

# Guillaume Du Fay

Opera Omnia 02/13

## Moribus et genere

Edited by Alejandro Enrique Planchart



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## Opera Omnia

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02/13 Moribus et genere - Virgo virga - Virgo est

Guillaume du Fay

Cantus

Mo - - ri - bus et ge - - ne - re Chri - sto con - iun - cte

Contratenor

Vir - - go, vir - ga, vi - - rens, vi - res vir -

Tenor 1

Tenor 2

I, 1

7

Io - han - - - nes, Huc ad - es af - flu - - - e -

tu - - ti - bus a - fer Ar - - - - -

13

re - que iu - be di - - cta - - mi - nis am - - nes. Ex -

te - - - ri - - is - que plu - - ens

Virgo est electus a domino

19

Ex - cer - cet, plebs i - - - sta cho - ros ti - - - bi, car - mi - na pan -

can - - - - - to - rum

25

git, An - ge - - li - cos tan - git coe - tus can - tan -  
 gut - - tu - - ra pro - - fer,

31

do de - co - ros. Car - ne vi -  
 pro - - - - - fer,

37

ror, sed men - te cru - - bor, sunt haec ti - - bi do - -  
 Ut be - ne con - - iun - -

43

tes, ti - - bi do - - - - - tes,  
 cti con - cor - - di vo - - ce ca - - - - - nen - - tes

49

cor - de ni - tor, ser - mo - ne de - cor; cae - li  
As - tra so - nent cae - li - que bo - ent

Ut signant  
pause que bases bene signa

I, 2

55

sca - la pon - tes. Vir - gi - ni - ta - te fru -  
hoc nec - ta - re fon - tes, fon - tes.

61

ens, ni - ve - o can - do - re no - ta - te, Te  
Pec - to - ra, Chri - ste, tu - a ni - mi - o,

67

lau - dant o - le - i pro - fu - sae cor - po - re gut -  
ni - mi - o ve - ne - ran -

73

tae. Vir - go, vir - ga vi - rens, vi - res vir - tu -  
da de - co - re, ve - ne - ran -

79

ti - bus af - fer Ar - te - ri -  
da de - co - re

85

is - que plu - ens can - to - rum gut - tu -  
Di - sci - pu - li pec - tus te - ti -

91

ra, pro - fer, pro - fer,  
git pi - e - ta - tis ho - no - re;

97  $\text{C}$

Ut be - ne - con - iun - cti con - cor -  
Pec - to - re di - sci - pu -

II, 1

109

- di vo - ce ca - nen - tes As - tra so -  
lus do - mi - ni ce - nan - do Io - han -

121

nent cae - li - que bo - ent hoc nec - ta - re  
nes In - cu - bat et le - nes

133  $\text{C}$

fon - tes. Pec - to - ra, Chri - ste, tu -  
dul - cis so - por oc - cu -

145

a ni - - mi - - ue - - ne - - ran - - da - - de  
pat - - ar - - tus - -

157

co - - re Di - sci - pu -  
Cir - cum - ful - sit e - - um -

169

li - pec - tus te - ti - git pi - e - ta -  
re - - rum - co - gni - ti -

181

tis ho - - no - - re; ho - no - - re;  
o - - cla - - ra



193

Pec - - - to - - re di - sci - pu - lus do - mi - - -  
Ut pa - - - tris hic fi - li -  
Ut signant  
Pausaeque bases bene signa

II, 2

205

- - ni ce - - nan - - do lo - han - - nes In - - cu -  
um co - gno - vit o - ri - gi - ne mi - - -

217

bat et le - nes dul - cis so - - por oc - - cu -  
ra, Ex - ta - - sis haec, Ex - ta - - sis haec

229

pat ar - - - tus Cir - cum - ful - sit e - -  
fe - - lix, haec vi - si - - o cer - -

241

um re - rum co - gni - ti - o  
te be - a - ta, be - a -

Musical score for measures 241-252. The system consists of four staves: vocal line (soprano), alto, tenor, and bass. The vocal line contains the lyrics 'um re - rum co - gni - ti - o' and 'te be - a - ta, be - a -'. The music is in a common time signature with a key signature of one flat. The vocal line features a melodic line with various note values and rests, while the accompaniment consists of sustained notes in the lower registers.

