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EXEGESIS AND THE STRUCTURE OF THE THEMATIC SERMON
IN DU FAY'S FLORENTINE MOTETS

BY

© KATHLEEN RUSSELL

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ABSTRACT

This study compares two widely diffused genres from the fifteenth century, the motet and the thematic sermon. The analysis of the text, the musical structure, and the mode of Du Fay's three Florentine motets, *Mirandas parit*, *Salve flos*, and *Nuper rosarum*, will reveal connections between the structure of the sermon model and that of the motets. As well, analysis of the motets will reveal the use of certain musical gestures which enhance the meaning of the text and establish thematic connections essential to the effective presentation of a message in the music. The comparison of the motet genre and the sermon model supports the underlying hypothesis of the study, that the intent of the composer was in fact to deliver a message in both the text and the music.

CHAPTER 1
INTRODUCTION

“If music is such an excellent mistress of debate, I would rather be a musician than a preacher, Thank you for the compliment, Padre Bartholomeu de Gusmão, I dearly hope that one day my music will achieve the same pattern of exposition, counterpoint, and conclusion you find in sermons and orations . . . ”¹ This passage, taken from a fictional source, is a discussion between a Portugese priest, Padre Bartholomeu de Gusmão, and an Italian musician, Signor Scarlatti. From this dialogue two questions arise. First, is there truth to the idea that music, like a sermon, can persuade and impress ideas upon an audience? Further, if a composition does reflect a sermon, is it the composer’s intent to do so? Perhaps answers to these questions might be found in an era in which the musical traditions are embedded in the traditions of the church. The late Middle Ages and early Renaissance was such an era; composers were educated in church doctrine, and the bulk of written music was sacred or, if secular, carried sacred implications. If a connection between music and preaching is to be established, this era will constitute an ideal site for the exploration of the nexus to which Gusmão and

¹José Saramago, *Balthasar and Blimunda*, trans. Giovanni Pontiero (Sandiego: Harcourt Brace and Company, 1982) , 151.

Scarlatti allude.

The thematic sermon model dominated the pulpits from the thirteenth to the sixteenth centuries, while the same era in history witnessed the development of the medieval motet in music. In establishing a connection between music and preaching, these two genres are the best subjects for comparison, for they were both widely diffused genres in their time and shared a common goal, the delivery of a message. An early comparison between the medieval motet and the medieval sermon was undertaken by Jennifer Bloxam in her article “Obrecht as Exegete: Reading *Factor orbis* as a Christmas Sermon.”² In this article, Bloxam “dwells on analogies: analogies between composers and theologians, between composing and preaching, between the medieval motet and the medieval sermon.”³ Indeed, these very analogies provide justification for the comparison of the motet *Factor orbis* with the thematic sermon model. Having explained the traditions of exegesis and of the sermon, and Obrecht’s awareness of these traditions, Bloxam then analyses the motet in relation to the sermon model.

The intent of the present study is to re-examine the role of the text, the musical structure, and the mode, as a means to deliver a message in the form of a sermon. Adopting Bloxam’s model of comparisons, between the motet and the sermon, this study will examine three motets attributed to Du Fay, *Mirandas parit*, *Salve flos*, and *Nuper*

²Jennifer Bloxam, “Obrecht as Exegete: Reading *Factor orbis* as a Christmas Sermon,” in *Hearing the Motet*, ed., Dolores Pesce (New York: Oxford University Press, 1984) 169-191.

³*Ibid.*, 169.

rosarum, from a similar perspective. Through a textual and musical analysis of these motets, a connection between the thematic sermon and the construction of the motets will be established. Comparison of Du Fay's motets and the thematic sermon model will show that similarities exist between the two genres, and will provide some insight into the aesthetic qualities underlying music in this era.

The tradition of preaching was not a new phenomena in the Middle Ages; rather, it developed from a long historical tradition dating as far back as the early Hebrews. From the inception of Judaism, the communication of God's message was essential and that message was best expressed through the use of well-developed skills of oratory and rhetoric.⁴ The art or skill of preaching, therefore, was reliant on techniques to persuade and influence an audience properly. These techniques came to Christianity from Judaism, probably through Christ, who was a very successful preacher, one who used several tools to perfect His art. He used the Testament as absolute proof of His message. He distinguished between teaching, an oral interpretation of Scripture, and preaching, moral exhortation. Also, He used the visible universe as a paradigm of divine reality.⁵ Christ's greatest contribution to the development of preaching in Christianity was His request that His followers spread the doctrine through preaching.⁶ The first to do so, St. Paul,

⁴James J. Murphy, *Rhetoric in the Middle Ages: A History of Rhetorical Theory from Saint Augustine to the Renaissance* (Berkeley: University of California Press, 1974), 269.

⁵*Ibid.*, 277-279.

⁶*Ibid.*, 274.

influenced theorists of preaching from early Christian times through to the Medieval era.⁷

Preaching became the primary tool for indoctrination as Christianity developed, as Robert of Basevron said in the thirteenth century, “Preaching and teaching are necessary to the church.”⁸ Strong efforts were made to record and explicate the art of preaching, especially between the thirteenth and fifteenth centuries. Treatises devoted to preaching began in 426 A.D. with St. Augustine’s *De Doctrina Christiana*. This is a four-volume series whose final volume is an instruction manual on the art of preaching, as taken from the author’s adaption of the fundamentals of Ciceronian rhetoric and adapted to Christian oration.⁹ St. Augustine’s treatise proved to be an influential work, but eight centuries would pass before treatises on preaching became common. Before 1200, only four scholars had written on preaching; by the late Middle Ages, more than 300 treatises had been written on preaching, while 5,000 volumes on sermons and tools for preaching appeared between 1460 and 1500.¹⁰ The abundance of available resources on sermons and the art of preaching suggests a widespread knowledge and acceptance of preaching as a discipline worthy of extensive study. The value of preaching in the Middle Ages was confirmed by Thomas Aquinas when he wrote that “Preaching is the noblest of all ecclesiastical functions,” and that a preacher was “the mouth of Christ.”¹¹

⁷Murphy, 281.

⁸Ibid., 275.

⁹Bloxam, 173.

¹⁰Ibid., 173.

¹¹Murphy, 275.

From the thirteenth to the sixteenth century, the dominant preaching model was that of the thematic or university sermon. This model of sermon developed in the medieval universities, specifically Paris and Oxford, and was intended for an educated audience.¹² It evolved from Thomas of Salisbury's model for the artistic sermon, which had six steps: 1) an opening prayer for divine aid, 2) a *prothema*, an introduction to the *thema*, 3) a *thema*, an introduction to the statement of Scriptural quotation, 4) a *divisio*, the theme of the sermon is stated in parts, 5) the development of the members named in the division, and 6) a *conclusio*, which is not an integral part of the sermon.¹³ The basic structure of the thematic sermon is similar to this model, with a few variations.

The thematic sermon model has five steps: the *thema*, the *prothema*, the *divisio*, the *subdivisio*, and the *conclusio*. As with Salisbury's model, the *thema* introduces the theme of the sermon, which is based upon a Scriptural passage.¹⁴ In his treatise *Forma praedicandi* (1322), Robert of Basevorn says that a *thema* should concur with a feast, have full understanding of text, be based on an unchanged or uncorrupted Biblical text, and be three statements long.¹⁵ The next step is the *prothema*, which introduces the main body of the sermon. According to Thomas Chabham, the goal of the *prothema* is to "lay out a sort of brief theme before the main one, thus helping to make the audience attentive,

¹²Murphy, 309.

¹³Ibid, 325.

¹⁴Bloxam, 180.

¹⁵James J. Murphy, ed., *Three Medieval Rhetorical Arts* (Berkeley: University of California Press, 1971), 133.

docile, and well disposed.”¹⁶ The content of the *prothema* should reflect the *thema*; as Henry of Hesse wrote, the *prothema* “should be composed of authorities drawn from the Bible and from theologians,” and “should generally . . . correspond to the sense of the *thema*.”¹⁷ After the *prothema*, the main body of the sermon begins with the *divisio*. This section is the most important part of the sermon and is designed to divide its theme into three parts, amplifying its meaning with rhetorical devices.¹⁸ The fourth part of the sermon, the *subdivisio*, is not essential, but may develop or subdivide the theme.¹⁹ The final part of the sermon, the *conclusio*, brings the sermon back to the theme of the opening. Robert of Basevorn writes of the *conclusio*, “Just as nature, if bent from its natural path by violence, always returns to its original state, so the sermon must end as it began. The more the end is like the beginning, so much the more elegantly does it end.”²⁰ This is the basic structure of the thematic sermon model, although individual preachers may study their audiences and adapt their sermons appropriately.²¹

¹⁶James J. Murphy, *Rhetoric in the Middle Ages* (Berkeley : University of California Press, 1974), 323; quoted in Jennifer Bloxam, “Obrecht as Exegete: Reading *Factor Orbis* as a Christmas Sermon,” in *Hearing the Motet*, ed. Dolores Pesce (New York: Oxford University Press, 1997), 182.

¹⁷Harry Caplan, *Medieval Artes Praedicandi: A Hand-List*, Cornell Studies in Classical Philology 24 (Ithaca: Cornell University Press, 1934), 147; quoted in Bloxam, 182.

¹⁸Bloxam, 182.

¹⁹*Ibid.*, 186.

²⁰James J. Murphy, *Rhetoric in the Middle Ages*, 353; quoted in Bloxam, 187.

²¹Harry Caplan, *Of Eloquence* (Ithaca: Cornell University Press, 1970), 43.

A successful comparison of the thematic sermon to a musical composition supposes a composer's awareness of the preaching model. Bloxam suggests that a university-educated composer such as Obrecht was probably aware of contemporary preaching methods used. She writes, "Most successful public preachers were mendicants holding the degree Master of Theology, but every educated man, particularly the university-educated man, was intimately familiar with the analytic method and structure of the thematic sermon."²² Du Fay was a well-educated man, who held a degree of Canon law, was a Canon at the Cathedral of Cambrai, and owned an extensive personal library.²³ His education began at the Cambrai Cathedral, where in 1409 he became a *puer altaris* under the instruction of Jean Rogier de Hesdin.²⁴ The instruction he received at Cambrai was consistent with the normal educational curriculum, which included grammar, rhetoric, singing, and religious doctrine. There is evidence, however, that Du Fay's education at the Cathedral did not end with this normal curriculum. Sometime between 1410 and 1412, Du Fay was given the gift of a *Doctrinale*, the widely-used textbook by Alexandre de Villedieu (1165-1240) which expounded upon grammar, rhetoric, and the *ars versification*.²⁵ This was an unusual gift for Du Fay to receive because it was

²²Bloxam, 173.

²³The full list of books held in Du Fay's library is provided in Craig Wright's article "Dufay at Cambrai: Discoveries and Revisions," *The Journal of the American Musicological Society* 28 (1975) : 215-218.

²⁴Alejandro Planchart, "Guillaume Du Fay's Benefices and his Relationship to the Court of Burgundy," *Early Music History* 8 (1988) : 119.

²⁵Alejandro Planchart, "The Early Career of Guillaume Du Fay," *The Journal of the American Musicological Society* 46 (1993) : 351.

ordinarily only given to the nobility, indicating that someone at the Cathedral saw uncommon promise and talent in the young composer.¹ Du Fay's possession of the *Doctrinale* suggests that he had the opportunity to acquire an understanding of grammar, rhetoric, and verse writing, thus supporting the claim that he wrote some of his own texts.² One might logically assume, then, that it is possible that Du Fay is the author of the texts of the three motets analysed in the present study.

Apart from this formal education, Du Fay knew, and was influenced by, some of the leading theologians of his time. There has been speculation that, between 1414 and 1415, Du Fay was at the Council of Constance³ with Pierre D'Ailly, a prominent French theologian and bishop at the Cathedral of Cambrai between 1409 and 1411.⁴ Du Fay's attendance at this council suggests that he was actively involved in church doctrine, and a protégé of Pierre D'Ailly, who was undoubtedly aware of the church traditions.

Further, Du Fay's personal library suggests that he was well read. At the time,

¹Planchart, 351.

²Ibid., 351.

³The Council of Constance was called in the wake of the resolution of the Great Schism, in November 1414 by John XXIII, and ended in 1418. The purpose of the Council was to address and resolve three acknowledged areas of dispute within the church: 1) the restoration of church unity; 2) disputed matters of faith; 3) the reformation of the church in head and members. At first the attendance of this meeting was slight, but after the arrival of Emperor Sigismund the attendance increased. Eventually, this Council had a strong representation of laity, theologians, and canonists from the great universities. In the end the Council had several thousand visitors making it the greatest ecclesiastical assembly of the Middle Ages. See Francis Oakley, "Councils, Western (1311-1449)," in *The Dictionary of the Middle Ages*.

⁴Planchart, "Guillaume Du Fay's Benefices..." 120.

books were expensive, and rarely collected into a personal library. It is, therefore, noteworthy that Du Fay owned thirty-four volumes ranging in subject matter from classical literature, theology, canon law, and hagiography to contemporary verse, music, and poetry.⁵ For the purposes of the present study, those books in Du Fay's possession dealing with sermons are of particular interest. These books include: a book in paper containing many sermons and instructions for new preachers; an old book in parchment entitled *Flowers Excerpted from the Candela of Master Garland*, a book from the 12th century which deals with theology, canon law, and liturgy; a book in parchment of many sermons; *Speculum ecclesie*, a work on 13th century Christian piety; and an old decree without a gloss.⁶ With so many books on preaching in his library Du Fay was probably well aware of and interested in the preaching traditions of the time.

In her article, Bloxam comments on the value of church and personal libraries for the composers of the time. She claims that because Obrecht was in the educated environment of the church, he would have continued to have been exposed to theories of preaching long after his formal education was complete. As Bloxam says, "His exposure to preaching and homiletic theory would have continued, as every urban center in the late Middle Ages attracted hundreds of itinerant preachers, and every church library counted among its tomes various *Artes praedicandi* and other aids for preaching to assist its clergy in educating the local congregation. Obrecht may even have owned such books, as

⁵Wright, 215-218.

⁶Ibid., 215-218.

did Dufay and many other secular canons in northern centers.”³² Like Obrecht, Du Fay had many educational opportunities, both formally, in a set curriculum, and informally, in his working and living environment. Based upon these educational experiences, it is likely that Du Fay was aware of the preaching traditions of the time.

The three motets chosen for this study, *Mirandas parit*, *Salve flos*, and *Nuper rosarum*, were written while Du Fay was in the employ of the Papal choir at Florence. These motets allude to his education, his knowledge of Latin and verse writing,³³ his awareness of the tradition of the motet, and its suitability for festive occasions, and his sensitivity to the cultural values of the fifteenth century (specifically, the humanist movement and political situation in Florence). The unique source for all three motets is Ms. α . x. 1.11. (Lat. 471, olim VI. H. 15), from Modena, Biblioteca Estense. Two motets have a secondary source: *Mirandas parit* is found, with an alternate text, in Ms. 88, I-TRbc 88, from Trento, Castello del Buon Consiglio, and *Nuper rosarum* is also found in a Trento codex but from Ms. 92, TRbc 92. It is most probable that the Modena manuscript is the original source, since all three motets exist together in this source only, the dating of the manuscript is the earliest, and the location of its copying is likely to have been closest to the place of composition.

