Guillaume Du Fay

Opera Omnia 02/12

O gloriose tiro, martyr Christi

Edited by Alejandro Enrique Planchart

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Guillaume Du Fay

Opera Omnia

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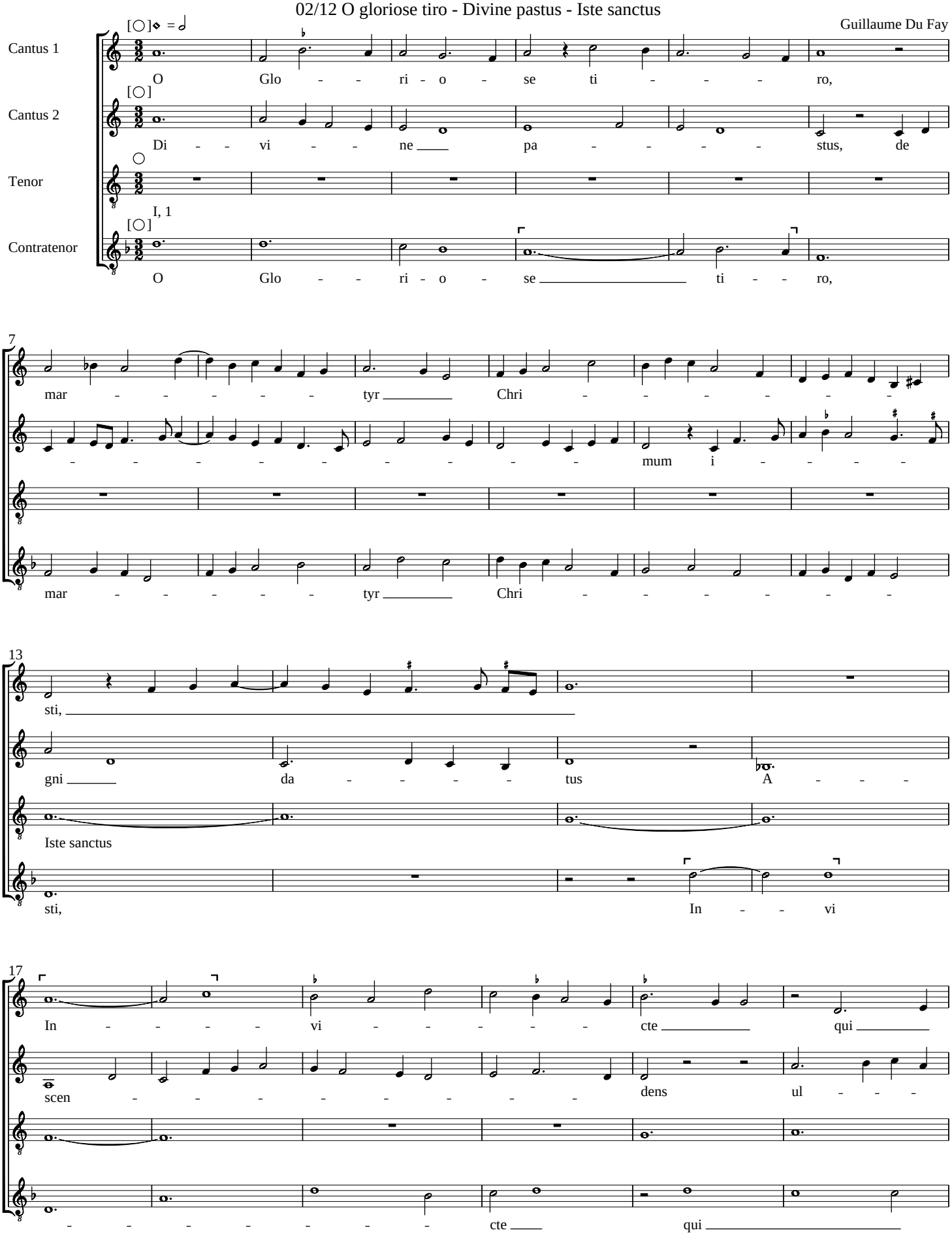
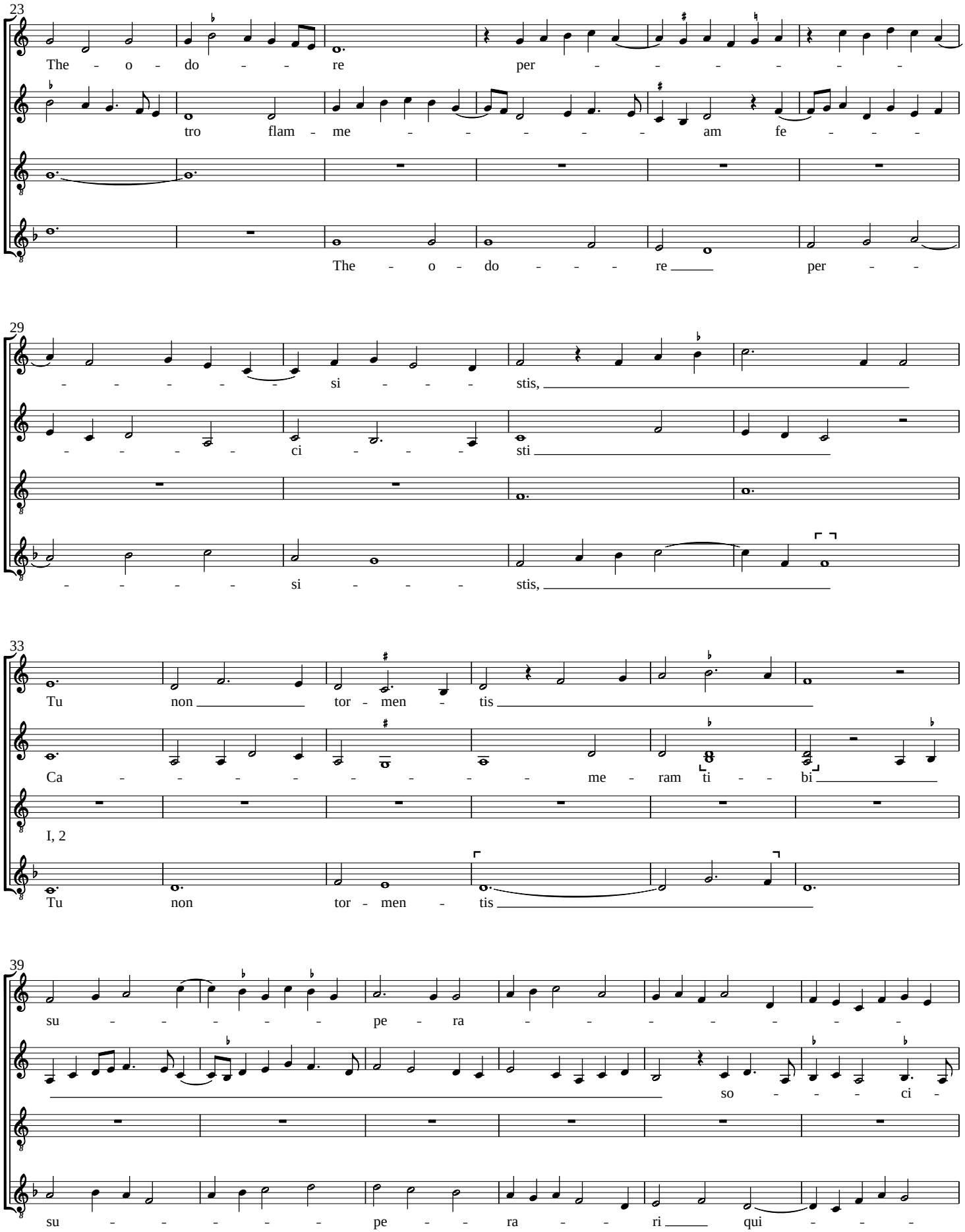
