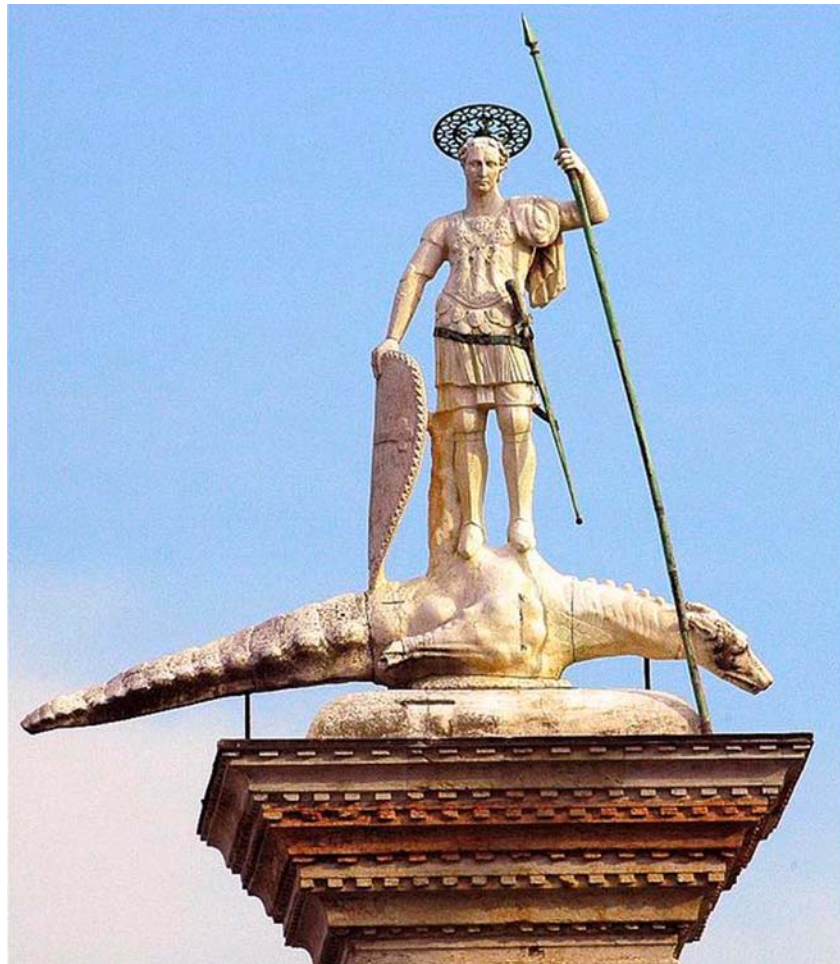


Guillaume Du Fay

Opera Omnia 02/12

O gloriose tiro, martyr Christi

Edited by Alejandro Enrique Planchart



Marisol Press
Santa Barbara, 2011

Guillaume Du Fay

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

Guillaume Du Fay

Cantus 1
[O] ♩ = $\frac{1}{2}$
O Glo - - ri - o - se ti - - - ro,

Cantus 2
[O]
Di - - vi - - ne pa - - - stus, de

Tenor

Contratenor
I, 1
[O]
O Glo - - ri - o - se ti - - ro,

7
mar - - - - - tyr Chri - - - - -
- - - - - mum i - - - - -
mar - - - - - tyr Chri - - - - -

13
sti, _____
gni da - - - - - tus A - - - - -
Iste sanctus
sti, _____ In - - - vi

17
In - - - vi - - - - - cte qui _____
scen - - - - - dens ul - - - - -
- - - - - cte qui _____

23

The o - do - - - re per - - - - -
tro flam - me - - - - - am fe - - - - -
The o - do - - - - re per - - -

Detailed description: This system contains measures 23 through 28. It features four staves. The top two staves are vocal parts with lyrics. The bottom two staves are instrumental accompaniment. The key signature has one flat (B-flat). Measure 23 starts with a treble clef and a common time signature. The lyrics are: 'The o - do - - - re per - - - - -' on the first staff and 'tro flam - me - - - - - am fe - - - - -' on the second staff. Measure 28 ends with a repeat sign.

29

- - - - - si - - - - - stis, _____
- - - - - ci - - - - - sti _____
- - - - - si - - - - - stis, _____

Detailed description: This system contains measures 29 through 32. It features four staves. The top two staves are vocal parts with lyrics. The bottom two staves are instrumental accompaniment. The key signature has one flat (B-flat). Measure 29 starts with a treble clef. The lyrics are: '- - - - - si - - - - - stis, _____' on the first staff and '- - - - - ci - - - - - sti _____' on the second staff. Measure 32 ends with a repeat sign.

33

Tu non _____ tor - men - tis _____
Ca - - - - - me - ram ti - - - bi _____
I, 2
Tu non _____ tor - men - tis _____

Detailed description: This system contains measures 33 through 38. It features four staves. The top two staves are vocal parts with lyrics. The bottom two staves are instrumental accompaniment. The key signature has one flat (B-flat). Measure 33 starts with a treble clef. The lyrics are: 'Tu non _____ tor - men - tis _____' on the first staff and 'Ca - - - - - me - ram ti - - - bi _____' on the second staff. Measure 38 ends with a repeat sign.

39

su - - - - - pe - ra - - - - -
so - - - - - ci - - -
su - - - - - pe - ra - - - - - ri _____ qui - - - - -

Detailed description: This system contains measures 39 through 44. It features four staves. The top two staves are vocal parts with lyrics. The bottom two staves are instrumental accompaniment. The key signature has one flat (B-flat). Measure 39 starts with a treble clef. The lyrics are: 'su - - - - - pe - ra - - - - -' on the first staff and 'so - - - - - ci - - -' on the second staff. Measure 44 ends with a repeat sign.

