve at the start can go, depending on the skill of the singers, from ca. MM 72 at a minimum to about MM 84. At the faster tempo the sharp shift between sections one and two, and then between sections three and four is more noticeable, as is the relaxation of the motion between sections two and three.

Nevertheless, just as *Nuper rosarum flores* can be performed following the notated proportions strictly or in the manner of the later motets such as *Fulgens iubar ecclesiae*, there is another possible interpretation of *Salve flos Tuscae gentis* based on rhythmic experiments that Du Fay undertook in the 1420s, particularly in the motet *Vergene bella*, where all parts shift together. This is achieved in *Salve flos Tuscae gentis* by singing the upper parts "as if the tenors did not exist" (the procedure that appears to obtain in all of Du Fay's later motets). The main tempo shift happens between  $\circ$  and  $\Phi$  (measure 57), where the perfect breve in  $\Phi$  loses one third of its value compared to that in  $\circ$ .<sup>11</sup> Anna Maria Busse Berger made a convincing attempt to show that, in the surviving theoretical tradition this proportion is largely based on misunderstandings by late German theorists.<sup>12</sup> But there may be more to it than she suspects; up to 1450 Du Fay does write consistently two distinct rhythmic textures in *tempus perfectum*, and the less dense one, which would indicate a faster tempo, is always signed (when it is signed) with  $\Phi$ . A piece like Du Fay's *Vergene bella* becomes essentially nonsensical if the relationship between  $\circ$  and  $\Phi$  is taken as 1:2 at the semibreve level or ignored (i.e. taken at 1:1), and in all instances of such a shift in Du Fay's music the shift is always prepared by a hemiola phrasing in the moving voices before the shift, which allows the performer to make the correct rhythmic calculation.<sup>13</sup> That Du Fay used proportions sometimes absolutely idiosyncratically is shown by his

<sup>9</sup> See Anna Maria Busse Berger, "The Relationship of Perfect and Imperfect Time in Italian Theory of the Renaissance," *Early Music History* 5 (1985), 1-28.

<sup>10</sup> Bobby Wayne Cox, "Pseudo-Augmentation in the Manuscript Bologna, Civico Museo Bibliografico Musicale Q15 (BL)," *Journal of Musicology* 1 (1982), 419-448.

<sup>11</sup> See Alejandro Enrique Planchart, "The Relative Speed of Tempora in the Period of Dufay," *Research Chronicle of the Royal Musical Association* 17 (1981), 33-51.

<sup>12</sup> Anna Maria Busse Berger, "The Myth of *diminutio per tertiam partem*," *The Journal of Musicology* 8 (1990), 398-426.

<sup>13</sup> Cf. Planchart, "The Relative speed," 37-38. In *Salve flos Tuscae gentis* (measures 55-56) the hemiola grouping is quite explicit in the contratenor and slightly ornamented in the cantus.

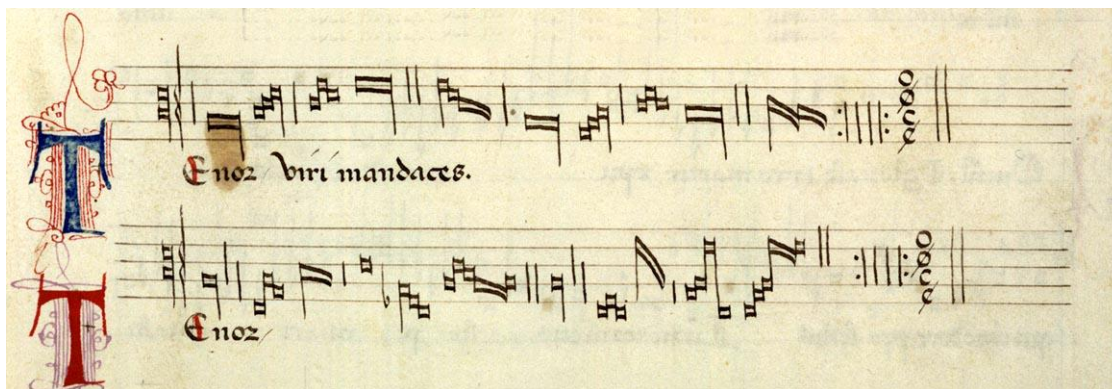
extraordinary use of  $\ominus$  against  $\text{C}$  in the Credo of the *Missa Sancti Antonii de Padua et Sancti Francisci*,<sup>14</sup> and we are missing a crucial link with the loss of Du Fay's own *Tractatus de musica mensurata et de proportionibus*.<sup>15</sup>