³²Bloxam, 174.

³³It has been suggested, namely by Alejandro Planchart, in his article, “The Early Career...” 351, that the texts of these motets were written by Du Fay himself. This assumption is quite conceivable based on Du Fay’s education, knowledge of Latin, the gift of the *Doctrinale*, which has a section on verse writing, and the self-reference in the Motetus voice of *Salve flos*.

The Modena source is a fifteenth-century manuscript in white notation, with ornate initials in blue and red. It contains 136 [= 137] folios, three of which are illuminations, on 412 x 295 mm sized paper. There is old Roman-numeral pagination in ink on all of the folios with the exception of the illuminations, and there is modern pagination in pencil with Arabic numerals on all of the folios, including the illuminations. The index was added later by the modern cataloguer Angelo Catelani, who did the cataloguing between 1860 and 1866.¹ The historical background of this manuscript supports the hypothesis that it is the main source of the three Florence motets, *Salve flos*, *Mirandas parit*, and *Nuper rosarum*. The date of copying places this manuscript earlier than the more peripheral sources, the location of copying is closest to Florence, the place of composition, and all three motets are close to each other in the manuscript.

The manuscript was copied between 1430 and 1460. This dating is confirmed by the choice of composers, mainly Du Fay, Dunstable, and Binchois, and the inclusion of pieces with specific dates; for example, *Nuper rosarum* was composed for the consecration of the Duomo in 1436.² Further, the dating of the manuscript is based on the two watermarks and the paper used, which dates between 1438 and 1457.³ It is likely that the manuscript was copied in Ferrara for the Dukes of Este and later traveled to

¹Nanie Bridgman, ed., *Répertoire internationale des sources musicales: Manuscrits de musique polyphonique XVe et XVIe siècles: Italie*. (München: G.Henle Verlag, 1991), 292.

²Ibid., 292.

³Ibid., 292.

Modena when the capital changed cities, at which point the manuscript was housed in the library of Este.³⁷ This hypothesis is supported by the initials, which, in all of the pieces, except for one by Brebis, are in the style of illumination for liturgical manuscripts.³⁸ The manuscript contains 132 compositions most of which are meant for the liturgy of vespers. The corps of which was copied by one scribe, with other pieces added later to the main body of compositions by four different scribes. The order of compositions was established by the first scribe and consists of five groups: hymns, diverse liturgical pieces, Magnificats, motets by continental composers, and motets by English composers.³⁹ The three Florence motets, appear in the following order: *Mirandas parit*, folios 62v-63 [65v-66], *Salve flos*, folios 64v.-65 [67v-68], and *Nuper rosarum*, folios 67v-68v [70v-71v].

The later source for *Mirandas parit* is Trento Ms. 88, a fifteenth-century manuscript with white notation. There are 422 folios on 310 x 210 mm sized paper, with old pagination on the top of the folios in Arabic numerals.⁴⁰ The repertoire found in this book is from both the Ordinary of the mass and the Proper cycle of holy feasts. The dating of this source is later than that of the Modena manuscript, suggesting again that

³⁷In chapter to four of this study, the history of the Papacy at this time is summarized, the important aspect for the dating of the manuscript is that the Papacy moved from Florence to Ferrara in 1438. It is likely than, that these motets were composed in Florence, while Du Fay was there, and the motets moved with the Papal choir to Ferrara, where the manuscript was probably copied.

³⁸Bridgman , 292.

³⁹Ibid., 292.

⁴⁰Ibid., 473.

this source is less important. The bulk of this codex was copied by Johannes Wiser, a scribe active in Trent between 1459 and 1490, thus establishing the extreme dates of copying for this manuscript.¹ The later date of the manuscript is confirmed by its dedication to George II, who succeeded Hinderbach in 1486, and the earlier date is confirmed by Du Fay's mass *Missa Caput*, which was copied into a new book at the Cathedral of Cambrai in 1463 by Simon Meslet.² The earliest date of this manuscript is the latest date of the Modena manuscript, suggesting the transmission between these two manuscripts. If this is indeed the order of transmission, which seems the most likely, the original text of the *Mirandas parit* motet was changed at a later date for some reason, to the text *Imperatrix Angelorum*.

The second source for the motet *Nuper rosarum* is also found in the Trent codices, Ms. 92. This is a fifteenth-century manuscript with white notation, and consists of 239 [=240] folios, with two illuminations, on 310 x 210 mm paper, with an alphabetized index. The pagination is original, with arabic numerals and a few roman numerals.³ There are two parts to this manuscript: an original part with 144 folios which was an independent manuscript composing of twelve books, whose original order was destroyed, and a second part which was copied by six scribes who tried to restore the original order of the first part. It appears that the first and second parts are from the same era, because

¹Bridgman, 473.

²Ibid., 473.

³Ibid., 523.

the repertoire they contain is similar. Together with the Ms. 87, these manuscripts are the oldest in the Trent collection, yet it appears that the dating of which is still later than that of the Modena manuscript. The dating of this manuscript has been based on *Nuper rosarum*, 1436, and the peace treaty between Eugenius IV and the Emperor Sigismund in 1433; however, there has been some speculation that the manuscript dates later than the peace treaty. Sigismund's name was replaced by the letter N, which, according to Bridgman, suggests that the manuscript came after the deaths of Sigismund in 1437 and Eugenius in 1447, placing this manuscript later than 1436.⁴⁴ Even if the dating of the manuscript is closer to 1436, it remains likely that the Modena manuscript is probably closer to the original source, because its dates are the closest confirmed dates to the composition. As well, it contains all three Florence motets, whereas Ms. 92 contains only *Nuper rosarum*. Further, Ward put forward the hypothesis that Ms. 92 was copied in the Bâle-Strasbourg region for the use at the chapel of the Duke of Savoy Amédée VII.⁴⁵ If this hypothesis is indeed true, the location of copying of the Modena manuscript is closer to the original source of composition than that of Ms. 92.

Before introducing the analysis of these motets, it is important to establish the theoretical stance from which they will be approached. Like the analysis of their text, the analysis of the music will be based upon modal theory as it was understood in fifteenth-century treatises. It is crucial to adopt the concepts and principles of modal theory from

⁴⁴Bridgman, 523.

⁴⁵Ibid., 523.

the era in which it was conceived, in order to establish a convincing connection between text and music within the context of the thematic sermon model. In so doing, the modern scholar may achieve a clear understanding of the musical and literary environment in which a composer worked. The present study will assume the traditional theoretical understanding of modality as promoted by the late fifteenth-century treatise, *De Natura et Proprietate Tonorum*, by Johannes Tinctoris. Although this treatise was published after Du Fay's death, its modal theory is probably not far removed from that which Du Fay knew and used.

A mode or a tone is the organization of pitch within a melody. As Tinctoris defines it, "A tone, therefore, is nothing more than the manner by which beginning, middle, and end of any melody is governed."⁴⁶ There are eight modes, or four sets of two, as each mode has an authentic and a plagal form. They are named variously within Tinctoris's treatise as *Dorian*, *Hypodorian*, *Phrygian*, *Hypophrygian*, *Lydian*, *Hypolydian*, *Mixolydian*, and *Hypomixolydian*, or *prothus*, *deuterus*, *tritus*, and *tetradius*.⁴⁷ For the purposes of the present study, the mode of a given piece will be referred to by its final, as in "this is a D-mode piece." Each mode consists of a hierarchy of pitches centred around the final and initial pitches, the *ambitus* or range, and most importantly the division of the *diapason* or octave into the two defining species of the mode, *diatesseron* and *diapente*, or the species of fourth and fifth. As described in

⁴⁶Johannes Tinctoris, *De Natura et Proprietate Tonorum*, trans. Albert Seay (Colorado Springs: Colorado College Music Press, 1976), 3.

⁴⁷Tinctoris, 4-6.

Tinctoris, there are three types of *diatesseron* and four types of *diapente*, the former are, 1) a tone, a semitone, and a tone; 2) a semitone and a ditone⁴⁸; 3) a ditone and a semitone; the four types of *diapente* are, 1) a tone, a semitone, and a ditone; 2) a semitone, a ditone, and a tone; 3) tritone and a semitone; and 4) a tone, a tone, a semitone, and a tone.⁴⁹ Each mode then consists of one of the three types of *diatesseron* and one of the four types of *diapente*. For example, the formation of the first mode is the first type of *diatesseron* and the first type of *diapente*, as is the formation of the second mode, because the two first modes are one set, with an authentic and a plagal form.⁵⁰ Species of fourth and fifth are crucial in the definition of a composition's mode, as will be addressed in more detail in the analysis of the motets. Indeed, the species inherent in the mode will prove to be significant in the establishment of the musical theme of a motet.

Equally important to the definition of a mode is range. When Tinctoris deals with range, he does so in reference to the ascent or descent of the mode, which ought not to exceed a ninth; therefore, in authentic forms of the mode, the defined limit is an octave above the final and a tone or a semitone below the final, whereas in the plagal form it is no more than a semitone or tone above the fifth of the final and a fourth below the final.⁵¹ The range of the mode is defined by these basic outlines; however, the range may be altered without abandoning the mode. The range for both the authentic and plagal forms

⁴⁸A ditone is two tones or a major third.

⁴⁹Tinctoris, 6-8.

⁵⁰Ibid., 8.

⁵¹Ibid., 21.

of the mode can be extended below and above the basic defined limit. For instance, the authentic can descend below its range by a major or minor third, while the plagal can ascend above its range as far as a fifth with a major or minor third, which according to Tinctoris is perfectly acceptable within the mode and does not constitute modal mingling.⁵² Further, the range of the mode can be altered when it exceeds its range or is deficient in attaining it, making the mode either perfect, imperfect, or more than perfect; a perfect mode is one that ascends and descends as the rules prescribe, an imperfect mode is one that ascends above its final and descends below it less than it should or is able to do, and a more than perfect mode goes beyond the ascent of its final and exceeds the descent below.⁵³ Tinctoris describes various combinations of the altered modes in the treatise outlining the alterations possible of a range while remaining within the given mode.

The final is another structurally important aspect of the mode. The final is the last note of the mode, with each set of authentic and plagal sharing one final, for instance, the final of the first and second modes is D, the third and fourth, E, the fifth and sixth, F, and the seventh and eighth, G. These are the regular finals to the modes, however, through the use of *musica ficta* any mode can have an alternate final called an irregular final. For instance the first and second mode, whose regular final is on D, could finish, within the hand, irregularly on G, or on C.⁵⁴ These are two of the possible irregular finals for the

⁵²Tinctoris, 22.

⁵³Ibid., 26.

⁵⁴Ibid., 41.

first and second mode, and there are other possible finals which lie outside of the hand. The final is a structurally important note within the hierarchy of pitches of the mode; within a melody the final becomes an important initial, final, and cadential pitch. As Tinctoris says, a melody can begin on any note from the range of the mode, but the most pleasing is final or the confinal.⁵⁵ The same rules apply for the modes with irregular finals, Tinctoris asserts, “. . . one must know that all irregular tones ought to begin in places corresponding to the places of the regular ones . . . it is true, thus, that these irregular tones can begin on any tone of their range, just as do the regular ones.”⁵⁶

This is the basic framework of the modal theory that will be applied in the analysis of these motets. The goal of summarizing Tinctoris’s explanation of modal theory is simply to introduce this analytical model, which is based upon a contemporary theoretical treatise. The textual analysis of the motet is related to the musical analysis, and it will be demonstrated that the important structural aspects of mode established here provide support for the important textual aspects of the motets. The musical theme of the motets is grounded in this understanding of modal theory and will be useful for a comparison of the textual themes of the individual motets.

⁵⁵Tinctoris, 20.

⁵⁶Ibid., 21.

CHAPTER TWO

MIRANDAS PARIT

The text of Du Fay's motet *Mirandas parit haec urbs florentina puellas* was probably written by Du Fay himself, while he was in Florence as a member of the Papal choir.⁵⁷ Like the other two motets which will be examined in this study, this text is secular and praises Florence; unlike the others, however, *Mirandas* is without any reference to a sacred *cantus firmus*. Despite the obvious lack of Biblical reference in *Mirandas*, the motet still functions within the model of the thematic sermon, as will be observed in the musical-textual analysis of the motet. By analyzing the text to literal and allegorical meanings, two of the four interpretations common in Biblical exegesis of the time, it will become evident that the motet has two distinct goals, one secular and the other sacred. While the secular objective of the text is revealed through the literal meaning, the sacred objective is expressed in the music through an allegorical

⁵⁷Again, the reference to Du Fay being the writer of these texts is based on his education, which made him aware of Latin, and verse writing. As mentioned in the introduction, Alejandro Planchart asserts this hypothesis in his article, "The Early Career of Guillaume Du Fay," *The Journal of the American Musicological Society* 46 (1993) : 351.

interpretation.

As discussed in the introduction, there are two sources for this motet: the common source of all three of the motets, Ms.α. x. 1.11. (Lat. 471, olim VI. H. 15) and the second source, which only contains one out of the three Florence motets, *Mirandas parit*, TRbc 92. Also addressed in the introduction was the issue of the differing texts between the two sources. The Modena source has the secular text of *Mirandas parit haec urbs florentina puellas*, while Trento's text, *Imperatrix angelorum*, is also secular, but has more explicitly sacred implications. As the analysis will demonstrate, the text of *Mirandas* refers allegorically to the Virgin Mary, while the Trento text does so literally. Although the Modena B source will be the principal subject of this analysis,¹ the Trento text is useful to substantiate the allegorical reading of the *Mirandas* text.

The text of the TRbc 92 manuscript praises the Virgin Mary in the form of a prayer. Each verse begins by describing Mary and ends with a call to Her from Her children.² The first verse hails Her as the Empress of angels and comforter of orphans,

¹The Modena manuscript is the chosen source for the present study because of the dating of the manuscript. For a full explanation of the history of the manuscript refer to the introduction.

²The full text of the Trento source is :

Imperatrix angelorum,
 Consolatrix orphanarum,
 Audi nos, Maria.

Ave spes et salus in firmorum,
 Sublevatrix oppressorum
 Tibi, virgo, decantantes
 Tuas laudes concrepantes,
 Audi nos, Maria.

the second claims that She provides hope to the sick and is the supporter of the oppressed, while the third characterizes Her as seated on a throne and moved by the sound of the singing. Apart from praising the Virgin, the text announces the calls of Her believers, asking that She hear them, listen to their songs, and speak to them. Although the text is secular, the overall effect is sacred because it is presented in the form of a prayer. In the ensuing analysis of *Mirandas parit*, its secular text will be treated from both a literal and allegorical interpretation, primarily by analyzing the maidens of Florence as a symbol of the Virgin Mary. The subject of the Trento text, therefore, provides support to the *Mirandas parit* reading of the text. If indeed Trento was the secondary source, it becomes interesting that its text varies in terms of the literal subject, Florence, but refers still to the allegorical subject, the Virgin Mary.

The basic framework of the motet contains elements that will be expanded upon in the musical analysis of the motet, in order to establish the thematic sermon model. Two large sections divided by a change of mensuration constitute the overall structure of the motet. This division in structure reflects the important division of the thematic sermon between the *divisio* and the *subdivisio*. This is a partial-signature piece with a B-flat

Audi nos, Maria.

