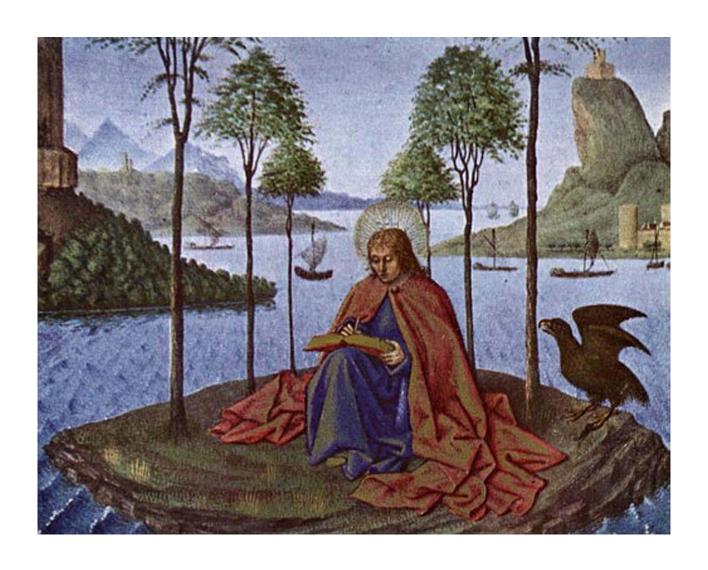
Guillaume Du Fay

Opera Omnia 02/13

Moribus et genere

Edited by Alejandro Enrique Planchart



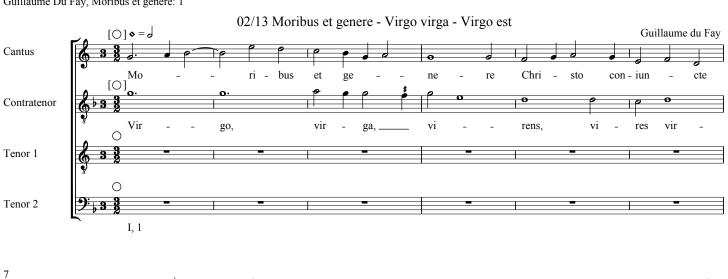
Marisol Press Santa Barbara, 2008

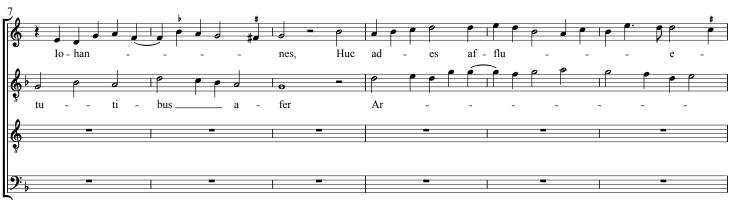
Guillaume Du Fay

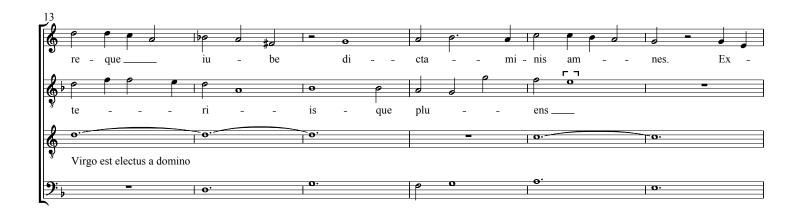
Opera Omnia

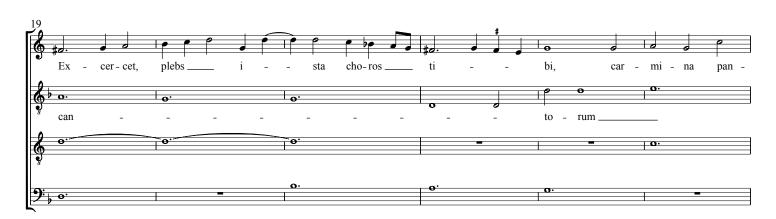
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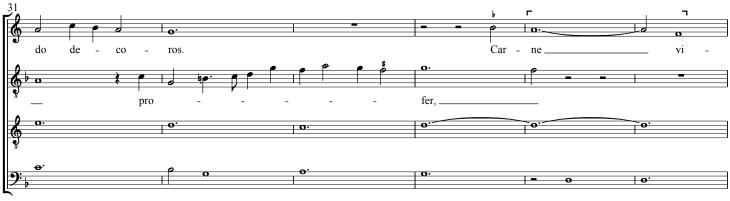