253

cla - ra, cla - ra Et pa - tris  
ta, Qua ne - xus cu - ius que

Musical score for measures 253-264. The system consists of four staves: vocal line (soprano), alto, tenor, and bass. The vocal line contains the lyrics 'cla - ra, cla - ra Et pa - tris' and 'ta, Qua ne - xus cu - ius que'. The music is in a common time signature with a key signature of one flat. The vocal line features a melodic line with various note values and rests, while the accompaniment consists of sustained notes in the lower registers.

265

hic fi - li - um co - gno - vit o - ri - gi -  
pa - tet co - gni - ti -

Musical score for measures 265-276. The system consists of four staves: vocal line (soprano), alto, tenor, and bass. The vocal line contains the lyrics 'hic fi - li - um co - gno - vit o - ri - gi -' and 'pa - tet co - gni - ti -'. The music is in a common time signature with a key signature of one flat. The vocal line features a melodic line with various note values and rests, while the accompaniment consists of sustained notes in the lower registers.

277

ne mi - ra.  
o tan - ta.

Musical score for measures 277-288. The system consists of four staves: vocal line (soprano), alto, tenor, and bass. The vocal line contains the lyrics 'ne mi - ra.' and 'o tan - ta.'. The music is in a common time signature with a key signature of one flat. The vocal line features a melodic line with various note values and rests, while the accompaniment consists of sustained notes in the lower registers.

289 3

Ex - ta - sis haec fe - lix, haec vi - si - o cer - - -  
Gau - - - de - - -

III, 1

301

te be - a - ta, Qua ne - xus cu - ius - que pa - - tet co - gni - ti -  
at ec - cle - - si - - - a, Lae - te - tur

313

o tan - ta. Gau - de - at ec - - cle - - si - a,  
cho - rus et om - nes Lae - - ten - tur po - pu - li

325

Lae - te - - tur cho - rus et om - - - nes  
per cli - - ma - ta cun - - cta be - an - -

337 3

Lae - ten - tur po - - - pu - li per cli - ma - ta cun - - -  
di. Di - - - - - vi - - - - -

Ut signant  
pau-sae-que bases bene signa

III, 2

349 C

cta be - an - - di. Di - vi - no di - - vi - - ti - is nunc af - lu -  
no di - - - - - vi - ti - is nunc af - - - flu - e,

361

e, Di - vi - o di - ves Hu - ius et ob - se - qui - - is  
Di - vi - o di - - - - - ves, Hu - ius et ob - se - qui - is

373

plus do - na - ti - va - quae vi - - - ves. A - men.  
plus don - a - ti - - - va - - - quae vi - ves A - men.  
A men.  
A - - men.

## 02/13 Moribus et genere – Virgo, virga – Virgo est

## Source

ModB, fols. 74v-76r (new 76v-78r), “Du fay.” Texts in cantus and contratenor. Tenor canon: Ut signant----signa  
 pausaeque bases bene ----signa, copied twice, once at measure 49 and then at measure 193.<sup>1</sup>

## Clefs and mensurations

		1	97	289	301	337	349
Cantus	c1	[○]	♩	3	♩	3	♩
Contratenor	c3b	[○]	♩	3	♩	3	♩
Tenor 1	c3	○	C	♩	-	-	-
Tenor 2	c4b	○	C	♩	-	-	-