Tu sublimis sedes throno,
 Propulsata precum sono,
 Quae ut mater veneraris,
 Audi nos, virgo Maria,
 Praelecta sola soli,
 Nos commenda tuae proli,
 O Maria.

indicated only in the Tenor voice.⁶⁰ The motet centres around the F mode, as is indicated by the F closing each section, as well as important cadential notes such as F, C, and A, used throughout the motet. A single text is partitioned among three voices, Cantus I and Cantus II, and Tenor. Often only the two upper voices have text marked throughout, but at times the Tenor does have text which distinguishes important moments in the motet and highlights elements of the sermon model.

The theme of the motet is the beautiful and virtuous maidens of Florence. The Tenor establishes the *thema* through three textual statements, *Mirandas parit, virginibus patriis*, and *at te praecipuam*. These three statements outline the theme in a literal sense by referring to Florence as the creator of the maidens of its land, and to the special nature of these maidens. The definition of the *thema* requires that three statements from a Biblical source be expressed and the Tenor in *Mirandas*, despite its lack of an explicitly sacred cantus firmus, still functions as the *thema* by expressing three statements of text that are not Biblical but rather allegorically sacred. Each instance of text in the Tenor presents only a fragment of the full line and it is precisely this fragment of text which can be considered as having two meanings, literal and allegorical. Within the allegory, Florence represents the Creator, the maidens symbolize the Virgin Mary, and virtuous

⁶⁰A longer discussion of the use of conflicting signatures in polyphonic music of this era will be taken up in the Chapter 4 of this study. The discussion has been reserved for the motet *Nuper rosarum* because the conflicting signature in that particular motet is directly linked to the expression of the text and the thematic sermon model; in the case of *Mirandas parit*, the use of a partial signature is probably simply a result of the mode of the motet and the B's in the Tenor are most often flat in order to avoid a tritone with the final, F.

nature of the maidens characterizes the virtuosity and purity of the Virgin Mary, mother of Jesus. The fragments referred to as the *thema* are found in the Modena B manuscript, as seen in example 1. In this example the only text for the Tenor is the three statements of what has been indicated as the *thema*.

Example 1 Du Fay, *Mirandas parit*, Tenor⁶¹

Although it could be objected that the Tenor actually knew and sang the complete text as heard in the other voices, the analysis here is based on the texts as explicitly set out in the

⁶¹All examples for this chapter are taken from Du Fay's motet *Mirandas parit*.

manuscript. One reason for this approach is the importance of the visual aspect of the manuscript as developed in Bloxam's article, in which she draws the reader's attention to the visual comparison of the motet *Factor orbis* with the *Glossa Ordinaria*.⁶² Both the motet and the passage from the *Glossa* are taken from Lauds on the fourth Sunday of Advent, "Canite tuba in Sion." The *Glossa* has the short Biblical passage at the centre of the page in large black type, with the glosses found interlinear and marginal in smaller black type. The motet has a similar layout with the Tenor, the quote from scripture, at the centre of the page, expressed with long black notes, while the other voices have smaller notes, and are more florid, surround the Tenor.⁶³ This visual comparison reveals a connection between the explication of the same scriptural passage in the *Glossa* and the motet, which are both based upon authoritative texts.

The first statement of the *thema* occurs at the beginning of the motet with the text "Mirandas parit." The theme is introduced, but only a fragment of the line is heard in the Tenor; the remainder of the line is heard in the two upper voices, "Mirandas parit haec urbs florentina puellas," and confirms the full literal meaning of the theme, that Florence

⁶²Jennifer Bloxam, "Obrecht as Exegete: Reading Factor Orbis," in *Hearing the Motet*, ed. Dolores Pesce (New York: Oxford University Press, 1997), 170-171. Bloxam provides a brief history and explanation of the *Glossa ordinaria*, which I have summarized here. The *Glossa* is a reference book compiled in the twelve century by Anselm of Laon, published again in 1480 by Adolph Rusch, used primarily for doctrinal instruction at the *schola, studium general*, and the university. It contains a huge collection of glosses elucidating individual words and phrases from the Bible, taken mainly from the writings of the the Fathers and Doctors of the church. This book is evidence of the exegetical tradition of the Middle Ages.

⁶³Bloxam, 170-171.

produces wondrous maidens; however, from the statement of the Tenor, an allegorical meaning can be inferred. Based upon Christianity, the ultimate Creator is God and of course all that God creates is wonderful. The fragment heard in the Tenor is, therefore, ambiguous and the other voices are needed to complete the meaning of the text; however, the theme of creation is still introduced in the Tenor, which is both literal when put in context with the other voices and allegorical if one were to form an interpretation of the two words. The Tenor is ambiguous here, for the text, “Mirandas parit,” lends itself to such questions as, “who is the creator,” and “what is the creation?” “When and where does this creation take place and to what end?” With the entry of the other voices, the rest of this line is completed and the literal meaning made clear. The city of Florence appears as the creator and the young women as its progeny. If, on the other hand, the two words first pronounced in the Tenor are considered by themselves, the allegorical meaning, i.e. the Creator of humans on earth may be inferred, and indeed would be a likely interpretation given the authority of the Tenor.

The first statement of the *thema* not only introduces the textual theme but the musical one as well, the mode of the motet. The Tenor, as seen in example 2a, begins on the final, F and immediately leaps to the confinal, C, establishing from the onset the final, the confinal, and their relationship as the species of fifth. The fundamentals of the mode are introduced within the first two measures of the Tenor, thus introducing the musical theme of the motet. The remainder of the phrase in the Tenor highlights the modal species of fourth with a gradual ascent from C to the high F. The phrase continues to rise to the G

above the F, making the ascent of the mode more than perfect.⁶⁴ The phrase closes as it was opened with a leap from the confinal to the final, framing the phrase with the modal species. Another important relationship is that of the Tenor to the two upper voices, as seen in example 2b.

Example 2a Tenor mm 1-9

Musical score for Tenor, measures 1-9. The score is written on four staves. The top staff is labeled "Tenor" and contains measures 1, 2, and 3. The second staff contains measures 4, 5, 6, and 7. The third staff contains measures 8 and 9. The fourth staff is empty. The music is in a single system with a common time signature. The lyrics "Miserere parit" are written below the second staff. The score includes various musical notations such as notes, rests, and slurs.

⁶⁴Cf. Tinctoris, 26.

Example 2b All voices mm. 1-9

The musical score for Example 2b, All voices mm. 1-9, is presented in three systems. The first system (measures 1-3) shows Cantus I and Cantus II entering with the lyrics "Mi-van-das pa-rit ha-ec". The Tenor part is silent in the first two measures. The second system (measures 4-6) shows the Tenor entering with the lyrics "urbs Flo-ren-ti-na pu-el-las". The first system of the score is divided into three systems of staves. The first system covers measures 1-3, the second system covers measures 4-6, and the third system covers measures 7-9. The lyrics are: "Mi-van-das pa-rit ha-ec urbs Flo-ren-ti-na pu-el-las Flo-ren-ti-na pu-el-las". The Tenor part has a large leap from F to C. The score is divided into three systems of staves. The first system covers measures 1-3, the second system covers measures 4-6, and the third system covers measures 7-9. The lyrics are: "Mi-van-das pa-rit ha-ec urbs Flo-ren-ti-na pu-el-las Flo-ren-ti-na pu-el-las".

The two upper voices enter in imitation, a feature which will be discussed in further detail later on, but the Tenor, after entering on F, leaps to the C and begins an imitation of only the pitches of the upper voices for almost two measures. This motet makes frequent use of imitation and the degree of imitation, such as the duration, the pitches, the rhythm, all reflect the importance granted to a particular passage. As with the first statement of the *thema*, imitation is used, but not extensively, for the goal of this phrase is to introduce the theme of the text and the mode of the motet.

other two voices, this time with an altered accompaniment line. The music here is deliberately set apart from the rest of the motet, by the emphasis of the final, the use of strict imitation, and the isolation of the text, which reveals the importance of these words.

Example 2d All voices mm. 27-33

The musical score for Example 2d, All voices mm. 27-33, is presented in a single system with a key signature of one flat and a common time signature. The score is written for four voices: Cantus I, Cantus II, Tenor, and Bass. The lyrics are "Vir-gi-ni-bus pa-tri-bus pa-tri".

The score is divided into two systems. The first system contains measures 27-32, and the second system contains measure 33. The lyrics are distributed across the staves as follows:

- Cantus I: 27-28 (Vir-gi-ni-bus), 29-30 (pa-tri-bus)
- Cantus II: 27-28 (Vir-gi-ni-bus), 29-30 (pa-tri-bus)
- Tenor: 27-28 (Vir-gi-ni-bus), 29-30 (pa-tri-bus)
- Bass: 27-28 (Vir-gi-ni-bus), 29-30 (pa-tri-bus)

Measure 33 shows the continuation of the lyrics for the first three voices, with Cantus I and Cantus II having a whole rest and the Tenor and Bass continuing with "pa-tri".

Lastly, the third statement of the *thema* begins at the division of the sections with the text “at te praecipuam.” The text from here to the end of the motet is reflective and praises one maiden in particular as superior to all the other maidens. It is also with this part of the text that the idea of the Virgin Mary is further substantiated within the literal interpretation. The full text from here to the end is:

“At te praecipuam genuit clarissima virgo;
 Nam reliquas superas et luce et corpore nymphas,
 Ut socias splendore suas dea pulchra Diana
 Vincit et integrior quamque in parte videtur.”

The text is referring to one maiden of Florence who is special and who stands out in terms of beauty, radiance, splendour, form, and perfection, from all the other maidens. The Tenor initiates this reflective mood with the text of “special one.” The text is literally isolating the perfection of one maiden, but in connection to the allegorical theme presented earlier, that maiden is undoubtedly the Virgin Mary, who is special in Her own right and bears the most special one of all, Jesus Christ.

The pensive mood of the last statement of the *thema* is reflected in the music, as seen in example 2e. The Tenor begins here on C and ascends to the F, and then the G above, making the ascent of the species more than perfect, as was seen in the first statement of the *thema*. This phrase outlines the species of fourth, which is the focus of the mode in this statement of the *thema*.

Example 2e Tenor mm. 38-41

Example 2f Tenor mm. 61-66

Also, as seen in example 2f, measures 61 to 66, the secondary cadential note of the F-mode, A, is introduced to start and end the phrase. The music is exploring aspects of the mode that have not been explored in the motet. Regarding the Tenor's relationship to the other voices, imitation is not used at this point as it indicates the change in the mood and contrasts with the other sections.

The *prothema*, as illustrated in example 2b, overlaps with the *thema* to some degree, but more clearly defines the secular objective of the motet by elaborating on the theme of creation and answering the questions concerning the creator and the created introduced by the *thema*. The text of the *prothema* is “Mirandas parit haec urbs florentina puellas,” which literally discusses the wonderful girls that come from Florence. This text, therefore, answers the question of what is created, and who is the creator. This is the

secular theme of the motet, to praise Florence and place it above other cities; conveniently, the secular theme is enhanced by the sacred one because Florence is being paralleled with God as the creator, thus Florence is literally being praised, while the sacred implication also places Florence above other cities.

Musically, the *prothema* supports the *thema* in introducing the theme of the music, the mode; the *prothema*, however, explores the mode more ornately than does the *thema*, which is fairly succinct in its presentation of the mode. The *prothema* is heard in the form of a duet between the two upper voices, Cantus I and Cantus II, as is seen in example 2b. Cantus I enters on C, and descends toward the final, F, establishing the species of the mode. From this fairly ornate line, a three-note figure C, A, F emerges, which is heard again in the motet, and functions as an indicator of the mode and the theme of the motet. The three-note figure establishes the most important notes of the mode, the final, F, the confinal, C, and the secondary cadential point, A. The motet opens with the text expressing the theme, which is supported by the musical theme, the mode. Cantus I continues to convey the musical theme by reaffirming the species of the mode and the important notes, for instance, a cadence on C to end the *prothema*.

The theme of the motet is reintroduced in Cantus II, which enters in exact imitation of the first voice for the phrase “Mirandas parit,” with the exception of the cadence, which in this case is on C and in Cantus I on F. Again, the three-note figure is heard, but because of the differing cadential note it is interrupted; however, Cantus II serves the same function as the first voice, that of introducing the textual and the musical theme of the motet. The remainder of the line focuses, as does part of Cantus I, on

reiterating important notes of the mode, and the species of the mode. The Tenor, which overlaps with the discussion of the *thema*, also introduces the mode with the initial note, F, leaping to the C defining the species. Unlike the other voices, the Tenor does not introduce the three-note figure at this point, but does clearly establish the mode through other means, as was discussed in the section on the *thema*. The function of the *prothema*, to introduce the theme, has been accomplished here through both the music and the text. The mode of the motet is defined and the idea of the maidens of Florence has been conveyed as the theme of the text.

The three statements which constitute the *divisio* are, “In quibus est species et summo forma nitore,” “Quale Helenam decus olim nos habuisse putamus,” and “Virginibus patriis talis florescit imago.” In keeping with the function of the *divisio*, the theme of the motet, the maidens of Florence, is developed with the portrayal of their characteristics, beauty, splendour, and charm. Once again the interpretation of the text is bifold and the allegorical meaning is implicit in the *divisio*. As has been discussed in reference to the *thema*, the maidens of Florence symbolize the Virgin Mary and the characteristics ascribed to them are also representative of Her. The importance of each statement is reflected in the different treatment of the music for each, which has been considered in the *thema* discussion, but will be developed further here.

The *divisio* opens with the maidens being described as “est species et summo forma nitore” (as having the highest splendour and the appearance of beauty). The text is heard in the two upper voices in the form a duet, while the Tenor has an accompanying musical line without any reference to text. Cantus I, as seen in example 3a, enters with

the descending three-note figure, C, F, A, an elaboration of the figure which opened the *prothema* in the same voice, see example 2b.(page 26) This figure links the music of the *prothema* to the *divisio*, further emphasizing the connection of the theme to the development of it; furthermore, the three-note figure outlines the species of the mode between F and C, establishing a connection to the musical theme of the motet. The phrase reaches a cadence on C and continues, without text, to ornament the species of the mode; it ends with another cadence on F to conclude the first statement of the *divisio*.

Example 3a mm. 10-17

The second voice, as seen in example 3b, reaffirms the species of fifth and the connection to the *prothema* as it enters in imitation of Cantus I with the same three-note figure, C, A, F. The phrase proceeds to cadence on F and then continues with a leap up to the C. The remainder of the phrase is centred on C, emphasizing the confinal of the mode.

Example 3b mm 10-16

Musical score for Example 3b, measures 10-16. The score is written for three voices: Cantus I, Cantus II, and Tenor. The lyrics are: "In quibus es se-ci-es et summo for-ma-to-re". The Tenor part is centered around the final note 're'.

The two upper voices are supported by the Tenor, whose phrase, centred around the final, confirms the mode, as illustrated in example 3c. The connection between the Tenor and the upper voices is further enhanced by the Tenor's expression of the three-note figure C, F, A in measures 13 to 15, see example 3c.

Example 3c mm 13-15

Musical score for Example 3c, measures 13-15. The score is written for the Tenor voice. The lyrics are: "In quibus es se-ci-es et summo for-ma-to-re". The Tenor part is centered around the final note 're'.

