

Guillaume Du Fay

Opera Omnia 01/05

Ave Regina caelorum 2

Edited by Alejandro Enrique Planchart



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Cantus

A - - ve, ___

Cantus

Re - - gi - - na cae - - lo - -

Contratenor

Re - - gi - - na cae - lo - -

Tenor

Re - - gi - - na cae - - lo - -

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7

- - - rum, A - - -

- - - rum, A - - - ve, ___

- - - rum, A - - -

13

ve, ___ Do - mi - - - na

Di - mi - - - na an -

ve, ___ Do - mi - - - na

19

an - - ge - - - lo - - - rum:

ge - - lo - - - rum: Sal -

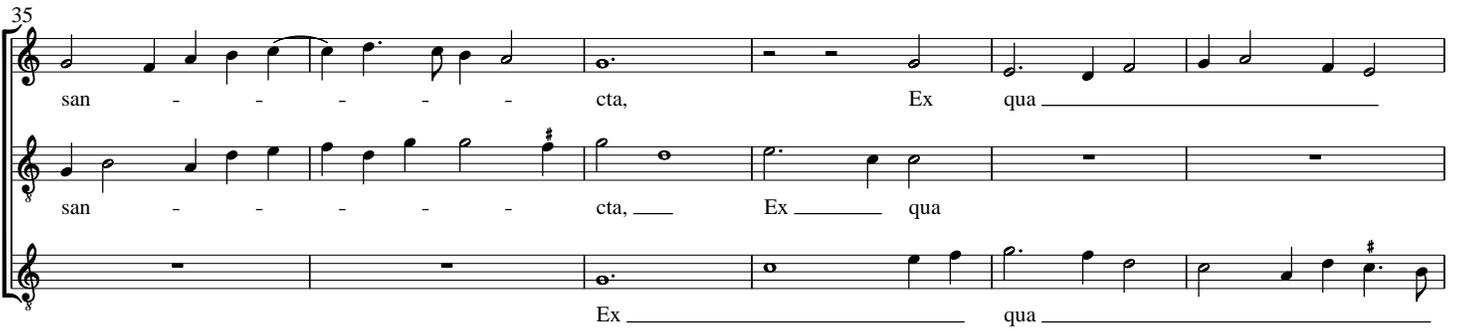
an - - ge - - - lo - - - rum:

25

Sal - - - ve, ra - - dix

- - - ve, ra - dix

35



san - - - - - cta, Ex qua

san - - - - - cta, Ex qua

Ex qua

41



mun - - - - - do lux est

lux est

mun - - - - - do lux est

47

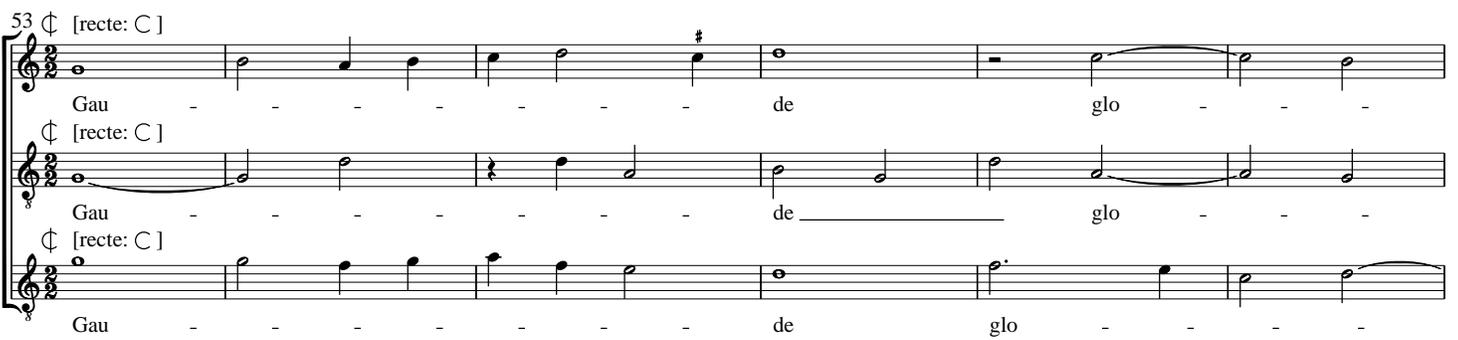


or - - - - - ta:

or - - - - - ta:

or - - - - - ta:

53 ♪ [recte: C]



Gau - - - - - de glo - - -

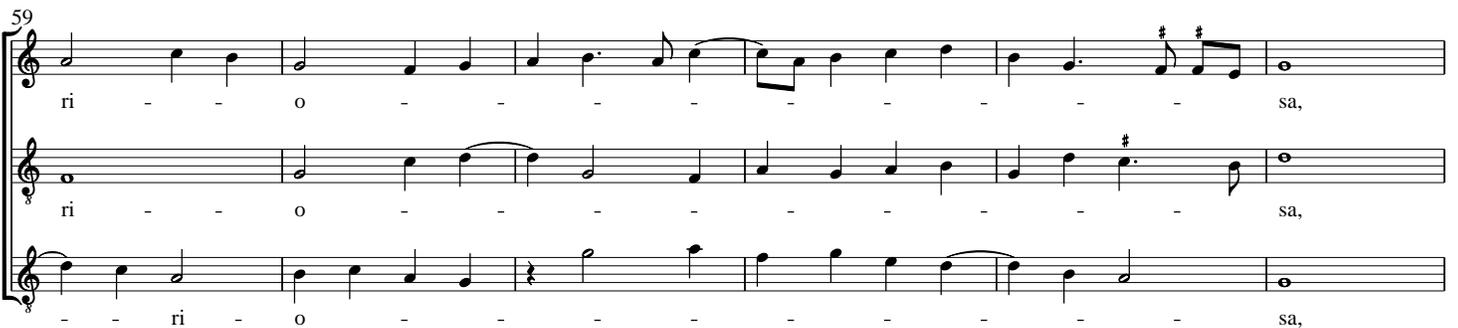
♪ [recte: C]