## Texts

Cantus	
Moribus et genere Christo coniuncti Iohannes, Huc ades affluere iube dictaminis amnes. Excercet plebs ista choros tibi, carmina pangit, Angelicos tangit coetus cantando decoros.	John, linked by birth and character to Christ, Be present here and bid the streams of eloquence abound. This congregation sings in chorus to you, And with its singing reaches the beautiful choirs of angels.
Carne viror, sed mente rubor, sunt haec tibi dotes, Corde nitor, sermone decor, caeli scala pontes. Virginitate fruens, niveo candore notate, Te laudant olei profuse corpore guttae.	In flesh vigor, but in mind bashfulness, are your gifts; In intellect elegance, in speech polish, heavens ladder bridges (?). O you that are blessed with virginity, marked with snowy whiteness, Drops of oil poured forth on your body praise you.
Contratenor	
Virgo, virga virens, vires virtutibus affer Arteriisque pluens cantorum guttura profer, Ut bene coniuncti concordii voce canentes Astra sonent caelique boent hoc nectare fontes.	Virgin, flowering rod, bring strength with your virtues, And, falling like rain into their windpipes, prosper the singers' throats (?), That as, joined well together, they sing with concordant voices, The stars may resound and the fountains of heaven shout with nectar.
Pectora, Christe, tua nimio veneranda decore Discipuli pectus tetigit pietatis honore; Pectore discipulus domini caenando Iohannes Incubat et lenes dulcis sopor occupat artus.	Your breast, O Christ, to be revered for its exceeding beauty, The disciple's breast touched in honorable piety; The disciple John reclines in dining on the Lord's breast, And sweet sleep overcomes his sluggish limbs.
Circumfulsit eum rerum cognitio clara Ut Patris hic filium cognovit origine mira. Ecstasis haec felix, haec visio certe beata, Qua nexus cuiusque patet cognitio tanta.	Clear knowledge of (all) things shone around him, When he recognized the Father's son wondrous origin. This is a happy ecstasy, this is indeed a blessed vision, Whereby so much knowledge is revealed in every connection.
Gaudeat ecclesia, laetetur chorus et omnes Laetentur populi per climata cuncta beandi; Divio, divitiis nunc afflue, Divio dives, Huius et obsequiis plus donativatque vives. Amen.	Let the church rejoice, let the chorus be cheerful, and all The peoples be merry, to be blessed over all the earth. Dijon, abound now with riches, rich Dijon, And you shall live in his obedience and more generous (?). Amen
Tenor 1	
Virgo est electus a domino.	The virginal man has been chosen by the Lord.

The motet has two tenors, but only the first is chant derived; it uses the beginning of the responsory *Virgo est electus a Domino* (CAO 7901),<sup>2</sup> for matins of St. John Evangelist. The chant was most likely used at Cambrai in

<sup>1</sup> A repeat of the canon is implied at measure 337.

Du Fay's time.<sup>3</sup> All voices are isorhythmic within each section, and the tenors are subjected to mensural transformation from one section to the next. The tenor rests are part of the rhythmic pattern. A cadence of two breves at the end falls outside this pattern. Structure: c/2t > c/2t > c/2t + F [3:2:1].

Different scholars have assigned different dates and occasions to the motet. Besseler placed it in 1446, based upon the assumption that Du Fay's visit to the court of Burgundy, documented that year, took place in Dijon.<sup>4</sup> But the court was in Brussels at the time of Du Fay's visit.<sup>5</sup> Subsequently David Fallows made an attractive suggestion that the motet could be for John of Burgundy's entry into Cambrai, virtually the only time the bishop came to his cathedral, in July of 1442.<sup>6</sup> But as Laurenz Lütteken notes, it is extremely odd that, under those circumstances no mention of the bishop himself is made in the texts. Further, Lütteken notes, the Sainte Chapelle in Dijon was dedicated to St. John Baptist and St. John Evangelist, and he notes that the Duke of Burgundy was in Dijon on the day of St. John the Evangelist both in 1441 and 1442.<sup>7</sup> Lütteken's proposals strike me as by far the most plausible. If Du Fay was present for the performance of the motet, a reasonable assumption in most cases, we must rule 1442, when the composer was definitely at Cambrai,<sup>8</sup> so 1441 is the most plausible date for this work, which places it very close chronologically to the albeit very different *missae communes* that Du Fay wrote for the Sainte Chapelle in 1439 and 1440.