This three-note figure unifies the three voices within the first statement of the *divisio*; as well, it connects this section with the *prothema* with the musical theme of the motet.

Achieved in this first statement is the beginning of both a textual and musical

development of the theme. Textually, the maidens are beginning to be portrayed, a depiction which is musically supported by the emphasis of aspects of the mode already seen and by the introduction of new features of the mode.

The second statement of the *divisio* further characterizes the maidens by comparing their charm with that of Helen; as in the first statement, the text is heard in the form of a duet between the upper voices, while the Tenor supports without text. Cantus II begins this statement on A and ascends to C, which is highlighted by an upper-neighbour note figure to D. This phrase also outlines the three-note figure C, A, F (from the *prothema* and the first statement of the *divisio*), but less explicitly than in the other instances, as seen in example 3d.

Example 3d mm 17-26

The musical score for Example 3d, measures 17-26, is presented on four staves. The first three staves are vocal lines with lyrics: "Qua le He le", "nom de cus o", and "tim nos ha bu is se pu ta". The fourth staff is a basso continuo line with the word "mus". Measure numbers 17, 18, 19, 20, 21, 22, 23, 24, and 25 are indicated above the notes.

This reference to the three-note figure has the same function as in the first statement; that

is, it connects the *divisio* to the theme of the motet. The rest of the text is expressed in Cantus II focusing primarily on A and C, cadencing on both of these notes, first in measure 21 on C, then a cadence to end the phrase in measure 26 on A. The boundaries of the mode are expanded in this statement, allowing for a development of the music which reflects the development of the text. Cantus I follows the Cantus II and enters in imitation for one measure, as seen in example 3e, and then proceeds to explore other aspects of the mode. For instance, the cadential pitches in Cantus I are G, in measure 21, A in measure 23, and the final cadence of the phrase in measure 26 on E.

The Tenor, although more grounded in the foundations of the mode, also explores other aspects, further developing the musical theme in this second statement of the *divisio*. Like the two other voices, the Tenor enters on A in imitation of the pitches heard in Cantus II for one measure; unlike the other voices the Tenor reaffirms the species of the mode by ending the imitation with a leap from the confinal to the final, as seen in example 3f. The Tenor, therefore, establishes the foundation for the other voices, while at the same time allows for development within the given parameters; as is illustrated in example 3f, measure 23, with a phrase beginning on the final and cadencing on the A. The second statement achieves much of what the first statement does, a development of both the text and the music.

Example 3e mm. 18-26

18 19 20
Gua le He le:

21 22 23
nam de-cus o lim nos

24 25 26
ha bu-is se pu-ta mus

Example 3f mm. 19-24

19 20 21
tenor

22 23 24

25 26

The climax of the *divisio*, and indeed of the whole motet, comes with the third statement, “*virginibus patriis talis florescit imago*”; however, instead of further developing the textual and musical themes, as did the two other statements, the theme of the motet is reintroduced here. It is confirmed in the text that the maidens of Florence deserve the praise of the first two statements, which is emphasized by the musical return to the foundations of the mode through the affirmation of the final. As was discussed in the section on the *thema*, the music in this phrase clearly defines the significance of the

text and proves that the theme of the motet is the maidens, or, in an allegorical interpretation, the Virgin Mary. Through the use of imitation, the final of the mode, and the deliberate voicing, the thematic significance of this passage is revealed.

The first part of the text, “*virginibus patriis*,” is heard successively in all three voices, as illustrated in example 2d. (Page 28) The Tenor enters first with the phrase centred on the final accompanied by music, without any text, in Cantus I. The accompanying line begins on C and descends toward the final to begin a strict imitation of the Tenor’s phrase. While Cantus I sings the text, Cantus II imitates the accompanying line from Cantus I, beginning on C and descending toward the final to begin its imitation of the Tenor’s line. Cantus II is accompanied by both the Tenor and Cantus I, and the accompanying line is altered slightly in that it is only heard partially and it is an octave below the original version. It is clear from this musical treatment that the words “*virginibus patriis*,” hold special significance in the motet. The use of imitation is a prominent feature of this motet; however, it has not been used in such an extensive and strict anywhere else in the motet. The mode of the motet is clearly affirmed here with the phrase centred on the final and with the accompanying line beginning on C, which confirms the species of the mode. Finally, the voicing at this point differs from that of the rest of the motet. The text is deliberately set apart and heard monophonically. Indeed, the first part of the third statement of the *divisio* is the most important part of the motet, as is illustrated by the musical treatment. The theme is reaffirmed both literally, by the text, and allegorically, by its musical realization.

The remainder of the text is heard in the form of a duet between the two voices

and the Tenor accompanying without text, which is more in keeping with the style of the motet than is the first part of the text. Cantus II enters on C and descends, with much ornamentation, to the C an octave below to cadence and end the *divisio*, as seen in example 3g. Entering a half measure later is Cantus I, also on C, but taking a different path. This line ascends to the final and then, through ornamentation, descends and cadences on the final. The Tenor enters with Cantus I, also on C, but again its line is ornamented and cadences on the final. This section of text is less significant than the first part and the music reflects this by simply being an ornamental passage before the cadence.

Example 3g mm. 33-37

The musical score for Example 3g (measures 33-37) is presented in two systems. The first system covers measures 33-35, and the second system covers measures 36-37. The score is written for three voices: Cantus I, Cantus II, and Tenor. The time signature changes from 4/4 in measure 33 to 3/4 in measure 36. The lyrics are: 'ta-lis flo-re-scit' for Cantus I and Tenor, and 'ma-go' for Cantus II. The Tenor part is accompanied without text in the second system.

The change of mensuration in the motet signals a new section in the music, as well, a new section in the thematic sermon model, the *subdivisio*. As with the *prothema*

and the *divisio*, the *subdivisio* overlaps with the *thema* at this point but further develops the initial ideas contained within it. The text associated with the *subdivisio* is “At te praecipuam genuit clarissima virgo, nam reliquas superas et luce et corpore nymphas.”

The theme of the maidens is reflected in this text, but there is a shift in emphasis from the maidens in general to one maiden in particular as the object of the text. Here, for the first time, the allegorical meaning of the text is stated more explicitly than the literal meaning. As has been determined, the maidens symbolize the Virgin Mary, and this section of text discusses the most illustrious maiden, who bore a special one, and who surpasses all the others in radiance and form. This passage clearly refers to the Virgin Mary, as she has been the allegorical theme of the whole motet.

The music mirrors the affect of the text and differs in character from the rest of the motet, specifically, in its distinct use of voicing, imitation, and mode. All three voices enter at the same time, this is the first instance of such a texture, as all other entries have been staggered. Also, unlike other entries, this is the first time where no form of imitation is used, as illustrated by example 4a. The use of imitation has been a prominent feature of this motet thus far, each statement of the *prothema* and the *divisio* having used some degree of imitation. Therefore, the lack of imitation in this section stands out as a deliberate way to set this text apart, just as the extensive use of imitation in the third statement of the *divisio* set that section apart.

Example 4a mm. 38-41, all voices

The musical score shows three voices: Cantus I, Cantus II, and Tenor. Cantus I begins at measure 38 with a G. Cantus II enters at measure 41 with a C. The Tenor also enters at measure 41 with a C. The lyrics are 'At te praeci-puam'. The score includes measure numbers 38, 39, 40, and 41. The lyrics are written below the staves: 'At te praeci-puam'.

Finally, the mode is explored in this section to incorporate aspects still within the mode, but not structurally important to its definition. Cantus I enters on a G; still, to confirm the mode of the motet the phrase ends on the final and begins again on the confinal, outlining the species of the mode. However, the G returns to cadence at the end of the first line of text and the second line begins with a D. Introduced in the Cantus I line are notes not fundamental to the mode and used as initial and cadential pitches. The second voice enters on C and closes the initial phrase with an A, well within the mode; however, the first line of text is closed with a D and the second line of text begins on the G, the reverse of the Cantus I line. The Tenor, at the onset, outlines the mode more than the other voices by beginning on C and ascending to the F. However, as seen in the other voices, there is a prominent use of G and D, for instance the cadence on D in measure 54, to support the cadence in Cantus I in measure 53 also on D. The mode is being explored in this section by the use of initial and cadential pitches which lie outside of the essential ones of the mode, while at the same time the fundamentals of the mode are still present

and serve as the foundation for the section.

Through various means, the musical character of this section stands out from the rest of the motet, which reflects the change of focus in the text. For the first time, the text reveals in an explicit manner the allegorical theme of the motet, the Virgin Mary, and in so doing fulfills the role of the *subdivisio* within the thematic sermon model, by developing the theme of the maidens to reveal the implicit symbol of the whole motet. The text urges the listener to contemplate the theme, and the music creates a contemplative atmosphere.

The final section of the thematic sermon, the *conclusio*, corresponds with the final section of the motet. As prescribed, the *conclusio* in this motet returns to textual and musical elements from the opening sections, in order to restate the thematic material. The text “Ut socias splendore suas dea pulchra Diana vincit et integrior quacumque in parte videtur” continues to praise one maiden in particular; it compares her to a goddess from Greek mythology, Diana, and claims that her beauty surpasses all others and that she is more perfect than they in every way. While continuing to praise one maiden, as was started with the *subdivisio*, the text refers to the text of both the *prothema* and the *divisio*, speaking of the maidens as having the highest beauty, splendour, and charm, and comparing them to figures from Greek mythology. As well, the allegorical theme from the opening, the Virgin Mary is ever more present in the *conclusio* because it carries on from the *subdivisio* in describing one maiden in particular.

Not only does the text refer to the opening, the music does so as well. As seen in the *subdivisio*, the music was deliberately distinguished from the rest of the motet and it

is only in the *conclusio* that the musical themes from the beginning are restated. For instance, imitation is used to begin the *conclusio*, which reminds the listener of the *prothema* and the *divisio* and contrasts with the *subdivisio*. (See example 5a).

Example 5a mm. 67-70

Cantus I
67 68 69 70
ut so-cia-as splen-do-re tu-as de- a

Cantus II
ut so-cia-as splen-do-re tu-as de- a.

Cantus II enters on C and is followed in imitation by Cantus I one beat later, the two voices are in imitation for two and a half measures, confirming the use of imitation as an important technique in the motet and signaling the return of the theme as heard in the beginning. Also in contrast with the *subdivisio*, the *conclusio* is centred in the mode through the use of the initial, and cadential pitches and the outlining of the species of the mode. Cantus I enters on the confinal, C, and cadences on the final, F, to end the first line of text. Within the first phrase, the three-note figure F, A, C, from the *prothema* and the *divisio* is reintroduced as C, F, A, and secures the mode as shown in example 5b.

Example 5b mm 67-73

67 68 69 70
ut so-cia-as splen-do-re tu-as de- a

71 72 73
pul-chra Dia-na

The second voice also enters on the confinal and cadences on that pitch at the end of the first line; because the two voices are in imitation, the three-note figure is also heard in Cantus II, serving the same purpose as in Cantus I.

Example 5c mm 67-73

Musical score for Example 5c, measures 67-73. The top staff is labeled "Cantus II" and contains the lyrics "ut so-ci-as splen-do-re tu-as de- a pul-". The bottom staff contains the lyrics "chra Di-a na". The music features a three-note figure (G-A-B) that is repeated in imitation between the two staves.

The three-note figure is heard twice more, once in Cantus I, example 5d, and once in the Tenor, example 5e, both times in preparation for the final cadence.

Example 5d mm 84-91

Musical score for Example 5d, measures 84-91. The top staff is labeled "Cantus I" and contains the lyrics "Vi-". The bottom staff contains the lyrics "de- tur". The music features a three-note figure (G-A-B) that is repeated in imitation between the two staves.

For the remainder of the motet the two upper voices affirm the mode of the motet, cadencing on F and C respectively. The Tenor, also reiterating the mode, begins on the

final, ascends to C through stepwise motion, and then leaps to F, outlining the species of the mode; in fact, the remainder of the Tenor voice establishes the species relationship, as seen in example 5e. The Tenor closes the motet on the final, just as it opened. The *conclusio*, after the contrasting section of the *subdivisio*, brings back thematic ideas from the opening in terms of the music and the text, framing the motet.

Example 5e mm 69-91

Du Fay achieves a bifold meaning in this motet. Explicitly, he praises the city of Florence by placing its maidens above all others; implicitly, he praises God, Christ, and the Virgin Mary through allegory, and in so doing praises Florence on another level. By using Florence as the literal meaning for the allegorical one, it places Florence above other cities through the comparison it makes. The allegorical interpretation of the text,

supported by the music through the various techniques and the degree in which they are used, supports the analysis of this motet in comparison with the model of the thematic sermon. It is clear that the literal interpretation is only the surface, and that it is indeed the allegorical which permits the sacred perspective.

CHAPTER THREE

SALVE FLOS

The four-voice motet *Salve flos Tuscae gentis, Florentia, salve - Vos nunc, Etruscorum iubar, salvete puellae*, contains three texts, two secular in the upper voices and a sacred *cantus firmus* in the two tenors. The two secular texts are attributed to Du Fay, which is substantiated by the self reference in the last line of the motetus text and the subject of the text, Florence: Du Fay was in the service of the Papal choir in Florence between 1435-1436. The *cantus firmus* is taken from a sacred source from Holy Week. Although two of the texts are secular, the thematic sermon model is still applicable to this motet, for the *cantus firmus* supplies Biblical authority and the secular texts can be interpreted both literally and allegorically. As mentioned, this motet was written while Du Fay was in Florence and the text follows a similar theme of the two other motets in praising Florence and honouring both the country and its people. In so doing, the secular text permits two interpretations, one literal and the other allegorical, supporting the analysis of the thematic sermon as well offering two possible levels of praise.

The unique source for this motet, indeed the only source which contains all three of the Florence motets, is Modena, Biblioteca Estense, Cod. Lat 471. It is a D-mode motet, with all of the voices exploring both aspects of the mode, the authentic and the

plagal forms; therefore, the important aspects of the mode, which will serve as the basis of the analysis, are the initial and cadential pitches D, A, F, and the species of fourth and fifth, D-A, and A-D. This is an isorhythmic motet whose division into two main sections is indicated with a change in mensuration. Further, the motet divides into four sections based upon the *taleae* of the Tenors, and each of these four sections divides in half with the *taleae* of the upper voices repeated within each section and will be referred to as *taleae* 1a, 1b, 2a, 2b, 3a, 3b, and 4a, 4b. The two upper voices are always isorhythmic, while the Tenors are only occasionally so.

The literal theme of the secular text of the motet is Florence, which is praised in the Triplum for having produced men of great wisdom, honesty, religion, and virtue, and in the Motetus for its beautiful maidens. The allegorical theme, which will be discussed in greater detail as it is found in each section, is God, the Virgin Mary, and Christ. This reading of the text is supported by the *cantus firmus* for Palm Sunday service, “Circumdederunt me viri mendaces ad Matutinum in Dominica in Palmis,” which serves as the *thema* for the motet in terms of the thematic sermon model. The Biblical interpretation of this text obviously relates to Palm Sunday and Christ’s premonition that this entry into Jerusalem will be His last, that lying men have surrounded Him, and the end is near.