In any case, a performance of *Salve flos Tuscae gentis* in this manner would equate an imperfect breve in  $\ominus$  with the perfect breve in  $\oplus$ . After that point (measure 57) the tempo of the semibreve would remain constant to the end of the motet, since there is a 1:1 relationship at the semibreve level between  $\oplus$  and  $\ominus$  (the shift at measure 113) and the upper voices remain in that mensuration to the end. Thus, if the motet started at MM 72 to the semibreve the tempo would shift to MM 102 at measure 57, or if it started at MM 84 it would shift to MM 126 at measure 57. If performers use this proportion the original tempo can move up to ca. MM 96 to the semibreve without sounding rushed at the end.<sup>16</sup>

Readers may also notice that I have added one entire long to the final sonority of the motet. This is the only work in the entire Du Fay canon (and in a particularly good source at that) where the notated final values of the voices do not correspond. Tenor 2 ends with a long rest comprising measures 223-224, tenor 1 ends with a breve (measure 224) and cantus and contratenor end with a long comprising measures 224-225, so the notation of the upper voices overshoots that of the lower voices by one breve. It is true that final values are usually notated with an "unmeasured" long, but nonetheless, in all of Du Fay's music, with the exception of this work, the notated final values correspond, and even if the performers sing only the notated value, the ending sounds right. The end of *Salve flos Tuscae gentis*, if one stops where the values in the tenors stop, sounds entirely abrupt. There is one small emendation in measure 30 of the contratenor, which reads in the MS: dotted sb *D*, minim *C*, sb *D*. The removal of the dot and the added minim *B*, restores the isorhythm and eliminates a glaring parallel fifth. I thank David Fallows for this suggestion.

The notation of the tenors in the manuscript, although written with great care and elegance, is technically incorrect (see figure 1).

Figure 1: Tenors of *Salve flos Tuscae gentis*



The color is written only once with fourfold repetition signs, but the mensuration signs should have been written after the clef, or at least the opening  $\ominus$  should be at that location, since the notation as written, if one follows the normal conventions of the fifteenth century, implies "sing the tenor and then repeat it under the new mensuration sign." In this case the singer needs to begin reading the tenor at the very end, read the sign, and then start the tenor.<sup>17</sup>

All the double notes are indicated in the manuscript with one note in void notation and the other in solid black. Sometimes the top note is black, others the bottom one. The placement of the color brackets in the score is intended to indicate which of the two notes is colored.

<sup>14</sup> Guillaume Du Fay, *Opera Omnia*, 03/03, ed. Alejandro Enrique Planchart (Santa Barbara: Marisol Press, 2011).

<sup>15</sup> David Fallows, *Dufay*, rev. ed. (London: Dent, 1987), 242.

<sup>16</sup> In fact, starting the motet at MM 96 for the semibreve and following this manner of performance yields the same tempo for the semibreves in sections 2-4 as a traditional proportional performance starting at MM 72 to the semibreve.

<sup>17</sup> The tenor of *Magnanimae gentis* in ModB has a variant of the same unorthodox placement of the multiple mensuration signs, but those of *Nuper rosarum flores* and *O gloriose tiro* have the traditional placement of the signs.

This piece, like *Inclita stella maris* and to a lesser extent *Moribus et genere*, appears to call attention to its own euphony and sonority rather than to its melodic and motivic work, elegant though they are, and this is reflected in the general tessitura of the work, which is much lower than that of all other Du Fay motets and includes moments where the contratenor, which has a very large range, is the lowest sounding voice. In the final section, however, there are a few passages that sound almost as citations of *Nuper rosarum flores*.