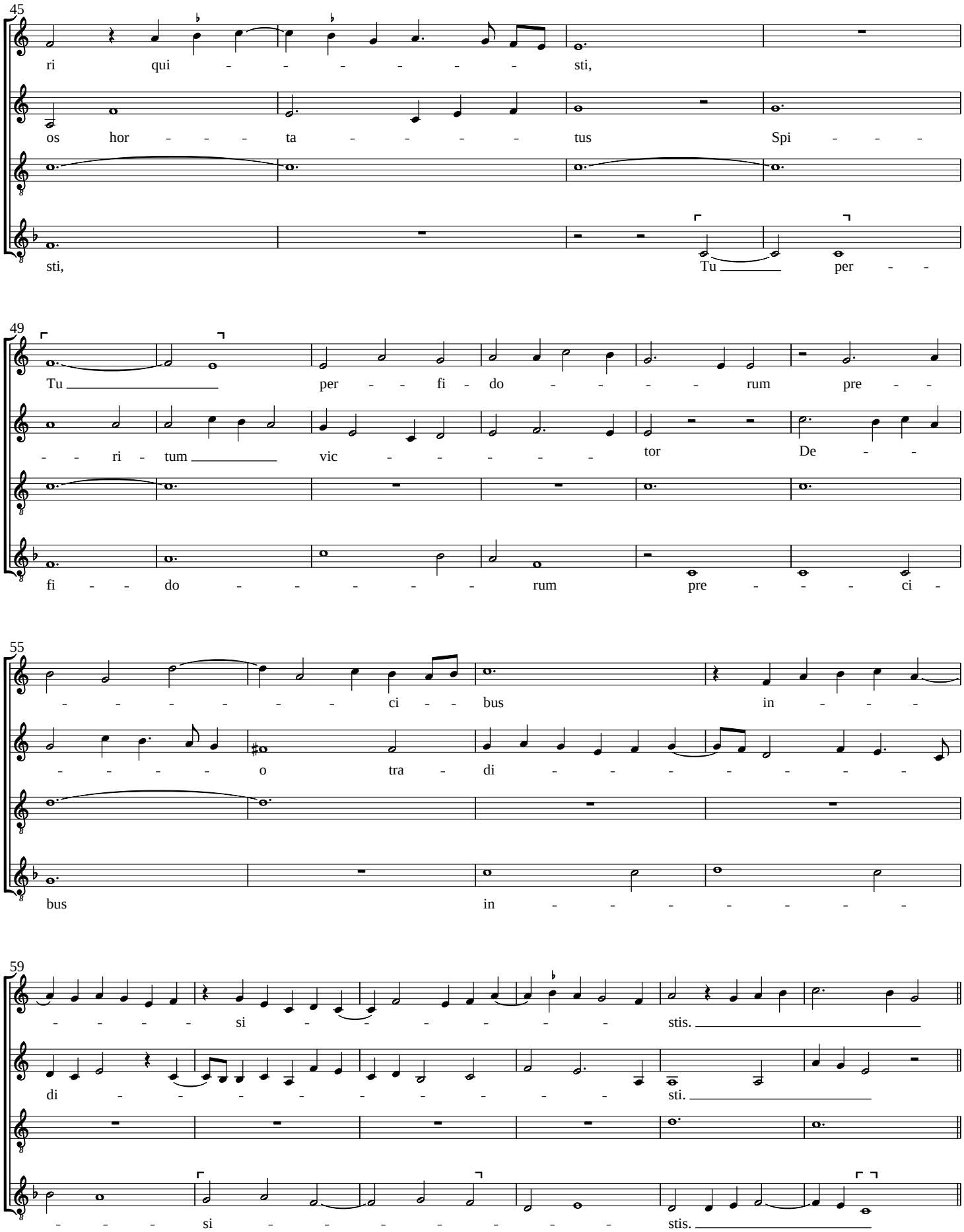
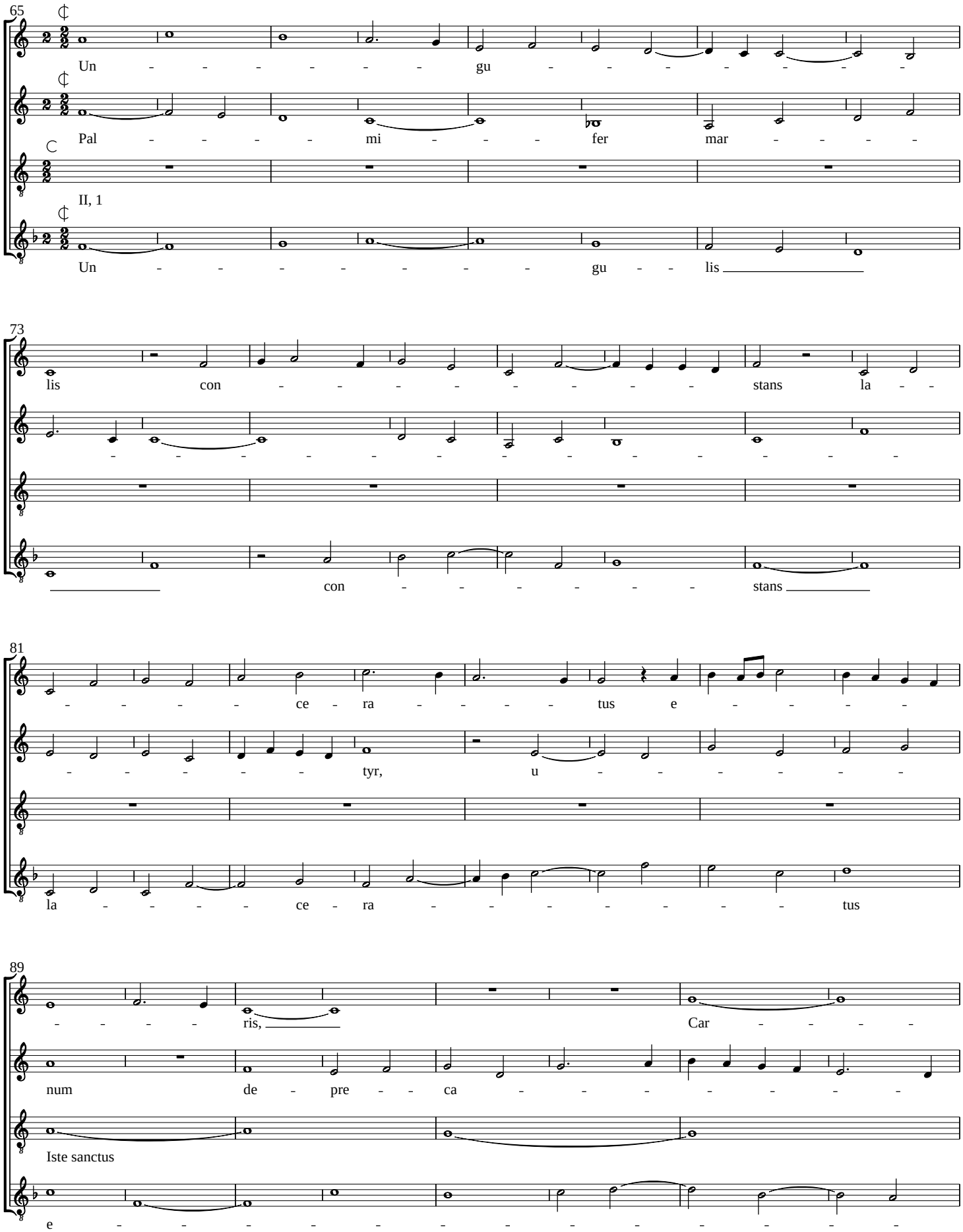
02/12 O gloriose tiro - Divine pastus - Iste sanctus