There are four statements of the *thema*, one for each section of the motet. Although guidelines for the thematic sermon model state that three statements must constitute the *thema*, four statements can still function within the tradition of Biblical exegesis based upon the various means of interpretation. Two of the commonly accepted

means of interpretation were the threefold division and the fourfold division. The fourfold division was used well into the sixteenth-century and is best suited for interpretation of literal or historical texts.⁶⁵ Because of the dual nature, literal and historical, of this text, the fourfold division is possible, hence the four statements of the *thema*.

The music of the *thema* establishes the mode of the motet in both the authentic and plagal forms, which is subsequently repeated at each new section, reiterating the mode and supporting the other voices. Musically, the *thema* serves as a constant reminder of the musical and textual theme of the motet. Tenor I, which is in the authentic D-mode, enters on D, the final, and ascends through step-wise motion to the A, the confinal. The first eight measures introduce the two most important pitches of the mode and the defining species, the fifth. After the ascent to A, the line descends back to the final through step-wise motion, framing the opening seventeen measures with the species of the mode. The remainder of the *thema* introduces the third relationship, again starting on D and ascending through step-wise motion to the F, not the A, establishing another important relationship within the mode. From the F there is a step-wise descent back to the final, reaffirming the third relationship, as seen in example 1a. Tenor II centres around the plagal side of the D-mode and establishes important relationships on a smaller scale than the large ascending and descending lines of Tenor I. Entering on A, Tenor II immediately leaps to D confirming the species of fourth and the plagal mode, which is seen again in measures 9 and 10. At measure 10 the D leaps to the F, establishing the

⁶⁵*Dictionary of the Middle Ages*, s.v. "Exegesis, Latin," by Alastair J. Minnis.

third relationship, also important in the plagal, and ends the phrase on the D. The remainder of the Tenor II line outlines the ambitus of the mode, from the low A to an octave above. Within this span, the species of the mode is reaffirmed, as well as the relationship of the third. Tenor II closes on the final of the plagal, the A, as seen in example 1b. The *thema* is heard in the two Tenors, textually through the reference to the *cantus firmus* and musically by establishing the foundations of the mode, which serve as introduction and then as support.

Example 1a mm 1-28⁶⁶

⁶⁶All examples in this chapter are taken from Du Fay *Salve flos* Ms. α. x. 1.11. (Lat. 471, olim VI. H. 15), from Modena, Biblioteca Estense.

Example 1b mm 1-28

Tenor II

The remaining sections of the thematic sermon model are heard simultaneously in two different texts, those of the Triplum and the Motetus. The *prothema* opens the motet in both the Triplum and the Motetus, supported musically by the first statement of the *taleae*, 1a, in the Tenors. The Triplum opens with the text, “Salve, flos Tuscae gentis Florentia, salve, O salve Italici gloria magna soli,” which opens the main body of the sermon and introduces the theme of Florence, the flower of the Tuscan people and the great glory of the Italian soil. In a literal sense, Florence is welcomed and introduced; allegorically, the image of Christ entering Jerusalem on Palm Sunday and being

welcomed comes to mind. As well, as the text continues, it becomes evident that Florence is being hailed as creator, again revealing the allegorical meaning. The text of the Motetus has many of the same implications as that of the Triplum, “Vos nunc, Etruscorum iubar, salвете, puellae, sic sedet hoc animo nec sine amore moror.” Here the girls, the splendour of Tuscany, are being hailed and the subject of love for the girls is introduced. Again this text can be interpreted in two ways, literally, the girls of Tuscany who will undoubtedly invite love, but also, the girls symbolize the Virgin Mary and the love of a religious kind.

The first word of text in the Triplum, “Salve,” begins on D, the final of the mode, and leaps first to F, establishing the third, then to A, establishing the species of fifth, as seen in example 2a.

Example 2a mm 1-3



With the very first word of text, the music in the *prothema* firmly establishes D as the mode of the Triplum. The music continues to evolve out of aspects of the mode, which may be linked to aspects of the text. For instance, the word “Florentia” (measures 11 and 12), begins on G, but immediately ascends to A, on which pitch the rest of the word is stated. Florence, of course, is significant as the theme of the motet, and it is accentuated

with the confinal, as seen in example 2b.

Example 2b mm 1-3

The *prothema* ends with text that hails the great glory of Italian soil. Its musical phrase begins on D, the final ascends to A and returns to D, outlining the species of the mode, the phrase continues, preparing for the cadence on the final. (Example 2c) The music, therefore, introduces the mode of the motet, which serves as the theme of the music and supports the textual theme.

Example 2c mm 16-24

The Motetus, the text of which introduces the second theme of the motet, is like

the Triplum in that the music introduces the mode which serves as the musical theme of the motet. The *prothema* of the Motetus extends into the *divisio* of the Triplum. The Motetus, as seen in example 2d, opens with the confinal A and outlines the species of fourth with the first line of text. In fact, D is both the highest and the lowest pitch heard in the first four measures of the Motetus, reinforcing the final D and the species of the mode in the initial bars.

Example 2d mm 1-9

The image shows a musical score for three staves. The top staff is a vocal line with lyrics 'Vos nunc E tr' and a long horizontal line under 'E tr'. The middle staff is a lute line with a 'sc' marking at the end. The bottom staff is a lute line. The music is in a D-mode, starting on A and ending on D.

After the initial theme of the motet is introduced, other aspects of the mode are brought to the fore; for instance, the F in measure 13, illustrated in example 2e, which is the highest pitch heard in the Motetus for the whole motet, introduces the third of the D-mode, another important pitch in the hierarchy of modes.

Example 2e mm 10-15

The next main section according to the thematic sermon model is the *divisio*, which is heard in the three individual statements in the Triplum and the Motetus, a division which is supported by *taleae* 1b, 2a, 2b, and overlaps into 3a, in the Triplum only. The three statements of *divisio* heard in the Triplum are introduced each time with “Salve,” textually marking each section. The first statement, “Salve, quae doctos felix tot mater alumnos, tot generas magnos consilio atque fide, quae tot praestantes mira integritudine gignis, quae tot praestantes religione viros,” hails the prosperous mother and describes the great wisdom, honesty, virtue, and outstanding religion of her progeny. Literally this text refers back to the theme introduced in the *prothema*, Florence, the city that produces such wonderful men. In terms of the allegorical interpretation, the Virgin Mary is the symbol of the prosperous mother and her progeny is Christ, who indeed embodies the qualities of her progeny as cited above. The music reflects this first line of text by referring to significant aspects of the mode at key points. The text opens with the word “salve,” which is set to music with a neighbour-note figure that leads to D, the final, as seen in example 3a.

Example 3a mm 26-29

The line descends to the confinal outlining the species of fifth, then rises to the final again on the word, “doctos”; this is followed by a leap to the confinal to continue the first statement of the *divisio*. The following line of text introduces the subject of the first statement, the prosperous mother, and is accompanied by music centred on the confinal; the phrase begins on A, descends down the octave, followed by an ascent back to the original A, which is repeated, as seen in example 3b.

Example 3b mm 30-35

The subject of the first statement now established, the text continues with the qualities attributed to the progeny of the mother, and the music continues within the mode. The

first two characteristics described are wisdom and honesty, which is accompanied by significant modal pitches. The phrase, as seen in example 3c, begins on the final and ends on the confinal. The modal species is often heard, for example, measures 36 to 37, and 43. The other important pitch within the mode, F, is referred to often in this phrase, confirming the importance of the text by the mode. The presentation of the next two characteristics, virtue and religion are similarly accompanied in the music, in that crucial modal aspects are explored. (Example 3d and 3e). The word “viro” is reserved for the last word in the sentence and is accompanied with a cadential figure, D, C, B, D, also seen in example 3e to end the first statement of the *divisio*.

Example 3c mm 36-47

Triplum

36 Tot ge ne ras

37 ma gno con

42 si li o at que li

45 de

46

47

Example 3d mm 51-57

Musical score for Example 3d, measures 51-57. The score is written for three staves. The top staff is a vocal line with lyrics: mi-ra in-te-gri-tu-di-ne. The middle staff is a piano accompaniment line. The bottom staff is a lute accompaniment line. Measure numbers 51, 52, 53, 54, 55, 56, and 57 are indicated above the vocal line.

Example 3e mm 60-62

Musical score for Example 3e, measures 60-62. The score is written for a single staff with lyrics: re-li-gi-o-ne vi-ros. Measure numbers 60, 61, and 62 are indicated above the staff.

Statement two of the *divisio* in the Triplum, “Salve, cui debet quodcumque est artis honestae, ingenii quicquid quicquid et eloquii est,” praises the one who is responsible for all of the honorable art, genius, and eloquence that exists. The text does not refer to anyone or anything, specifically, therefore, the listener is free to interpret this line with the original and literal theme, that is Florence, who is the mother of wonderful men and things, or with the allegorical sacred theme, of God as the creator of art, genius, and eloquence. As with the first statement, “salve” introduces this second statement beginning on C, followed by neighbour motion to the D and a leap from the C to the F, which can be seen in example 3f.

Example 3f mm 63



Once the subject of the second statement is introduced, each time a specific quality is introduced in this statement it is done with the final as the initial pitch of the phrase. The first characteristic refers to honourable art, as in example 3g, with the music beginning on the final, descending to the confinal, followed by an octave leap.

Example 3g mm 66-71

The second characteristic, as in example 3h, makes reference to the genius, and as with the first description, begins on the final descends to the confinal, but leaps back to the final in this case.

Example 3h mm 71-74

Triplum
71
72
73
In-ge ni-i quic quid quic
quid

The third description referring to the eloquence that exists, as seen in example 3i, as with the first two descriptions, this one also begins on the final, ascends, in this case, to the confinal by step-wise motion, follows the same step-wise descent back to the final to cadence and end the second statement of the *divisio*.

Example 3i mm 74-76

et e-lo-qi-i est

The final statement of the *divisio* in the Triplum is “salve, quae fama totum diffusa per orbem et vehis et natos mittis ad astra tuos.” As with the second statement, it does not refer to a specific subject but rather to a general one, which allows diverse meanings. From a literal perspective it refers back to the main subject of the motet, Florence, whose fame is known worldwide because of the extraordinary qualities of its

people, as described in the first two statements of the *divisio*, guarantees for its sons a place in the stars. The allegorical interpretation, again sacred, refers to God, whose fame is obviously great and who will ensure a place in heaven for all of His sons who believe in His fame. These two interpretations are separate while also overlapping, as Florence is being compared to God and the people of Florence, because of their values and what they believe, are recognized by God.

Again, the music supports both the literal and the allegorical interpretations of this text by accompanying it with a melody well-founded in the mode. As with the two previous statements, this third statement begins with “salve,” in this case on the confinal, as seen in example 3j. The introduction of the confinal corresponds to the introduction of the third statement and becomes the structural pitch of this third statement. Again, the confinal is structurally significant in the definition of the mode, as it outlines its most crucial aspect, the species of fourth and fifth.

Example 3j mm 77



Throughout this statement, the octave of the confinal is heard, for instance, the first phrase begins on A and descends the octave the A below, as seen in example 3k; this is same octave span is seen in measure 82-83, with an ascent from the low A to the one

above, example 3l; and again in measure 88, with a direct leap up the octave, as in example 3m.

Example 3k mm 77-79

Example 3l mm 82-83

Example 3m mm 88

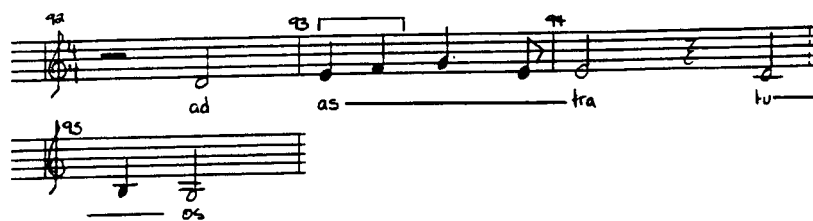
It is clear that the confinal is structurally important in this statement. However, the final is used at an important moment as the initial pitch of the phrase which introduces the description of the subject, as seen in example 3n. The description of the subject has been an important moment of all three statements of the *divisio* and has been accompanied with the final as the initial pitch and although the confinal appears to be significant in this statement, the final is still recognized. Finally, the third statement cadences with the

confinal in measure 95, as seen in example 3o, ending the *divisio*.

Example 3n mm 86-88



Example 3o mm 92-95



Within the thematic sermon model, the role of the *divisio* is to divide the theme into three statements and, through the use of rhetorical devices, to amplify the meaning of the text. In this motet, the meaning of the text is amplified by the theme and mode of the music, and important textual points are supported by important pitches in the mode. In the case of the *divisio* of the Triplum, the theme of the text is divided into three sections, each of which are introduced with the word “salve,” and the theme of the music corresponds to each of the statements, with the three most important initial pitches of the mode, D for the first statement of “salve”, F for the second, and A for the third. As well as with the introduction of each of the statements, each time the statement begins a description it is accompanied with the final, setting the descriptions of the statements

apart as important. Lastly, each of the three statements ends with an important cadential note, the first two with the final, and the third with the confinal, accentuating again the connection of the musical and textual themes.

The *divisio* of the Motetus, like that of the Triplum, takes the main theme of the text as found in the *prothema*, and provides three statements which qualify the theme. The literal theme of the Motetus is the girls of Tuscany and the love that men have for these girls. The text of the *divisio* describes the girls, providing reasons for men to be in love with them. This explanation of the text, however, is from a literal perspective, and as was mentioned in the discussion of the *prothema*, this text can be thought of from an allegorical perspective as well, with the girls a symbol for the Virgin Mary and the love not a carnal one, but rather religious.

Opening the *divisio* in the Motetus is the text “Stant foribus Nymphis similes stant Najades utque.” This text refers to the theme of the Motetus, the girls of Tuscany, and compares them to mythological images of nature, nymphs and naiads, establishing them as ethereal creatures, apart from other maidens. Again, the sacred theme is present through allegory, as the Virgin Mary herself is beyond earthly comparison. The music supports the first theme of the *divisio* by functioning within the theme of the music, the mode. The first phrase begins on C, ascends to E, and descends to A, introducing the confinal of the mode, as seen in example 4a.

Example 4a mm 38-40



The music continues to centre around the confinal until the first obvious definition of the species, as seen in example 4b. The A in measure 43 leaps down to the D and is followed by a leap up to the A in the next measure, outlining the species of quite clearly through direct leaps down and up on the word “Nymphis,” highlighting this word as of descriptive importance.