The text of both voices, as in the case of some of the other Du Fay motets is, a single poem in six stanzas of four hexameters, but Du Fay divides it unevenly between the voices, two in the cantus and four in the contratenor. Lütteken refers to it as having the greatest literary ambitions among the texts of Du Fay's motets,<sup>9</sup> but as Leofranc Holford-Strevens notes, the ambitions are not matched by the accomplishments and the poem is confused and downright incompetent at many levels, to the point that it strains even Holford-Strevens's legendary abilities to make sense of these texts.<sup>10</sup> The text and translations above are based upon those of Holford-Strevens, but using modern English and standard liturgical Latin. I have also retained Richard Kienast's emendation of *rubor* for *crur* in line 5, which makes some sense.<sup>11</sup>

The tenor canon, written in each opening of the manuscript under the long series of rests at the start of the second *talea* of each *color* is obscure. Holford-Strevens translates it as follows: "as the signs sign, and sign well the bases of the rest/pause," (assuming the first *signa* to be a noun and the second to be an imperative),<sup>12</sup> and Turner

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<sup>2</sup> Not found in the modern chant books, most easily available in a variant in *Antiphonaire monastique (XIIIe siècle). Codex 601 de la Bibliothèque Capitulaire de Lucques*, Paléographie Musicale 9 (Tournai: Desclée, 1906. Reprint, Bern: Herbert Lang, 1974), 53.

<sup>3</sup> It appears in Cambrai, Mediathèque Municipale, MS 38, fol. 215r, but is not in the printed antiphoner published by the diocese between 1507 and 1518, which although not incomplete, is very sparse in its covering of the *sanctorale*. No antiphoner from Dijon, the intended place for the motet, has survived.

<sup>4</sup> Heinrich Besseler, *Guglielmi Dufay Opera Omnia*, 6 vols., Corpus Mensurabilis Musicae 1 (Rome: American Institute of Musicology, 1951-66), I, v.

<sup>5</sup> Henry Leland Clarke, "Musicians of the Northern Renaissance," *Aspects of Medieval and Renaissance Music. A Birthday Offering to Gustave Reese*, ed. Jan LaRue (New York: W. W. Norton, 1966. Reprinted New York: Pendragon Press, 1978), 70, David Fallows, *Dufay*, rev. ed. (London: Dent, 1987), 63.

<sup>6</sup> Fallows, *Dufay*, 63-4.

<sup>7</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), 297-99.

<sup>8</sup> Craig Wright, "Dufay at Cambrai: Discoveries and Revisions," *Journal of the American Musicological Society* 28 (1975), 182.

<sup>9</sup> Lütteken, *Guillaume Dufay*, 298.

<sup>10</sup> Leofranc Holford-Strevens, "Du Fay the Poet? Problems in the Texts of his Motets," *Early Music History* 16 (1987), 122-4.

<sup>11</sup> Cf. Holford-Strevens, "Du Fay," 124.

<sup>12</sup> Holford-Strevens, private communication.