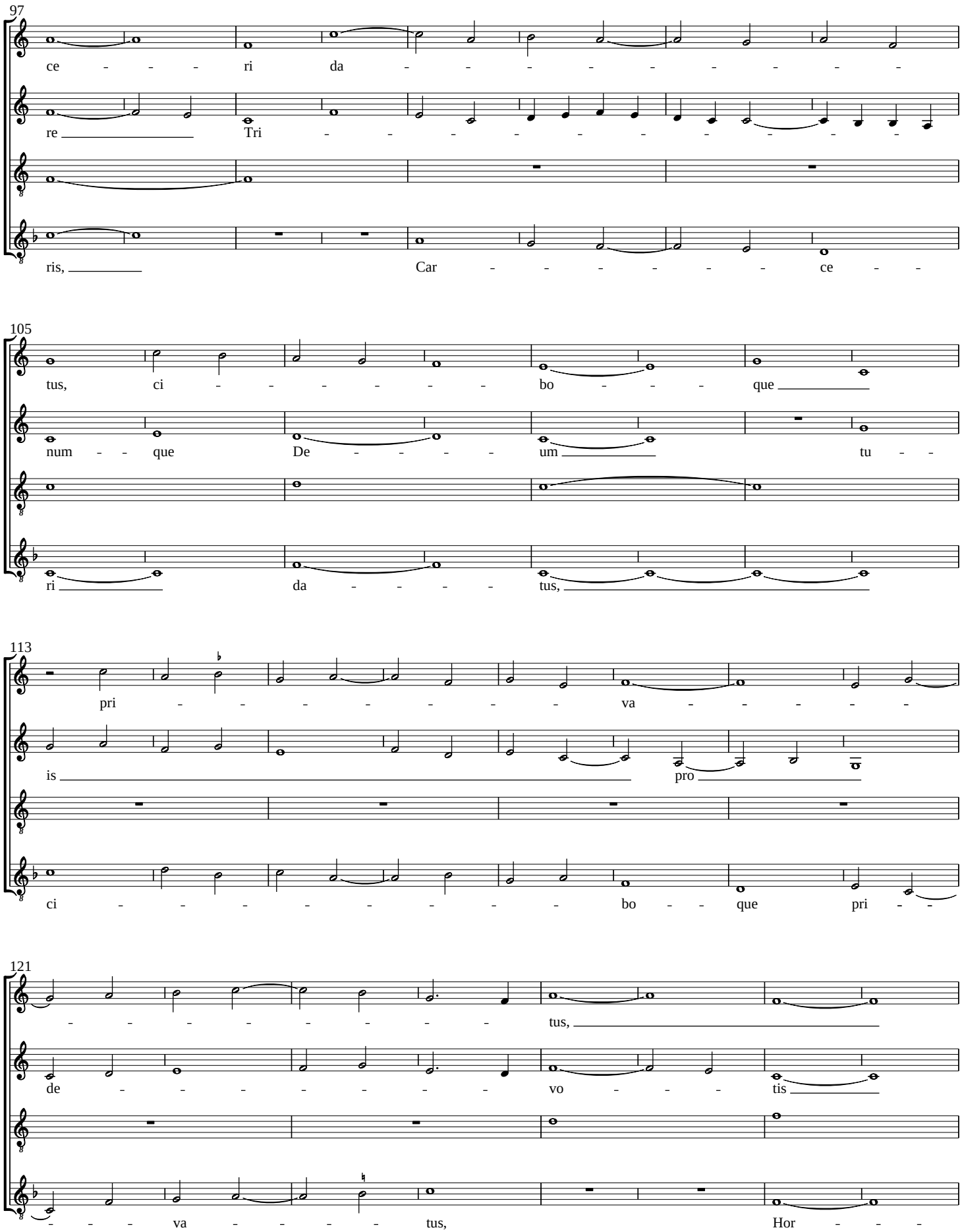
Guillaume Du Fay

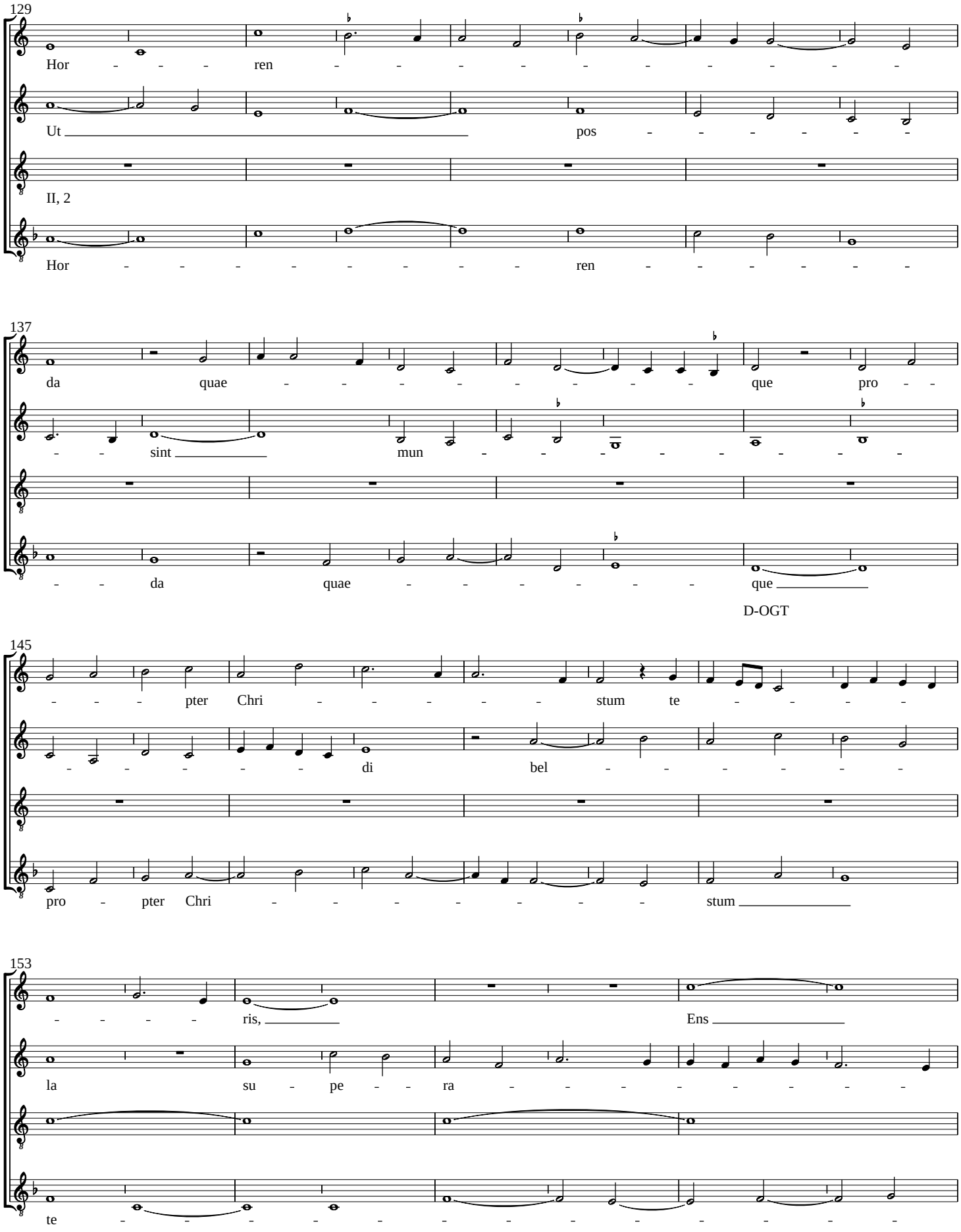


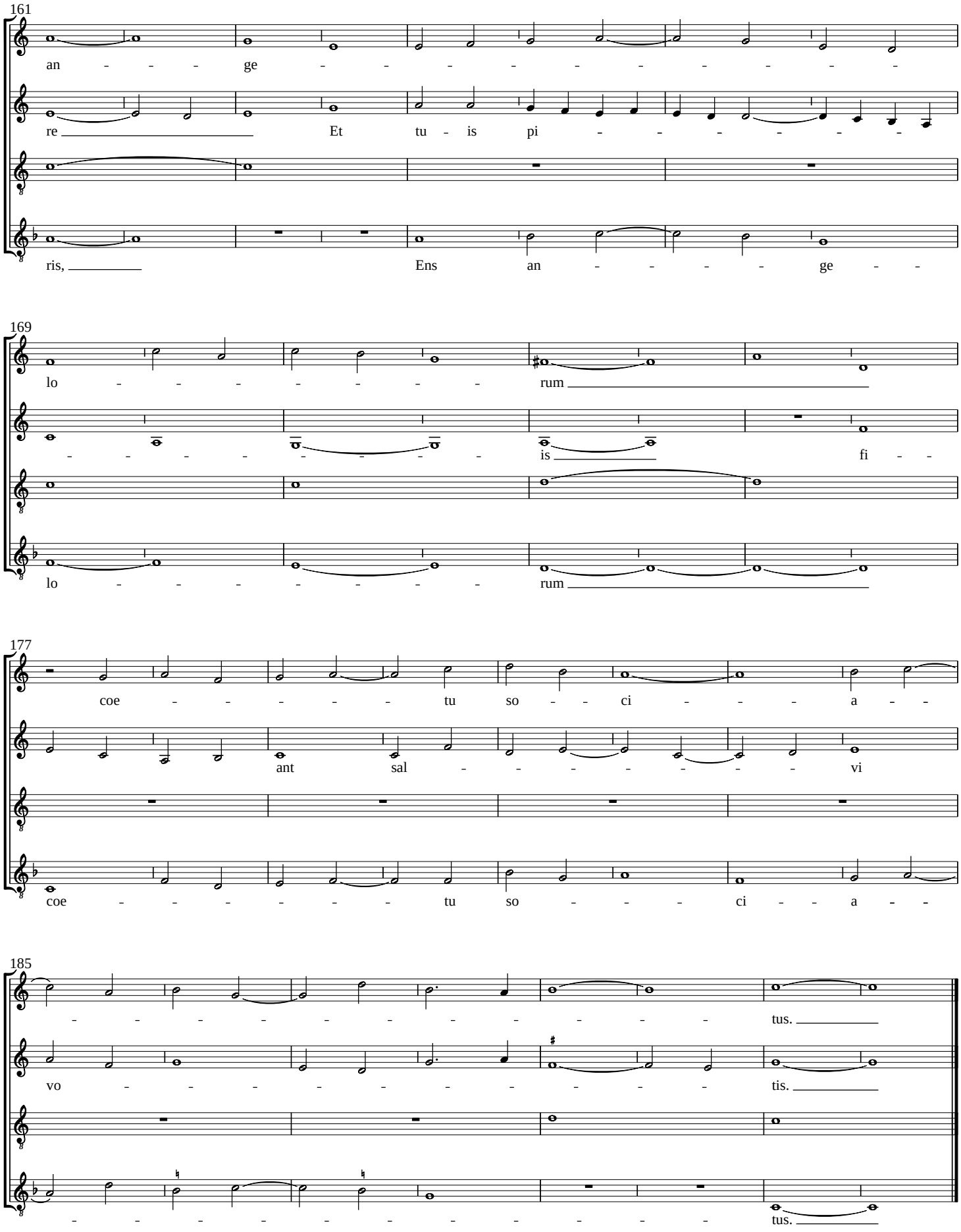

23
The - o - do - - re per - - - - - -
tro flam - me - - - - - am fe - - -
The - o - do - - - re per - -
29
- - - - - si - - - stis,
- - - - - ci - - - sti
- - - - - si - - - stis,
33
Tu non tor - men - tis
Ca - - - - - - - - me - ram ti - - bi
I, 2
Tu non tor - men - tis
39
su - - - - - pe - ra - - - - - -
so - - - ci -
su - - - - - pe - - ra - - ri qui - - -