Example 4b mm 41-46

The music continues on A with the word “similes,” which is accompanied by an octave leap from the A, the text here is establishing a comparison, as is the music. The next line of text further describes the girls as “najades” with the music leaping from the E. The text indicates a comparison with the word “similes,” which is accentuated in the music with

Example 4d mm 57-63

57
Aut

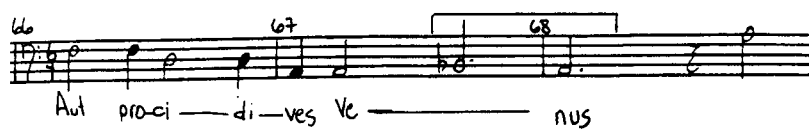
60
A — ma — zo — ni

63
— des

The second description of the girls begins in measure 66 on F, which begins a pattern-like figure down to the A. The F is first heard as a half-note, repeats as a quarter, leaps to D, which is also first heard as a half-note, then repeated as a quarter-note, and leaps to A, first heard as a quarter- then as a half-note, and then as an upper neighbour figure A-B \flat -A on the word “Venus,” as seen in example 4e. The use of the B-flat is functional and adheres to the rule that one note above la (A) is always sung fa (B \flat). Although this is a functional use of the fictive hexachord it indicates a connection between the sacred and the secular. The soft hexachord is associated with love, and in a sacred setting, the Virgin Mary. The use of the B-flat is to link the secular theme, “Venus,” with the sacred theme of motet, the Virgin Mary. The manipulation of the hexachord system will be returned to in the discussion of *Nuper rosarum*, as in the case of that motet, the use of the fictive hexachord is crucial in connecting the sacred theme of the *thema* with that secular theme of the *prothema*. The whole phrase, “as the Goddess Venus,” is accompanied with a clear

exposition the three most important pitches on the mode, as is defined by the hierarchy of pitches in the mode, which amplifies the salience of the text.

Example 4e mm 66-68



The nature of the text in the third statement of the *divisio* differs from the first two, in that the text reflects not the characteristics of the girls, but rather those of the men who long to love, kiss, and embrace them (“Fervet in amplexus atque oscula dulcia quisque.”) The musical treatment of the text in this statement, however, is similar to those of the first two statements, for the concept of the men’s love for girls is the second overall theme of the motet and is represented in the music. The third statement begins on D, as seen example 4f, and defines the mode through both leaps and step-wise motion to F, E, and A. The first word to describe what the men long for is “amplexus,” which begins on C, descends through step-wise motion to the A, and from it initiates a cadential pattern of neighbour notes, C-B-D, and leaps back to the A to define the species of the mode, as seen in example 4f.

Example 4f mm71-77

Musical score for Example 4f, measures 71-77. The score is written on three staves. The first staff shows measures 71-73 with notes C4, B3, A3, G3, F3, E3, D3. The second staff shows measures 74-76 with notes C4, B3, A3, G3, F3, E3, D3. The third staff shows measure 77 with notes C4, B3, A3, G3, F3, E3, D3. The lyrics "Fer- vet in am-plexus" are written below the notes.

The next description of the men's love for the girls occurs on the word "oscula," which, like "amplexus," is accompanied by defining pitches of the mode. The phrase begins on C, descends to A and then to G, then to F, leaping back to A, followed by an octave leap down to the lower A, as seen in example 4g. Again, A is the focus of the phrase and the octave leap accentuates the importance of the passage.

Example 4g mm 80-82

Musical score for Example 4g, measures 80-82. The score is written on one staff. The first staff shows measures 80-82 with notes C4, B3, A3, G3, F3, E3, D3. The lyrics "Os- cu- la" are written below the notes.

Further, the text describes the embraces and the kisses as sweet, "dulcina," and the music isolates this word through the use of pitches distinctly belonging to the A-mode. As well, the sweet kisses is heard with the soft hexachord. Although the Bflat is not notated it

would have been sung flat because of the *fa super la* rule. As seen in example 4h, the phrase for “*dulcina*” begins with a leap from A to D and back to A, clearly defining the species to introduce the description of the girls kisses and embraces.

Example 4h mm 82-83



The *divisio* ends with a cadence on A, which corresponds to the end of the second *taleae* in the Tenors. Achieved in this section of text and music in the Motetus is much of what was achieved in the *divisio* of the Triplum, in that the meaning of the text is amplified by the theme of the music. As with the Triplum, each of the three statements describes the theme of the motet in some form, and as in the Triplum each description is accompanied by distinctly important modal patterns. In the case of the Motetus, all of the descriptive words, “*Nymphis*,” “*Najades*,” “*similes*,” “*Amazonides*,” “*Venus*,” “*amplexus*,” “*oscula*,” and “*dulcia*,” are accompanied by a phrase which is centred on A, the confinal of the D-mode, emphasizing the importance of the text and amplifying its meaning through musical gesture.

The third *talea* in the Tenor is accompanied by the *subdivisio* in the two upper voices. The text in both of the voices is very personal, and the subject is no longer the larger theme of the motet, Florence, but rather the narrator himself. The text in the

Triplum is, “Nunc cecini et gratis voces placuere canore, praemia, mercedes nec petiere simul. Fessus ego haud cantu, vos endefes si canendo.” In this text, the narrator is expressing his weariness of the song and singing, and must end the song without having reached his full reward. Related to the allegorical interpretation of the motet, this text reflects upon the weakness of human flesh, and that as humans we will always be reaching for our reward, which inevitably comes from God. The idea of the flesh as weak is a Biblical reference from the Garden of Gethsemane where Jesus went to pray with his disciples before his arrest and eventual crucifixion. This reference to the events immediately preceding the crucifixion gain authority in this motet because of the *thema*, which comes from the Palm Sunday service. The allegorical interpretation here overtly supports the allegorical interpretation of the remainder of the motet, and it becomes more evident that the secular text is indeed a symbol for something sacred.

The music of the *subdivisio* continues to elaborate upon the basic elements of the mode, forging a connection between the theme of the motet and that of the *subdivisio*. Although the specific theme of the motet is Florence while that of the *subdivisio* is the narrator, themes which are superficially distinct, reiteration of the overall musical theme, the mode, establishes a relationship between these two themes. The music, therefore, enhances the connection of the themes and makes possible the consideration of the second theme as a response to the allegorical theme of the motet. The phrase begins on the final, D, and develops in a straightforward manner until the first definition of the species, as seen in example 5a.

Example 5a mm 95-104

The musical accompaniment for the word “placuer” begins on the final, followed by a short, neighbour-like figure which leads back to the final. The final leaps to the confinal, which accompanies the word, “canore,” outlining the species of the mode and emphasizing the relationship between pleasing and tune, shown in example 5b.

Example 5b mm 104-107

This phrase continues as might be expected within the mode and cadences on the final in measure 113. After the cadence the music begins on the confinal and once again reiterates the structural aspects of the mode. From the confinal, as seen in example 5c, there is a

neighbour-like passage leading to the F, followed by a leap to the D, outlining the most important pitches from the mode on the word “praemia,” and beginning with the final on the word, “mercedes.” This text discusses the reward and compensation not yet met by the narrator, and is accompanied by the structural points of the mode, D, F, and, A. The final in measure 116 descends to the A, which in turn leaps back to the D, again outlining the species of the mode.

Example 5c mm 114-119

Example 5c shows a musical score for measures 114-119. The top staff is the vocal line, and the bottom staff is the lute accompaniment. The lyrics are "praemia mercedes". The score includes measure numbers 114, 115, 116, 117, 118, and 119. The lyrics "ce" and "des" are written below the bottom staff.

In measure 120, shown in example 5d, the phrase begins again on the final and descends to the A, once more establishing the crucial species. The music continues in this manner, confirming the mode. The phrase cadences on the confinal to end the *subdivisio*.

Example 5d mm 120-122

Example 5d shows a musical score for measures 120-122. The score is written on a single staff. The lyrics are "peti cre". The score includes measure numbers 120, 121, and 122.

The text of the Motetus in the *subdivisio*, like that of the Triplum, expresses the weakness of man. The text “Si semel has viderit, captus amore cadet,” refers back to the theme of the Motetus, the Estrucan girls, and man’s weakness for these girls; as the text says, if he sees them once, he will fall victim to love. Like that of the Triplum, this text symbolizes the allegorical interpretation of the motet, whereby man is presented as weak of flesh, and religion an all consuming love which cannot be resisted.

The music for the *subdivisio* in the Motetus begins with the start of the third *taleae* in the tenors. The music, like that of the Triplum, remains within the mode, indicating a relationship between the text of this section with the overall theme of the motet. The opening text of the *subdivisio*, “si semel has viderit,” is accompanied by a clear emphasis on the species of the mode. The phrase begins on the confinal, which leaps to the final and in turn descends by step to the confinal, followed by a leap from the confinal to the final, with a subsequent ascent back to A, as seen in example 6a.

Example 6a mm 85-91

85 Si 86 Se mel 87 has 88 89 90 91

f rit

The closing phrase of the *subdivisio*, measures 99-104, reiterates the importance of the mode within this section and strengthens the connection of this theme with that of the whole motet. The phrase “captus amore cadet” is set apart by its slower meter of whole and half-notes (longs and breves in the original notation), a deliberate musical gesture which draws attention to the text, as in example 6b. The music, also seen in example 6b, begins on E, descends to the final, returns back to E (which is repeated), rises to F, and leaps to the final to end the phrase. Within the plagal form of the mode, E is used as an initial pitch, D of course is important as the final, and F creates the equally important trichord relationship and is used as a secondary cadential pitch. This phrase is set apart by the note values and the pitches used, emphasizing the thematic importance of the text “falls prisoner to love.”

Example 6b mm 99-104

The musical notation consists of two staves. The first staff contains measures 99, 100, and 101. Measure 99 has a whole note on E. Measure 100 has a whole note on D. Measure 101 has a whole note on E. The second staff contains measures 102, 103, and 104. Measure 102 has a half note on D followed by a half note on E. Measure 103 has a whole note on F. Measure 104 has a whole note on D. The lyrics 'Cap tus a mo re ca det' are written below the notes, with lines connecting the notes to the corresponding letters: 'Cap' under the E of measure 99, 'tus' under the D of measure 100, 'a' under the E of measure 101, 'mo' under the D of measure 102, 're' under the E of measure 102, 'ca' under the F of measure 103, and 'det' under the D of measure 104.

From a literal perspective, the themes of the *subdivisio* in both the Triplum and the Motetus appear secondary to the main theme of the motet, as they refer specifically to the weakness of the narrator. However, in an allegorical interpretation, the weakness of the narrator represents the weakness of flesh, and of men, implying a sacred bias which

relates the theme of the *subdivisio* to the allegorical interpretation of the motet, Florence being a symbol of God and the girls a symbol of the Virgin Mary. By using the musical theme of the motet to accompany each section, the music supports the allegorical interpretation of both themes.

The *conclusio* brings together the theme of the text of the motet as heard in the *prothema* and the *divisio* with the theme of the *subdivisio*, in the Triplum and the Motetus, through the treatment of the mode. The text of the *conclusio* in the Triplum voice, “sed tu carminibus vive canenda meis,” which is from the narrators perspective, as was introduced in the *subdivisio*, but addresses Florence, taken from the theme of the *prothema* and the *divisio*. Both the literal and allegorical interpretations, then, are brought together to close the motet and the sermon.

The closing section of the motet corresponds to the fourth statement of the *thema*, *taleae* 4a and 4b in the Tenor. The text begins following a short textless phrase, in measure 145 on C. It rises by step-wise motion to the A. The confinal here accompanies the text “tu,” a pronoun replacing the theme of the motet, Florence, as seen in example 7a. Based on the text’s literal interpretation, one may assume that “tu” replaces “Florence”; however, the use of the pronoun instead of the noun makes the literal reading ambiguous and promotes an allegorical interpretation instead. Further, the music supports the importance of “tu” by accompanying it with the confinal.

Example 7a mm145-149

The last statement of text, “vive canenda meis,” begins in measure 150 and is accompanied by defining characteristics of the mode. As well, this text is set apart rhythmically by the use of half-notes for the words “vive canenda,” while “meis” covers three more rhythmically-ornate bars of quarter-notes, eighth-notes, and dotted rhythms. This phrase begins on the final, leaps to the confinal, and then descends by step back to the final, all with half-note values. It is followed by a neighbour-like figure on the word “meis” and cadences on the final, as seen in example 7b. The text concludes as it began, in reference to Florence, and the last outlining of the species, first heard in the opening phrase of the motet. The *conclusio* ends with a thirteen-measure *supplementum* reiterating the defining characteristics of the mode such as the species, the final, and the confinal, fulfilling the musical role of the *conclusio* to end as it began.

Example 7b mm 150-155

The text of the *conclusio* as found in the Motetus is “Ista, deae mundi, vester per secula cuncta Guillermus cecini, natus et ipse Fay.” Like that of the Triplum, this text refers to ideas previously introduced in the motet. For instance, “deae mundi” refers to the allegorical interpretation of the literal text, the Estrucan girls as a symbol for the Virgin Mary, who now appears in the form of the “goddess of the world.” As well, the self reference, “Guillermus Fay,” refers to the narrator as was introduced in the text of the Triplum in the *subdivisio*; therefore, two ideas, the sacred and the self-reference, were brought together to conclude the Motetus voice.

Opening the *conclusio* is a clear definition of the modal species, as seen in example 8a. The phrase begins on A, leaps to D, leaps back to A; this is followed by a neighbour motion around A and then another leap to D, which subsequently leaps back to A. The species of the mode in this phrase is more than clearly illustrated, for the whole phrase is based upon the leaps from D to A. This structural aspect of the mode accompanies the text “ista deae mundi,” emphasizing the importance of the “goddess of the world” as structurally thematic.

Example 8a mm 113-121

Musical notation for Example 8a, measures 113-121. The notation is on a single staff with a treble clef and a 4/4 time signature. The notes are: 113: A4 (quarter), 114: D5 (quarter), 115: A4 (quarter), 116: A4 (quarter), 117: G4 (quarter), 118: A4 (quarter), 119: A4 (quarter), 120: D5 (quarter), 121: A4 (quarter). The lyrics are: "Ista deae mundi" under measures 113-118, and "di" under measure 121.

The next phrase of structural importance, both in terms of text and music, occurs in measure 127, with the text “vester per saecula cuncta,” it may be seen in example 8b. The phrase begins on A, leaps to D, and immediately leaps back to A, outlining the species from the onset. Continuing, the phrase descends by step from A to the octave below, where from there the A leaps back to D, there is a lower neighbour note to the C back to D, followed by a leap to the A. Again, based on the structural importance of the species in this phrase, the text is set off as thematically important.

Example 8b mm 127-132

The musical notation for Example 8b consists of two staves. The top staff shows measures 127, 128, and 129. The bottom staff shows measures 130, 131, and 132. The lyrics are: "Ves-ter per sae-cu-la". The notes are: 127: A4; 128: D5; 129: A4; 130: A3; 131: D4; 132: A3. The phrasing lines connect the notes to the syllables: "Ves" (127-128), "ter" (128-129), "per" (129-130), "sae" (130-131), "cu" (131-132), and "la" (132).

The narrator, identified as Guillelmus Fay, is giving himself to the goddess of the world, as the text says, “yours through all the ages.” Further, the importance of this statement is substantiated by the remainder of the *conclusio*, specifically at the musical accompaniment of Guillaume Du Fay’s name. Measure 141, as seen in example 8c, begins with “Guillelmus,” on the final, which through a fairly ornate phrase outlines the species of the mode. From the final there is a descent through C to A, this is followed by a neighbour figure and then a descent from A to D through F, the trichord, back to A. The rest of the name, “Fay,” is heard with similar attention to the mode, as is seen in measure

154 and example 8d, this phrase begins on F descends to the D through the passing tones E and C, the D leaps to A, which subsequently leaps to the A an octave above, concluding the text of the *conclusio*. Like the Triplum, there is a thirteen-measure *supplementum* to conclude the motet, which refers to important aspects of the mode.