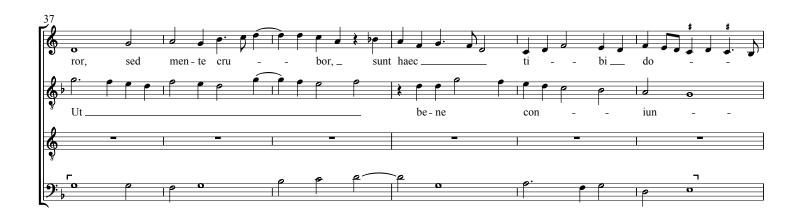


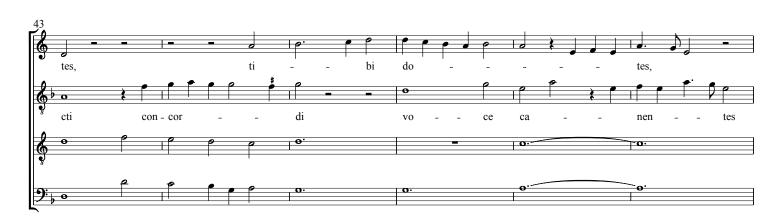


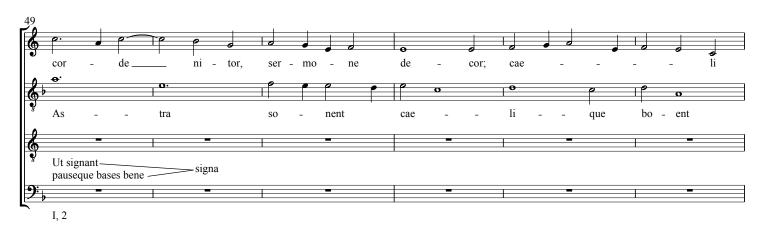


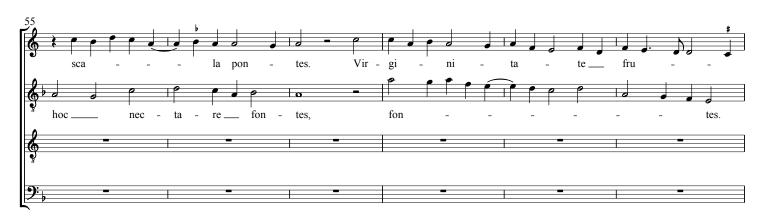




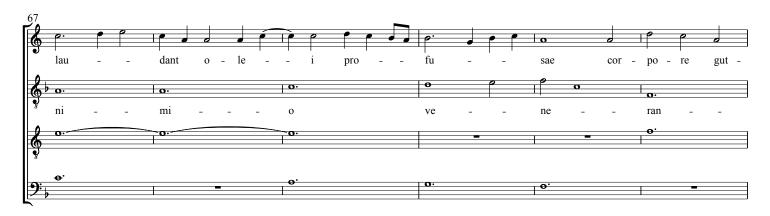


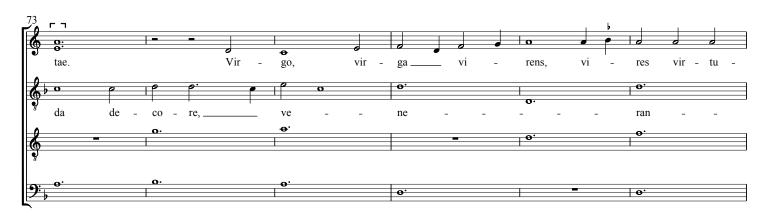


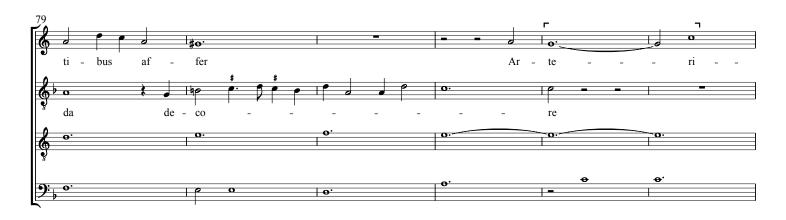


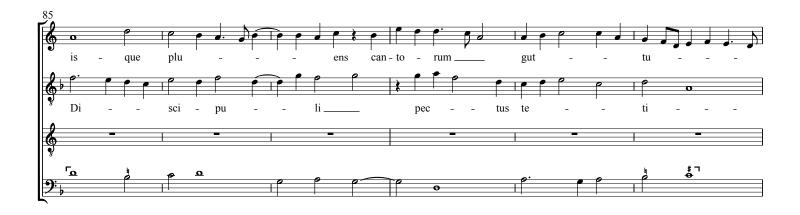