provides a paraphrase: “As the signs indicate, [heed] well the note and rest [?].”<sup>13</sup> The canon is cryptic and apparently superfluous, since the notation of the tenors is absolutely clear. They are both in perfect *modus* (indicated by long pauses across three spaces), the first color is signed with  $\circ$  and the second color, which is repeated, has a double sign,  $\subset$  and  $\Phi$ . In other words they are entirely unproblematic. Turner regards the canon as “an aid to performance,” but does not go beyond that. There may be something else behind the canon, which could be corrupt although it is copied identically in both openings. Its placement below the rests that open the second talea might not be crucial, just a product of the length of the tenor incipit in the exemplar that was then frozen in the transmission, and its appearance in the first color maybe entirely cautionary. In the second color it may be a warning to the *tenoristae* (including the singer of tenor 2) that their tempo is probably not what a simple reading of the signs would yield. At the point where the tenors shift to  $\subset$  the cantus and contratenor shift to  $\Phi$  with the breve of the upper voices moving at the speed of the semibreve of the lower voices. Virtually any tempo that would allow the proper phrasing of the first section, when all voices are in  $\circ$ , to flow and permit the phrases to be sung in one breath, will yield a desperately fast tempo in the second and third sections, particularly when the upper voices have triplet figuration. It is not that singers cannot sing it that fast, any singer capable of performing *Resvelliés vous* can sing the upper voices of *Moribus et genere* at the tempo that would be required by a strict proportional reading if the first section is taken at even a moderately flowing tempo. But unlike the case of *Resvelliés vous* here the contrapuntal density of the music when the parts are moving that fast, becomes a scramble. This motet carries one step further a process begun by Du Fay in *Ecclesiae militantis*, where the tempo is set by the upper voices and the tenors are in this respect subsidiary voices. In *Ecclesiae militantis* the speed of the semibreve is established in the *introitus* and never changes throughout the motet. This process is continued in *Magnanimae gentis*, where the  $\subset$  of the upper voices moves twice as fast as the  $\subset$  of the tenor (this could be a scribal error in ModB or a case of Du Fay using English and Continental  $\subset$  against each other), and in *O gloriose tiro* it is carried one ambiguous step forward in that although the motet makes sense in a strict proportional reading, it sounds more natural and closer to Du Fay’s own style of the late 1430s if the upper voices shift tempo between the triple meter and the duple meter following the tradition that obtains in English music as the parts shift from  $\circ$  to  $\subset$  (or  $\Phi$ , as this tempo was notated in France), where three semibreves of  $\circ$  equal four of  $\subset$  (or  $\Phi$ ), and Du Fay composes the music so that the lower voices have a reasonable number of rests at the shift so that the *tenoristae* can hear clearly the tempo of the upper voices. In *Moribus et genere* it is only this last possibility that yields a sensible set of tempi, and since the motet retains the kind of mensural scaffolding found in all of Du Fay’s motets from *Ecclesiae militantis* on. In this case Du Fay might have felt he had to warn the performers, since perhaps the Dijon singers were not conversant with English mensural practice. In *Fulgens iubar*, which carries this process to its logical conclusion, there is no mensural scaffolding, and the canon deals only with how to read the tenors.

Thus in terms of the tempi this motet appears to be part of a transition between the strictly proportional usage one finds in Du Fay’s earlier motets and the sharp conflict between the written proportions and the performance possibilities one meets in *Fulgens iubar ecclesiae*, which is four or six years later. I suggest an opening tempo of MM 84 to 96 for the semibreve at the beginning and an acceleration of 3:4 in the upper voices when the *tempus imperfectum* starts.

One detail of the notation in this motet that is rather curious is that Du Fay (or the scribe of ModB) chooses two ways of notating exactly the same kind of rhythmic structure in the last two sections of the motet. The extended triplet sections in measures 167-180, 263-276, 325-330, and 373-78, are notated in coloration, those in measures 289-300 and 337-348 are in white notation preceded by the sign “3.” The one possible reason for the difference is the presence of semiminims in the sections notated with 3, which would have required flags (or inverse coloration) in black notation.

The music of the motet, particularly in the cantus, carries reminiscences here and there of the melodic writing in *Nuper rosarum flores*, but unlike that work the motet is not isomelic. For that very reason the return of two fairly distinctive passages is startling: measures 47-48 of the cantus and contratenor return transposed up a fourth in measures 95-96, and measures 298-300 return, also transposed up a fourth in measures 346-348, a slightly looser correspondence obtains between measures 291-293 and 340-342 (in this case a fifth apart), which become more noticeable because of the absence of melodic correspondence throughout most of the motet.

<sup>13</sup> Charles Turner, “Proportion and Form in the Continental Isorhythmic Motet c. 1385-1450,” *Music Analysis* 10 (1991), 119.