45

ri qui - - - - - sti,
os hor - - - - - ta - - - - - tus Spi - - - - -
sti, Tu per - - -

Detailed description: This system contains measures 45 through 48. It features four staves: a vocal line in G-clef with a key signature of one flat (B-flat), a lute line in G-clef, a tenor line in C-clef, and a bass line in F-clef. The vocal line begins with a rest, followed by notes for 'ri qui' and 'sti,'. The lute line has a whole note 'os' and a half note 'hor'. The tenor line has a whole note 'ta' and a half note 'tus'. The bass line has a whole note 'Spi' and a half note 'per'. There are fermatas over the 'os' and 'Spi' notes.

49

Tu per - - - fi - do - - - - - rum pre - - -
- - ri - tum vic - - - - - tor De - - -
fi - - - do - - - - - rum pre - - - ci -

Detailed description: This system contains measures 49 through 54. The vocal line continues with 'Tu per - - - fi - do - - - - - rum pre - - -'. The lute line has a whole note 'ri - tum' and a half note 'vic'. The tenor line has a whole note 'tor' and a half note 'De'. The bass line has a whole note 'fi - - - do - - - - - rum' and a half note 'pre - - - ci -'. There are fermatas over the 'Tu' and 'De' notes.

55

- - - - - ci - - - bus in - - - - -
- - - - - o tra - di - - - - -
bus in - - - - -

Detailed description: This system contains measures 55 through 58. The vocal line has a whole note 'ci - - - bus' and a half note 'in - - - - -'. The lute line has a whole note 'o' and a half note 'tra - di - - - - -'. The tenor line has a whole note 'bus' and a half note 'in - - - - -'. The bass line has a whole note 'bus' and a half note 'in - - - - -'. There are fermatas over the 'ci - - - bus' and 'tra - di - - - - -' notes.

59

- - - - - si - - - - - stis.
di - - - - - sti.
- - - - - si - - - - - stis.

Detailed description: This system contains measures 59 through 62. The vocal line has a whole note 'si - - - - - stis.'. The lute line has a whole note 'di - - - - - sti.'. The tenor line has a whole note 'si - - - - - stis.'. The bass line has a whole note 'si - - - - - stis.'. There are fermatas over the 'si - - - - - stis.' notes.

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 - - -

Detailed description: This system contains measures 97 through 104. It features four staves: a vocal line (treble clef), a lute line (treble clef), a tenor line (treble clef), and a bass line (bass clef). The vocal line has lyrics: 'ce - - - ri da - - - - -'. The lute line has lyrics: 're - - - Tri - - - - -'. The tenor line has lyrics: 'ris, - - - - -'. The bass line has lyrics: 'Car - - - - - ce - - -'. The music is in a medieval style with various note values and rests.

105

tus, ci - - - - - bo - - - - - que - - -
num - - - que De - - - - - um - - - tu - - -
ri - - - da - - - - - tus, - - - - -

Detailed description: This system contains measures 105 through 112. It features four staves: a vocal line (treble clef), a lute line (treble clef), a tenor line (treble clef), and a bass line (bass clef). The vocal line has lyrics: 'tus, ci - - - - - bo - - - - - que - - -'. The lute line has lyrics: 'num - - - que De - - - - - um - - - tu - - -'. The tenor line has lyrics: 'ri - - - da - - - - - tus, - - - - -'. The bass line has lyrics: 'ri - - - da - - - - - tus, - - - - -'. The music continues with various note values and rests.

113

pri - - - - - va - - - - -
is - - - - - pro - - - - -
ci - - - - - bo - - - - - que pri - - -

Detailed description: This system contains measures 113 through 120. It features four staves: a vocal line (treble clef), a lute line (treble clef), a tenor line (treble clef), and a bass line (bass clef). The vocal line has lyrics: 'pri - - - - - va - - - - -'. The lute line has lyrics: 'is - - - - - pro - - - - -'. The tenor line has lyrics: 'ci - - - - - bo - - - - - que pri - - -'. The bass line has lyrics: 'ci - - - - - bo - - - - - que pri - - -'. The music continues with various note values and rests.

121

tus, - - - - -
de - - - - - vo - - - - - tis - - - - -
va - - - - - tus, - - - - - Hor - - - - -

Detailed description: This system contains measures 121 through 128. It features four staves: a vocal line (treble clef), a lute line (treble clef), a tenor line (treble clef), and a bass line (bass clef). The vocal line has lyrics: 'tus, - - - - -'. The lute line has lyrics: 'de - - - - - vo - - - - - tis - - - - -'. The tenor line has lyrics: 'va - - - - - tus, - - - - -'. The bass line has lyrics: 'Hor - - - - -'. The music continues with various note values and rests.

129

Hor - - - ren - - - - -
Ut - - - pos - - - - -
II, 2
Hor - - - - - ren - - - - -

137

da quae - - - - - que pro - - -
sint - - - mun - - - - -
D-OGT
da quae - - - - - que - - - - -

145

pter Chri - - - - - stum te - - - - -
di - - - - - bel - - - - -
D-OO
pro - - - pter Chri - - - - - stum - - - - -

153

ris, - - - - - Ens - - - - -
la su - pe - ra - - - - -
D-OO
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	[O]	♩
Cantus 2	c2	[O]	♩
Tenor	c4	O	C
Contratenor	c4 ^b	[O]	♩

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 Spiritus 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 Bessler 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 C 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," Ph.D. 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.