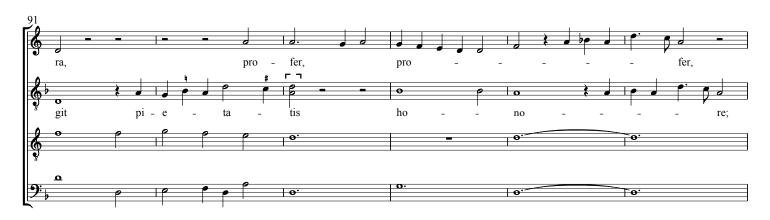


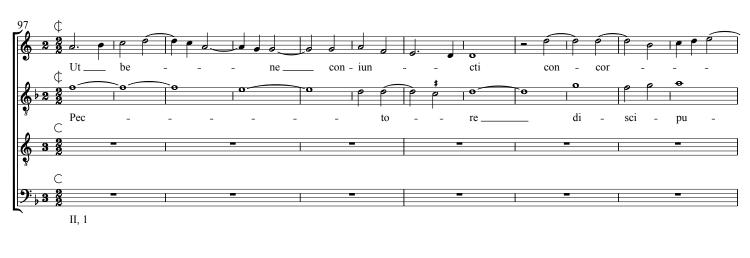


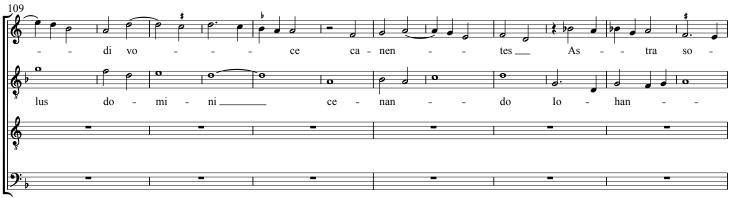


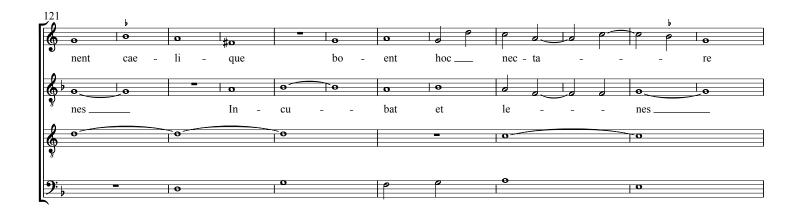


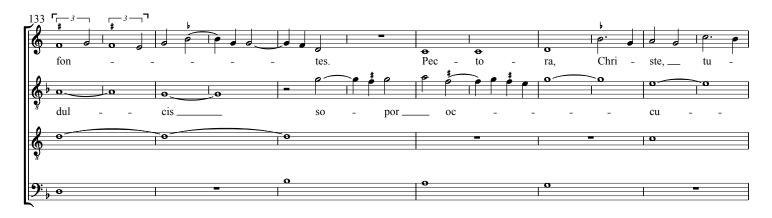






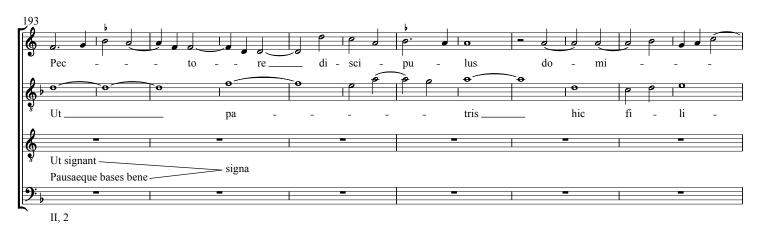


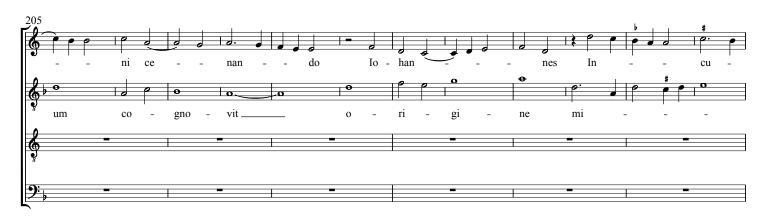


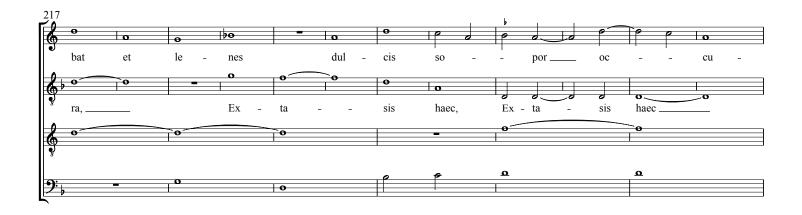