Gau - - - - - de glo - - -

♪ [recte: C]

Gau - - - - - de glo - - -

59



ri - - - - - o - - - - - sa,

ri - - - - - o - - - - - sa,

ri - - - - - o - - - - - sa,

65

Musical score for measures 65-70. It consists of three staves: a vocal line and two lute accompaniment lines. The lyrics are: Su - - - - - per

71

Musical score for measures 71-76. It consists of three staves: a vocal line and two lute accompaniment lines. The lyrics are: om - - - - - nes spe - ci - -

77

Musical score for measures 77-82. It consists of three staves: a vocal line and two lute accompaniment lines. The lyrics are: o - - sa, Su - - - - - ci - - - - - o - - sa, Su - - -

83

Musical score for measures 83-88. It consists of three staves: a vocal line and two lute accompaniment lines. The lyrics are: per om - - - - - nes spe - - - - - ci - o - - - - - per om - - - - - nes spe - - - - - ci - o - - - - -

89

Musical score for measures 89-94. It consists of three staves: a vocal line and two lute accompaniment lines. The lyrics are: Va - - - - - sa, Va - - - - - sa, Va - - - - -

95

le, Val le, val le, val

101

de de co ra. de de co ra. de de co ra.

106

Et pro no bis sem Et pro no bis sem Et pro no bis sem

112

per Chri per Chri per Chri

117

stum ex o ra. stum ex o ra. stum ex o ra.

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Sources

ModB, fols. 59v-60r (new 62v-63r), “Dufay.” Full text in all voices.

Tr 88, fols. 327v-329. Full text only in the cantus. The entire work is copied a third too low, that is, the clefs in all parts were written a third too high.

MuEm, fols. 77v-78r. Full black notation with red coloration. Full text only in the cantus.

Clef and mensurations

		1	49	102
Cantus	c1	○, ModB, Tr 88, MuEm	♢, ModB, Tr 88, MuEm	○, ModB, Tr 88, MuEm
Contratenor	c3	○, ModB, Tr 88, MuEm	♢, ModB, Tr 88, MuEm	○, ModB, Tr 88, MuEm
Tenor	c3	○, ModB, Tr 88, MuEm	♢, ModB, Tr 88, MuEm	○, ModB, Tr 88, MuEm

Text

Ave, Regina caelorum, Ave, Domina angelorum: Salve, radix sancta, Ex qua mundo lux est orta: Gaude gloriosa, Super omnes speciosa: Vale, valde decora, Et pro nobis semper Christum exora. Alleluia.	Hail, Queen of Heaven, Hail, Mistress of the angels, Hail, holy source From whom the light rose over the world. Rejoice, o glorious one, Beautiful above all others. Farewell, most comely lady, And beseech Christ always for us. Alleluia.
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The chant, transposed up a fifth from its usual pitch, is paraphrased in the cantus.

In the modern liturgy this antiphon is sung at the end of Compline from February 2 to Wednesday in Holy Week (cf. LU 274-5). In the middle ages it began as a suffrage to the Virgin, was used as the magnificat antiphon at a number of Marian feasts as well as in the weekly office of the Virgin, and also in the position it has in the modern liturgy. In addition this became one of the most popular chants to be sung in hundreds of small offices endowed by church benefactors, which proliferated in the 14th and 15th century.

The mensuration of the middle section is surely wrong in all sources, including ModB, whose scribe normally makes few such editorial changes, so it is likely that the wrong mensuration entered the transmission relatively early. This work most likely dates from the early 1440s after Du Fay returned to Cambrai.

Du Fay apparently stopped using cut signatures of any kind sometime in the 1440s. In virtually all of the late works the use of ♢ can be shown to be a revision by copyists who did not understand Du Fay’s procedure, probably influenced by English practice, of using ○ with breve semibreve movement where other continental composers used ♢. But in all of Du Fay’s works the use of this English fast ○ goes hand in hand with a relatively consistent underlying organization of the metric structure in longs of two breves, with only an occasional phrase having an “extra breve,” usually before a cadence. The motion in the duple meter in this piece is predominantly in semibreves and minims; that means that the tempo in this section is the same as the tempo in ○, as was the case in much of Du Fay’s earlier music that alternated between ○ and ♢, so that the original signature for the duple meter section was surely ♢ with its traditional minim equivalence with ○. This is further supported by the underlying metric structure of the piece, which simply cannot be arranged consistently in terms of the underlying longs. In fact, the section includes one of the very few instances in all of Du Fay’s surviving works, of a “miscounting” in the total number of semibreves in the section, which requires the use of a 3/2 signature shortly before the end of the section. In a sense this is probably not a miscounting at all, but rather a projection of the extra breve before a cadence in the duple meter sections with breve semibreve movement projected unto the semibreve level in this section, another symptom that the tempo of the section was a slow one and that the original signature surely was ♢.

The tempo, nonetheless, should be flowing, with the semibreve moving between MM 80 and 92 and remaining essentially constant throughout the piece.