Example 8c mm141-145

Example 8d mm 153-155

As with the other motets in question, Du Fay achieves a bifold meaning in the motet. With this motet in particular, the allegorical interpretation of a literal text, which led to sacred implications, is supported by the *thema*. The use of a *cantus firmus* for Palm Sunday Mass as the *thema* of the motet provides authority to the particular allegorical interpretation implied in the above analysis. Further, the music clearly supports underlying themes, for it highlights with structural modal principles, aspects of the text

which are not literally thematic, but rather, allegorically so. This is seen mostly in the *subdivisio* and the *conclusio*, where the text itself is less overtly literal.

CHAPTER FOUR

NUPER ROSARUM FLORES

Nuper rosarum flores, written in 1436 for the consecration of Brunelleschi's Duomo at Santa Maria del Fiore, is one of Du Fay's most analysed and studied motets,⁶⁷ which has gained its renown because of its relationship to one of the defining architectural works of the Renaissance; both the dome and the motet represent Florentine humanism and the birth of Renaissance sensibility.⁶⁸ As Warren says, the dome is the most important achievement of "the father of Renaissance architecture" and the motet is one of the most impressive occasional pieces ever written.⁶⁹ The first ground-breaking analysis of this motet was published in 1973 by Charles Warren, in the article, "Brunelleschi's Dome and Dufay's Motet." In this article Warren suggests that the musical proportions found in the motet are identical to the proportions of the Duomo

⁶⁷For a comprehensive list of all the published articles on this motet refer to Craig Wright's article, "Dufay's *Nuper Rosarum flores*, King Solomon's Temple, and the Veneration of the Virgin," *The Journal of the American Musicological Society* 47 (1994) : 395-441.

⁶⁸Wright, 396.

⁶⁹Charles Warren, "Brunelleschi's Dome and Dufay's Motet," *The Musical Quarterly* LIX n. I (January 1973) : 92.

itself, and in so doing he demonstrates how Du Fay deliberately attempted to “create a sounding model of Brunelleschi’s architecture.”⁷⁰ This understanding of the relationship between the Duomo and the motet came to be refuted in an article from 1989 by Charles Brewer, in which he looks at the numbers discovered and used by Warren, and finds that they are not the simple harmonic numbers addressed in the article, but rather the equations are based on irrational numbers.⁷¹ Brewer’s article was successful in freeing this motet from Warren’s proportion theory, which subsequently initiated scholars to analyse this motet from varying perspectives.

In 1994, Craig Wright published an article that reinterpreted the numerology of the motet. A brief summary of the Wright article will prove valuable to the present study, for although Wright’s analytical method and the one presented here differ, he brings forth ideas that will prove to support and substantiate arguments within this study. As mentioned, Wright’s analysis focuses on the significance of the numbers found in the motet. He begins the article with a presentation of the overall structure of the motet. This motet has four sections of music with a short concluding *Amen*; each section consists of a duet between the superius and the contratenor altus, which lasts twenty-eight *breves* or twenty-eight measures in our modern notation, while the Tenor I and Tenor II support the upper voices for a period equal to the opening duet, twenty-eight *breves*.⁷² Each section of

⁷⁰Warren, 92.

⁷¹Charles Brewer, “Defrosted Architecture: the Incommensurability of Dufay’s ‘Nuper Rosarum Flores’ and Brunelleschi’s Work for Santa Maria del Fiore.”

⁷²Wright, 396.

music is the same, however, the metrical value of each section differs creating a set of ratios between the sections of 6: 4: 2: 3.⁷³ Further, the *cantus firmus* is based upon the first four words of the Introit of the Mass of the Dedication of the Church, “Terribilis est locus iste,” and the first fourteen notes; its presentation is in a quasi-canonic style in the two lower voices in two groups of seven notes.⁷⁴ The text of the two upper voices was written by Du Fay and is arranged in four stanzas consisting of seven syllable lines, with the exception of the last line in each strophe, which has eight syllables.⁷⁵ This is the overall structure of the motet and as Wright observes there is a deliberate use of numbers, especially the number four and seven; thus, it is at this point that Wright begins his analysis of the numbers used in the motet and begins to apply some significance to them.

Wright writes that this motet is “a spiritual vehicle with a symbolic message,” a message which comes from medieval scripture, sermons, exegesis, liturgy, illuminations, poetry, and music.⁷⁶ The whole argument is based upon Du Fay’s education and awareness of medieval Christian traditions. The first tradition explored is the use of proportion in the motet. Wright claims the ideals of medieval art were derived from classical principles of symmetry, balance, and proportion; as were the Christian ideals of the time centred in proportion, for all holy things resounded with a unified harmony.⁷⁷

⁷³Wright, 397.

⁷⁴Ibid., 397.

⁷⁵Ibid., 398.

⁷⁶Ibid., 406.

⁷⁷Ibid., 405-406.

The second set of traditions explored are biblical exegesis and number symbolism. Both of these traditions were well known to medieval clerics, and as Wright observes, Du Fay was an exceptionally learned cleric with a degree in canon law; therefore, the probability that these two traditions were known to him is great.⁷⁸ Based on these traditions, Wright concludes that the symbolic message of the motet comes from the biblical story of the Temple of Solomon.

The Temple of Jerusalem was to the early Christians the symbol for the Church and a source of spiritual authority.⁷⁹ The prominence of the subject of the Temple in medieval exegesis, liturgy, sermons, poetry, illuminations, and music, provides evidence of this subject within the traditions of the time. Further, the tradition of number symbolism existed around the Temple; in 1 Kgs 6: 1-20, the dimensions of Solomon's Temple are clearly indicated and came to be seen in Medieval traditions as important numbers. As Wright establishes, Du Fay was aware of the number symbolism surrounding the Temple, for the ratios of the Temple 6:4:2:3 are the ratios of the motet; these proportions come from the Bible and are not immanent or even superficially apparent in the design of the Duomo, as Warren suggested.⁸⁰ Wright concludes that the numbers so significant to the motet are from the Temple of Solomon, and not the Duomo. The Temple theory is further supported by the *cantus firmus*, which is based on the

⁷⁸Wright, 406.

⁷⁹Ibid., 407.

⁸⁰Ibid., 404-406.

passage from Genesis in which Jacob dreams about the celestial temple,⁸¹ and foreshadows the Temple of Solomon. The final connection Wright makes is to the Virgin Mary who is celebrated in the motet because she is the symbolic Temple, the maternal temple.⁸² In this article, Wright provides an alternate analysis of the motet through comparing this motet to early Christian traditions. The present study also compares a medieval tradition, but from a different perspective.

The overall structure of the motet has already been established in the summary of the Wright article; however, one of the defining structural features of this motet, the use of a conflicting signature, has not yet been addressed. The reasoning behind a conflicting signature in thirteenth and sixteenth-century polyphonic music has been an issue for debate in twentieth-century musicology since the 1920's when Rudolf Ticker suggested that the absence of a B-flat in the discant was to show that it came from a Gregorian chant melody.⁸³ The debate is revisited in the present study not as a means to add the existing literature, but rather as a way to explain the conflicting signature found in the motet.

The conflicting signature found in *Nuper rosarum* does not adequately apply to any of the suggested reasons for the use of a conflicting signature. Of much of the literature available on this topic, there are three arguments which have dominated the field. The first was presented by Willi Apel in an article published in 1938-39, in which

⁸¹Wright, 413.

⁸²Ibid., 431.

⁸³Edward Lowinsky, "The Function of Conflicting Signatures in Early Polyphonic Music," *The Musical Quarterly* 31 (April 1945) : 227.

he surmises that the use of a partial signature implies ‘bitonality’ within a piece. Specifically, Apel asserts that a partial signature infers “two different tonal realms within one and the same piece: a purely b-flat realm in the lower voices and a b-natural realm or a mixed realm in the upper voices,” which creates “an expression of a certain polytonality.”⁸⁴ Further, Apel asserts that signatures inflect all notes at that pitch level.⁸⁵

The second significant article on conflicting signatures was published in 1945 by Edward Lowinsky. Lowinsky’s theory revolves around cadences, he claims that a key signature was used in order to create the standard cadence forms of the period, as Lowinsky asserts, “. . . to facilitate a variety of cadences by leaving the b-natural and sometimes the e-natural to the discant as subsemitones for C and F, and to give a b-flat and sometimes an e-flat to the lower voices for Phrygian and Dorian cadences in transposition and for Lydian cadences on F.”⁸⁶ Essentially, the argument asserts that some voices require accidentals and others do not; therefore, a key signature is a practical tool, only omitted when no note of that specific pitch is required.⁸⁷

The third main theory on this issue was presented by Hoppin in an article

⁸⁴Willi Apel, “The Partial Signatures in the Sources Up to 1450,” *Acta Musicologica* (1938-39); quoted in Edward Lowinsky, “The Function of Conflicting Signatures in Early Polyphonic Music,” *The Musical Quarterly* 31 (April 1945), 228.

⁸⁵Ibid, 228.

⁸⁶Lowinsky, 239.

⁸⁷New Grove Dictionary of Music and Musicians, s.v. “*Musica ficta*.”

published in 1953.⁸⁸ In summary, Hoppin argues that a partial signature indicates modal transpositions and is the result of differing tonal levels of individual voices within a composition.⁸⁹ This theory implies that partial signatures indicate that two modes a fifth apart are heard simultaneously in the same piece, or the same mode in a transposed and untransposed position.⁹⁰

In regards to *Nuper rosarum* none of these suggested theories is satisfactory in explaining the use of a partial signature in this particular motet. *Nuper rosarum* is a mixed-mode piece, indicated primarily by the conflicting signature; the Triplum has no indicated key signature and is in the G-mode, or the seventh mode, while the three lower voices, the Motetus, Tenor II and Tenor I, have a B-flat in their key signatures and are in the D-mode transposed to G. Here alone, the basic parameters of the mode of the motet discredit the argument presented by Hoppin. Again, according to Hoppin, a conflicting signature is indicative of modal transposition, achieved through either two modes a fifth apart or one mode in a transposed and untransposed position. In this case, there are two different modes, the seventh mode, and the first mode and because the first mode is transposed to G they are not a fifth apart, but rather they share the same final; thus, this is not an indication of the conflicting signatures representing modal transposition.

⁸⁸Richard Hoppin, "Partial Signatures and *Musica Ficta* in Some Early 15th - Century Sources." *Journal of the American Musicological Society* 6 (Fall 1953).

⁸⁹Hoppin summarized in Edward Lowinsky, "Conflicting Views on Conflicting Signatures," *Journal of the American Musicological Society* 7 (Fall 1954) , 183.

⁹⁰*Ibid.*, 183.

Further, there are many accidentals in the manuscript that are written in not for necessity, but rather for beauty or expression. This is especially true of the Triplum voice, where there are many instances of B-flats, and F-sharps. Again, the Triplum is primarily in the seventh mode, but it often uses modal mixture as a means of expression. The abundance of accidentals in this voice invalidates Lowinsky's theory for conflicting signatures in this instance. As mentioned, Lowinsky feels that key signatures are practical and are used primarily for cadential formation, further, that a key signature is omitted when no note of that pitch is required. In the case of *Nuper rosarum*, the use of accidentals is not strictly for cadential formations, and the amount of added accidentals in the Triplum suggest that Du Fay intended some of the B's to be natural and others flat.

Apel's theory, though closest to what is actually found in *Nuper rosarum*, implies that two distinct realms, a flat and a natural realm, are the result of a conflicting signature. Although he does allude to the possibility of the natural realm being mixed, *Nuper rosarum* is not so clear cut in its distinctions. Tenor II has a B-flat in its signature, but not a single B is heard in this voice for the entire motet, which renders this line ambiguous, in that the signature suggests a 'flat realm' while the actual line provides no clue to its being flat or natural. Further, the Triplum voice has no B-flat in the signature, but many B-flats are written in accidentals, creating a flat and a natural realm. What Apel is suggesting, a kind of 'bitonality' with a natural and a flat realm, is not the goal of the modal mixture found in *Nuper rosarum*. Rather, this motet juxtaposes two modal areas, which creates a musical symbol for the text.

The text of *Nuper rosarum*, as heard in the two upper voices, is secular and

probably written by Du Fay himself.⁹¹ A literal interpretation of the text reveals that a Temple was built and dedicated to the Virgin Mary, by the people of Florence, and was blessed by Pope Eugenius IV. As seen in the analysis of the other motets, the text is explicitly secular with underlying sacred implications. In this case the connections revealed by Wright, that this motet is based upon Solomon's Temple, provide for the sacred allusions of the otherwise secular text. What begins to be established is a juxtaposition of varying elements, for instance secular and sacred, divine and earthly. The two Biblical passages from which the textual allusions are derived are 1Kgs. 6: 1-20 and 8:22-30 TEV. The first reference describes the Temple by the dimensions and the building materials used, thus, the earthly element is defined; the second reference is Solomon's dedication of the Temple in the form of a prayer to God. In this prayer, Solomon insinuates the juxtaposition of the earthly and the divine by emphasizing God's superiority and magnificence, "But can you, O God, really live on earth? Not even all heaven is large enough to hold you, so how can this Temple that I have built be large enough."

The apposition of the divine and earthly is further developed by the *cantus firmus*. The *cantus firmus*, "Terribilis est locus iste," is a Biblical passage from Gen. 28:17, and comes from the liturgy for the dedication of a church. In this passage Jacob dreams of a stairway, crowded with angels, reaching from earth to heaven. In his dream's Jacob realizes that he is seeing the house of God and says, "What a terrifying place this is! It

⁹¹Planchart, "The Early Career..", 351.

must be the house of God; it must be the gate that opens into heaven,” Gen. 28:17 TEV.

This is the first reference to the earthly and the divine, Jacob, an earthly symbol, entering the house of God, a divine symbol, through an ethereal realm, that of a dream. The remainder of the passage, not used in the *cantus firmus*, goes on to further the relationship of the earthly and the divine. God speaks to Jacob in this dream and promises to give him and his descendants land, which will always be theirs. Jacob wakes from the dream and places a stone where his head was and promises God that the memorial stone will be used as a place of worship. This entire passage refers constantly to both levels, with the last part of the passage referring specifically to land being a place of worship, foreshadowing the construction of Solomon’s Temple, and connecting the *cantus firmus* with the sacred theme of the text. The meaning of the dream is summarized in a modern Biblical commentary edition as “the contact between God and his earthly creatures.”⁹²

Aside from the Biblical allusions, the text suggests a historical opposition, by the reference to Pope Eugenius IV. As will be seen in the analysis, Pope Eugenius IV is represented in the motet with the soft hexachord and as the earthly counterpart to the divine, namely as the successor to Peter and Jesus; thus, his position as Pope is elevated in the motet by these musical gestures. The history surrounding Eugenius’s papacy is not as favoured as the motet suggests. Eugenius was elected Pope in 1431 by the Council of Basel. The Council placed hope in Eugenius to reform the church after the many years of schism. The intent was to bring universality to an otherwise divided church. Eugenius

⁹²Raymond E. Brown, Joseph A. Fitzmeyer, and Roland E. Murphy, ed., *The New Jerome Biblical Commentary* (New Jersey: Prentice Hall, 1990), 130.

was not the reformer the Council hoped for and by December of that same year, Eugenius lost interest in the Council and issued a bull to dissolve it completely. The Council revolted and withdrew its support for the Pope. In fear of another papal schism, a compromise was reached between the Pope and the Council in 1433 through a peace treaty developed by the Emperor of Rome, Sigismund, which withdrew the bull of dissolution. In the wake of the peace treaty, the papacy was forced to leave Rome because of internal disorders and took refuge in Florence. By 1435, the Council of Basel was not satisfied with the papal situation and demanded radical solutions, which entailed withdrawing the Papal revenue. The division between the Pope and the Council continued until 1439 when the Council took drastic measures and elected an anti pope, Felix V. This was resolved and by 1443, Eugenius was returned to Rome as the Pope, and remained there until his death in 1447.⁹³ The motet was composed in the midst of the dispute between the Pope and the Council, and the favorable position of the Pope by his supporters in Florence will surface in the music.