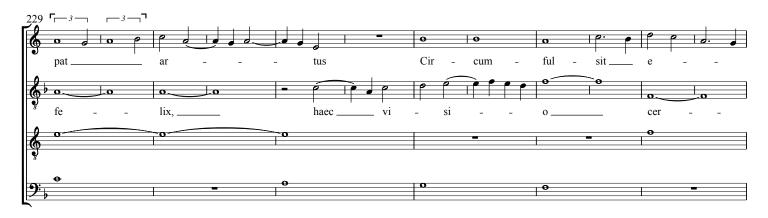


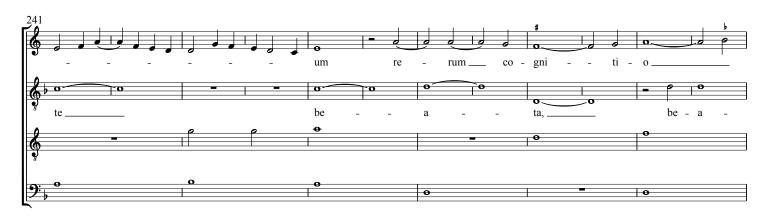


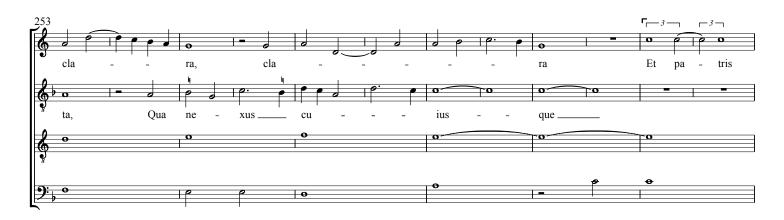


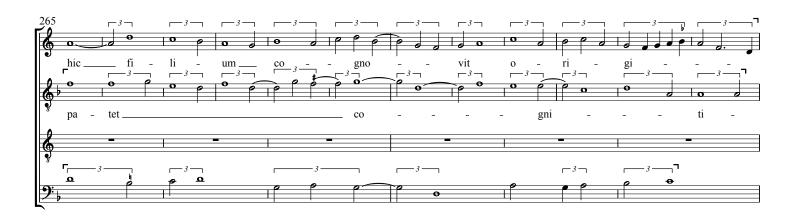


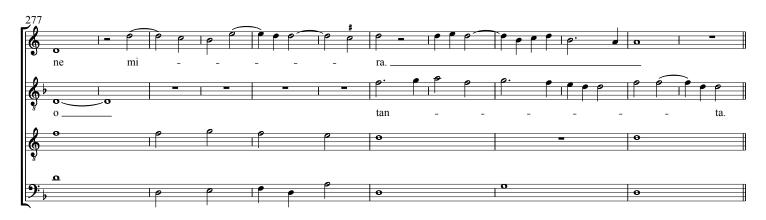
















02/13 Moribus et genere – Virgo, virga – Virgo est

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.