45
ri qui - - - - - - - sti,
os hor - - - ta - - - - - tus Spi - - -
sti, Tu per - -
49
Tu per - - fi - do - - - - rum pre - -
- - ri - tum vic - - - - - - tor De - -
fi - - do - - - - - - rum pre - - - ci -
55
- - - - - - - ci - - bus in - - -
- - - - - o tra - di - - - - - - - - -
bus in - - - - - - - -
59
- - - - - si - - - - - - - stis.
di - - - - - - - - - - - sti.
- - - - si - - - - - - - stis.


65
Un gu
Pal mi fer mar
II, 1
Un gu lis
73
lis con stans la
con stans
81
ce ra tus e
tyr, u
la ce ra tus
89
ris, Car
num de pre ca
Iste sanctus
e


97
ce - - - - ri da - - - - - - - - - - -
re _____ Tri - - - - - - - - - - - - -
ris, _____ Car - - - - - - - - ce - -
105
tus, ci - - - - - - - - bo - - - - que _____
num - - que De - - - - - um _____ tu - -
ri _____ da - - - - - tus, _____
113
pri - - - - - - - - va - - - - -
is _____ pro _____
ci - - - - - - - - - bo - - que pri - -
121
- - - - - - - - - tus, _____
de - - - - - - - - vo - - - - tis _____
- - - va - - - - tus, Hor - - -


129
Hor - - - ren - - - - - - - - - - -
Ut _____ pos - - - - - - -
II, 2
Hor - - - - - - - - - ren - - - - - - -
137
da quae - - - - - - - - que pro - -
- - sint _____ mun - - - - - - - - - -
- - da quae - - - - - - - que _____
D-OGT
145
- - - pter Chri - - - - - stum te - - - -
- - - - - - di bel - - - - - - -
pro - pter Chri - - - - - - - stum _____
153
- - - - - ris, _____ Ens _____
la su - pe - ra - - - - - - - - -
te - - - - - - - - - - - - - - -


161
an ge
re Et tu is pi
ris, Ens an ge
169
lo rum
is fi
lo rum
177
coe tu so ci a
ant sal vi
coe tu so ci a
185
tus.
vo tis.
tus.

02/14 O gloriose tiro – Divine pastus – Iste sanctus

Source

ModB, fols. 65v-66r (new 68v-69r), "Dufay." Text in the cantus 1 and 2, and the contratenor. Tenor incipit.

Clefs and Mensurations (also see below)

		1	65
Cantus 1	c1	[○]	¢
Cantus 2	c2	[○]	¢
Tenor	c4	○	C
Contratenor	c4♭	[○]	¢

Texts

Cantus 1 and contratenor	
O Gloriose tiro, martyr Christi, Invicte qui Theodore persistis, Tu non tormentis superari quisti, Tu perfidorum precibus insistis. Ungulis constans laceratus eris, Carceri datus, ciboque privatus, Horrenda quaeque propter Christum teris, Ens angelorum coetu sociatus.	O glorious recruit, Christ's martyr, Theodore, who remained unconquered, you could not be overcome with tortures, you withstand the prayers of the faithless. Steadfast you were torn with fingernails, cast into prison and deprived of food; you endured all horrors for Christ, being attached to the company of angels.
Cantus 2	
Divine pastus, demum igni datus Ascendens ultro flammeam fecisti Cameram tibi; socios hortatus Spiritum victor Deo tradidisti. Palmifer martyr, unum deprecare Trinumque Deum tuis pro devotis Ut possint mundi bella superare Et tuis piis fiant salvi votis.	Fed by God's power, put at last to the fire, you mounted of your own accord and made a vault of flame for yourself; having encouraged your comrades you gave your spirit, victorious, to God. Palm-crowned martyr, pray to the one and threefold God for your devotees, that they may overcome the world's wars and become saved by your piteous prayers.
Tenor	
Iste sanctus	This saint

The cantus firmus is the start of the magnificat antiphon *Iste sanctus pro lege dei sui* (CAO 3434, LU 1123), for vespers of a martyr, which was widely used in Italy and France either in the *commune martyrum* or for individual saints. Structure: c/2t > c/2t [3:2]. Cantus 1 and 2 and contratenor are isorhythmic within each section.