Clefs and mensurations

		1	97	289	301	337	349
Cantus	c1	[0]	¢	3	¢	3	¢
Contratenor	c3b	[0]	¢	3	¢	3	¢
Tenor 1	c3	0	C	¢	-	-	-
Tenor 2	c4b	0	С	¢	-	-	-

Texts

Cantus					
Moribus et genere Christo coniuncti Iohannes,	John, linked by birth and character to Christ,				
Huc ades affluerque iube dictaminis amnes.	Be present here and bid the streams of eloquence abound.				
Excercet plebs ista choros tibi, carmina pangit,	This congregation sings in chorus to you,				
Angelicos tangit coetus cantando decoros.	And with its singing reaches the beauteous choirs of angels.				
Carne viror, sed mente rubor, sunt haec tibi dotes,	In flesh vigor, but in mind bashfulness, are your gifts;				
Corde nitor, sermone decor, caeli scala pontes.	In intellect elegance, in speech polish, heavens ladder bridges (?).				
Virginitate fruens, niveo candore notate,	O you that are blessed with virginity, marked with snowy whiteness,				
Te laudant olei profuse corpore guttae.	Drops of oil poured forth on your body praise you.				
Contratenor					
Virgo, virga virens, vires virtutibus affer	Virgin, flowering rod, bring strength with your virtues,				
Arteriisque pluens cantorum guttura profer,	And, falling like rain into their windpipes, prosper the singers' throats (?),				
Ut bene coniuncti concordi voce canentes	That as, joined well together, they sing with concordant voices,				
Astra sonent caelique boent hoc nectare fontes.	The stars may resound and the fountains of heaven shout with nectar.				
Pectora, Christe, tua nimio veneranda decore	Your breast, O Christ, to be revered for its exceeding beauty,				
Discipuli pectus tetigit pietatis honore;	The disciple's breast touched in honorable piety;				
Pectore discipulus domini caenando Iohannes	The disciple John reclines in dining on the Lord's breast,				
Incubat et lenes dulcis sopor occupat artus.	And sweet sleep overcomes his sluggish limbs.				
Circumfulsit eum rerum cognitio clara	Clear knowledge of (all) things shone around him,				
Ut Patris hic filium cognovit origine mira.	When he recognized the Father's son wondrous origin.				
Ecstasis haec felix, haec visio certe beata,	This is a happy ecstasy, this is indeed a blessed vision,				
Qua nexus cuiusque patet cognitio tanta.	Whereby so much knowledge is revealed in every connection.				
Gaudeat ecclesia, laetetur chorus et omnes	Let the church rejoice, let the chorus be cheerful, and all				
Laetentur populi per climata cuncta beandi;	The peoples be merry, to be blessed over all the earth.				
Divio, divitiis nunc afflue, Divio dives,	Dijon, abound now with riches, rich Dijon,				
Huius et obsequiis plus donativatque vives.	And you shall live in his obedience and more generous (?).				
Amen.	Amen				
Transa 1					
Tenor 1	The similar hands have been been been been been been been be				
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),² for matins of St. John Evangelist. The chant was most likely used at Cambrai in

¹ A repeat of the canon is implied at measure 337.

Du Fay's time.³ 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 + 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. But the court was in Brussels at the time of Du Fay's visit. 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. 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. 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, 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, 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. 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 *cruor* in line 5, which makes some sense. The case of the sense o

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), 12 and Turner

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

³ 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.

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

⁵ 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.

⁶ Fallows, *Dufay*, 63-4.

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), 297-99.

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

⁹ Lütteken, Guillaume Dufay, 298.

 $^{^{10}}$ Leofranc Holford-Strevens, "Du Fay the Poet? Problems in the Texts of his Motets," *Early Music History* 16 (1987), 122-4.

¹¹ Cf. Holford-Strevens, "Du Fay," 124.

¹² Holford-Strevens, private communication.

provides a paraphrase: "As the signs indicate, [heed] well the note and rest [?]." 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 O and the second color, which is repeated, has a double sign, C and C. 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 C the cantus and contratenor shift to C 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 O, 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 C of the upper voices moves twice as fast as the C of the tenor (this could be a scribal error in ModB or a case of Du Fay using English and Continental C 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 O to C (or C, as this tempo was notated in France), where three semibreves of \bigcirc equal four of \bigcirc (or \diamondsuit), 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.

¹³ Charles Turner, "Proportion and Form in the Continental Isorhythmic Motet c. 1385-1450," *Music Analysis* 10 (1991), 119.