This motet has had a curious history in scholarship. When it was first published by Guillaume de Van in the second fascicle of his edition of the *Opera omnia* he expressed doubts about Du Fay's authorship in a short paragraph notable by mischaracterizing every trait of the motet.[1] Besseler, who had originally not doubted Du Fay's authorship,[2] rejected it when he published his own edition of the motets, citing what he calls "numerous parallel fifths,"[3] even though these fall well within the contrapuntal norms of the time. Fallows inexplicably followed them

[1] *Opera omnia*, II (Rome: American Institute of Musicology, 1947), xxxii.

[2] Heinrich Besseler, *Bourdon und Fauxbourdon*: Studien zur Ursprung der niederländischen Musik, rev. ed. Peter Gulke (Leipzig: Breitkopf & Härtel, 1974), 174.

[3] *Opera omnia* I (Rome: American Institute of Musicology, 1966), xxv. The parallel fifths are usually between the cantus 1 and 2 and can be heard as imitations of certain English sonorities (cf. e.g. the upper voices in the Amen of the Gloria in the English *Missa Caput*).

as well.[4] De Van improbably suggested Dunstaple at the composer,[5] and Besseler equally improbably placed the piece in the 1440s.[6] Lütteken accepts it as authentic, citing both the strong ascription in the source (including the index) and supporting evidence from the work of John Reid.[7] Michael Allsen has made a convincing case for Du Fay's authorship.[8] The piece is, after all, copied in the principal source we have for Du Fay's motets, and ascribed to him by the main scribe, surely Benoit Sirede, a man who knew Du Fay and, was devoted to his music, and had direct access to his works well into the mid-1440s.[9] Allsen notes that St. Theodore was one of the patron saints of Savoy, which would place this piece in the sometime between 1434 and 1439, rather than in the 1440s. Further, Leofranc Holford-Strevens points out that the Latin text is actually written following the metrical principles not of Latin but rather of Italian, since it is in hendecasyllable verses with accents on the fourth or the sixth syllable,[10] which again points to the piece being written before 1439 and in the bilingual milieu of the Savoyard court. Stylistically and notationally this motet falls between *Magnanimae gentes* (1438) and *Moribus et genere* (1441), and it may well be one of the last works Du Fay wrote before returning to the north in the summer of 1439. The sonorities in the work echo those of *Nuper rosarum flores* and anticipate those of *Fulgens iubar ecclesiae* in the sudden shifts of tonal color, but the melodic writing is closer to that of the Du Fay songs of the late 1430s than to that of the other motets.

The text in the edition follows the emendations proposed by Leofranc Holford-Strevens.[11]

The writing in the cantus 1 and 2 and contratenor during the second period of the motet makes it clear that the proportions of the tenor should be strictly kept (this might be one reason Du Fay uses ¢ rather than English C in this piece) and thus in these voices the semibreve of the first period equals the breve of the second. The tempo should be between MM 72 and 84 for the semibreve at the start of the motet.

[4] David Fallows, *Dufay*, rev. ed. (London: Dent, 1987), 235.

[5] *Opera omnia*, II, xxxii.

[6] *Opera omnia*, I, xxv.

[7] 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), 271, citing also John Reid, "Testing for Authenticity in the Works of Dufay," *Music Review* 44 (1984), 171 and 177.

[8] Michael Allsen, "Two 'New' Motets by Du Fay," Paper read at the 61st Annual Meeting of the American Musicological Society, New York, 2 November 1995, and "Style and Intertextuality in the Isorhythmic Motet, 1400-1440," PhD. Dissertation (University of Wisconsin, Madison, 1992), 481-2.

[9] Michael Phelps, "A Repertory in Exile: Pope Eugene IV and the MS Modena, Biblioteca Estense Universitaria, α. X.1.11." (Ph.D. diss., New York University, 2008); also James Haar and John Nádas, "The Medici, the Signoria, the Pope: Sacred Polyphony in Florence, 1432–1448." *Recercare* 20 (2008): 25–93.

[10] Leofranc Holford-Strevens, "Du Fay the Poet? Problems in the Texts of his Motets," *Early Music History* 16 (1997), 137.

[11] Holford-Strevens, loc. cit.