Out of these established levels in the text, sacred and secular, divine and earthly, the Pope and the Council, evolves the motet and the thematic sermon model. Although the model functions within this motet, it is more complicated than the other two motets because of a tremendous amount of modal mixture within the voices. The expression of the many levels creates contrast within the music, which is accomplished through modal mixture. The overall structure of the motet has been identified, as have the textual

⁹³Vid. Thomas Bokenkotter, *A Concise History of the Catholic Church* (New York: Doubleday, 1990), 173-176.

allusions; however, both will be readdressed in the analysis when it becomes necessary to define the thematic sermon model.

The *thema* is heard in Tenor I and Tenor II, of which there are four statements, one for each section of change in mensuration. The standard expression of the *thema* is three statements, but as was seen in *Salve flos*, four statements conform to the fourfold interpretation commonly used by Medieval exegetes for historical texts.⁹⁴ In fact not all Biblical passages are open to this fourfold interpretation; only those which deal with moral teaching or the future status of the church were considered in a literal interpretation.⁹⁵ Since the text of this *cantus firmus* broaches the idea of Solomon's Temple through foreshadowing, it invites the fourfold interpretation by referring to the future status of the church. In addition, the text of the *Nuper rosarum*, although secular, deals with the future status of the church by referring to the Temple and the Papal situation, and therefore requires the fourfold interpretation. Again, the text of the *thema* is from Genesis and recounts Jacob's dream of God and the gates of heaven. The significance of the text has already been addressed earlier on in the chapter, so attention will now be turned to the music.

Tenor I and Tenor II are both in a G-transposed mode, indicated by the B-flat in the key signature, the initial pitches, G in Tenor I and D in Tenor II, and by the final pitches, which are the same as the initial pitches. Tenor I begins and ends on the final, but

⁹⁴Wanda Cizewski, "Biblical Interpretation," in *Dictionary of the Middle Ages*.

⁹⁵*Ibid.*

more clearly outlines the plagal version of the mode; it descends as far as the fourth below, but is incomplete in the ascent to the fifth above. Tenor I defines the mode by beginning of G, descends by step to D, returns to G, ascends by step to C, and ends the line with a cadential figure to the final G. (Example 1a) The basic elements of the G-transposed mode are heard in Tenor I, the final and the species of fourth, establishing the modal theme of the motet.

Example 1a Du Fay *Nuper rosarum flores* mm 1-28⁹⁶

Terribilis est locus iste

⁹⁶All examples in this chapter are taken from Du Fay *Nuper rosarem flores* Ms. α . X. 1.11. (Lat. 471, olim VI. H. 15), from Modena, Biblioteca Estense.

Tenor II shares the *cantus firmus* and the *thema* with Tenor I. This voice also has a B-flat in the key signature, but as noted in the discussion on conflicting signatures, this voice is ambiguous in defining the mode. Although there is a B-flat in the signature, there is no B in the line itself; therefore, it is not obvious whether this voice is in the first mode with a final on D or the same mode transposed with a final on G. Further, the mode of this line is ambiguous because it is either imperfect in its ascent, or imperfect in its descent, depending on the particular mode. As seen in example 1b, the Tenor enters on D, the confinal of the first mode transposed to G, or the final of the first mode, and descends by step to A. This first descent can be explained as an incomplete descent to the final, or as outlining the species of fourth, A being the confinal in the first mode. From the A, the line ascends by step to the D, and leaps to F, which is followed by a step to the G. Again, this G could be either the fifth of the G-transposed mode, the confinal ascending to the final, or an incomplete ascent to the confinal A, if this were to be considered in the first mode. From the G, the line descends by step back to the D, which is followed by a short cadential figure to cadence on the D. It is most likely that this voice is in the first mode transposed to G, because of the B-flat in the key signature, and because Tenor I is in the same mode; however, the presentation of the mode is ambiguous because there is no use of the B-flat, or any B at all, and lends itself to be interpreted in two ways, the first mode with an imperfect ascent, or the G-transposed mode with an imperfect descent. The uncertainty of the mode of this voice is characteristic of the motet and sets the tone for the modal mixture and juxtaposition of two modes in the other voices.

Example 1b mm 1-28

The second section of the thematic sermon model is the *prothema*. In this case, the *prothema* is heard in the two upper voices, the Triplum and the Motetus, which share the same text. The text of the *prothema* is:

Nuper rosarum flores
 Ex dono pontificis
 Hieme licet horrida.
 Tibi, virgo coelica,
 Pie et sancte deditum
 Grandis templum machinae
 Condecorarunt perpetim.

This text introduces the themes of the motet, the Pope, the Temple, and the Virgin Mary; in fact, the motet opens with the Pope giving a gift of roses to the Virgin Mary, to whom the Temple is dedicated. These three themes constitute the thematic material of the motet and will be developed in the *divisio*. The *prothema* also introduces the juxtaposition of the earthly and the divine, which as discussed, is an important relationship in the motet. The juxtaposition of these two levels is within the text at the micro level; for instance the Pope, an earthly symbol, is presenting a gift to the Virgin, a divine symbol; or, the roses, representing earth, juxtaposed with the Temple, which in this case can be both an earthly and divine symbol. In fact, with the roses and the Temple, the text itself makes a connection between these two symbols, “condecorarunt perpetim.” (May they together be perpetual ornaments) The text of the *prothema* is secular; however, the juxtaposition of the earthly and the divine connects the text with that of the *thema*, which develops this idea of contact between God and His earthly creatures. The reference to the *thema* in this manner provides the Biblical authority necessary for the text.

Like the *thema*, the music of the *prothema* introduces the modes of the motet. Also, like the *thema*, the modes of the two upper voices are contrasting, in that the Triplum voice has no B-flat in the key signature and is in the seventh mode, final on G, and the Motetus voice has a B-flat in the key signature and is in the first mode transposed with a final on G. The reasoning behind the conflicting signature has briefly been addressed, but the discussion will resurface in this analysis and hopefully shed more light on the issue. The modes of the motet reflect the text, because the text juxtaposes two symbols, the music mimics it by juxtaposing two modes. The opening statement of the

prothema is a duet between the two upper voices, in which the modes are discreetly juxtaposed. The Triplum, illustrated in example 2a, enters on its final, G, ascends to its confinal, D, by step and outlines the species of the mode.

Example 2a mm 1-6

The first phrase continues with a leap from G to C, imperfecting the ascent to the confinal, and the remainder of the phrase is the descent from C back to the final to cadence the phrase. The Motetus phrase is similar in its exposition, as is seen in example 2b.

Example 2b mm 1-6

The Motetus enters on the final, G, leaps to the C, which is followed by step-wise motion to the confinal, D, outlining the species of the mode. The remainder of the phrase descends from the D, back to the final to end the phrase. The interesting aspect of this phrase is that both voices essentially outline the same melody, but one is in the seventh mode, and the other is in the first mode transposed to G. A clear example of the juxtaposition of the two modes occurs in measures 4 and 5 on the word “rosarum,” as seen in example 2c.

Example 2c mm 4-6

Here, the Triplum descends a leap of a third from the B-natural to the final, G, while at the same time, the Motetus ascends a leap of a third from the final, G, to the B-flat. This crossover relationship accentuates the similarities of the mode, the final, and one of the major differences, the B. This crossover relationship has implications in the text and the connection between the earthly and the divine. As mentioned “rosarum” is juxtaposed in the text with the “templum,” an earthly and a divine symbol. The music reflects this connection by juxtaposing the flat and the natural realm, the flat representing the divine, and the natural, the earth.

The *prothema* continues to introduce the themes of the motet and develop their relationship to the music. The second instance of the two levels, the earthly and the divine, is between the Pope and the Virgin Mary. The Pope is referred to in measures 7 through 14, in both the Triplum and the Motetus, with the text “Ex dono pontificis hieme licet horrida.” The Triplum, as seen in example 2d, begins on E, descends to D, which in turn ascends through step wise motion to G, the final, followed by a leap to C, making the ascent to the confinal incomplete until measure 11 when the phrase ascends to D. The remainder of the phrase focuses on the confinal, on which it cadences.

Example 2d mm 7-14

The Motetus, illustrated in example 2e, is similar in its exposition as the Triplum. The Motetus begins on the final, leaps to the C, again the ascent to the confinal is made imperfect, after an upper neighbour note figure, ascends from the C to F, which descends back to the C. The remainder of the phrase focuses on these imperfect ascents to the final and the confinal, until the last two measures, where the G descends to the D establishing

the species of the mode.

Example 2e mm 7-14

The Motetus and the Triplum are similar in their exposition of this phrase with the exception of one factor; the Motetus in these seven measures never uses a B, while the Triplum voice uses three B-naturals. The lack of B's in the Motetus means that the soft hexachord is not referred to and makes it difficult to differentiate between the two modes. It would appear from this phrase that the two upper voices are in the same mode. This is done deliberately to reflect the text. The Pope is the main theme of this phrase and he represents an earthly creature, symbolized by the natural realm. The B-flats, or the soft hexachord, are reserved in this motet for the expression of the divine; therefore, the use of B-natural in the Triplum and no B's at all in the Motetus is an attempt to construct this theme amongst the earthly dimension.

The Pope is juxtaposed by the divine and the reference to the Virgin, which is reflected in the music. Measures 15 through 20 of the *prothema* evolves out of the text "Tibi, virgo coelica." The reference to the Virgin is accompanied by the soft hexachord in

both the Triplum and the Motetus. The Triplum, in measure 18 to 20, example 2f, begins with a pick up on the final. The phrase descends to F, which is followed by a step-wise ascent to C, and back to G. From the G, the phrase leaps to the confinal, confirming the mode, and ends with step-wise descent back to F, which is followed by a leap of a third. The B's in this section, although natural based on the key signature and mode would probably have been sung flat out of necessity. For instance the B's in measure 18 would have been sung flat to avoid the tritone from the F to C ascent, and the harmonic dissonance created with F in the Motetus and B in the Triplum, as well, the B's in measure 19 would similarly have been sung flat necessitated by the harmonic dissonance created by the B-flat in the Motetus and the B-natural in the Triplum.

Example 2f mm 18-20

The image shows a musical score for two voices: Triplum and Motetus. The Triplum part is on the upper staff and the Motetus part is on the lower staff. The key signature has one flat (B-flat) and the time signature is 2/4. The lyrics for the Motetus are "VIR go coe li ca" and "vir go coe li ca". The Triplum staff shows a melodic line starting with a pickup note on G, descending to F, then ascending to C, and ending on G. The Motetus staff shows a harmonic line with notes corresponding to the lyrics.

Although the Triplum voice never really leaves the mode in this section, it is clear that a soft hexachord is desired by necessitating the B's in the Triplum to be flat in order to correspond with the soft hexachord in the Motetus voice. Like the expression of the Pope, which is deliberately in the natural hexachord, the expression of the Virgin corresponds to the soft hexachord. The two realms, the divine and the earthly, are juxtaposed in the text,

which is mimicked in the music through manipulation of the hexachords.

The third thematic area introduced in the *prothema* is the “templum.” The “templum” represents both realms, the divine and the earthly. In one respect it represents a divine symbol, what Wright refers to as the maternal temple; the Virgin Mary’s womb is Christ’s Temple, hence connecting the earthly and the divine.⁹⁷ In another respect it represents an earthly symbol, a place built by earthly creatures, in order that they can worship their God. The expression of both realms is heard through the use of *musica ficta* in the Triplum. As seen in example 2g, measures 29-33, “Grandis templum machinae,” begins on A, which descends to the final. From the final there is a leap of a third to B-flat, which descends to F-sharp through A. The phrase continues with a cadential figure and ends with a cadence on the final.

Example 2g mm 29-33

The musical notation shows a single system with two staves. The top staff is labeled "Triplum" and contains measures 29, 30, and 31. The bottom staff contains measures 32 and 33. The lyrics are "gran - dis tem - plum ma - chi - ne." The melody starts on A (measure 29), descends to the final (measure 30), leaps to B-flat (measure 31), and descends to F-sharp (measure 32) through A (measure 33).

The crucial aspect of this phrase is the juxtaposition of the hexachords, with B-flat from the soft hexachord, and F-sharp from the hard hexachord, as a means of expressing the

⁹⁷Wright, 431.

word “templum.” The manifestation of “templum” through the use of these two hexachords, confirms the representation of “templum” as both a divine symbol, the soft hexachord, and an earthly symbol, the hard hexachord.

The *prothema* is required to introduce the main themes of the sermon, and should in some way correspond to the *thema*;⁹⁸ thus, in the case *Nuper rosarum*, it fulfills its obligation. The *prothema* introduces the three main themes of text developed in the *divisio*, the Pope, the Temple, and the Virgin Mary, as well as the musical themes, the modes. Further, it initiates the idea of the two realms, the divine and the earthly, and in so doing, the *prothema* identifies with the *thema*, both in the text and the music. The ambiguousness of the mode in Tenor II, becomes a characteristic feature in representing the two realms, and as was seen in the *prothema*.

The first two themes are developed in the second verse of text and the first statement and the beginning of the second statement of the *thema*. The themes developed in the first two statements of the *divisio* are the Pope and the temple. As introduced initially in the *thema* and then in the *prothema*, the idea of the two realms, the divine and the earthly, is continued in the *divisio*. The text opens with “Hodie vicarius Jesu Christi et Petri Successor Eugenius.” The Pope, Eugenius, is being hailed as the successor of Peter and Jesus Christ. Again, the Pope, an earthly creature, is juxtaposed with the divine, Peter, and Jesus Christ. The music imitates this juxtaposition by once again manipulating the mode and the hexachords. In the Triplum and the Motetus, the word “successor” is

⁹⁸Bloxam, 182.

heard in imitation of one another. The accompanying figure begins on G, and descends to D, through F, again heard in both voices. (Example 3a) This figure plays on the similarities between the modes of each voice, which share the same final, confinal, and species of fifth and fourth; hence, based on this figure alone, it is difficult to determine which mode prevails. The word “successor” is an earthly symbol, the Pope being God’s messenger on earth, and the ambiguous exposition of the mode on this figure lends itself to interpret the figure based on the mode of the Triplum, which has been the mode associated with earth.

Example 3a mm 44-47

The image shows a musical score for three voices: Triplum, Motetus, and Tenor. The Triplum part is in 3/2 time and features a melodic line with notes G, F, E, D, C, B, A, G. The Motetus part is in 3/2 time and features a melodic line with notes G, F, E, D, C, B, A, G. The Tenor part is in 3/2 time and features a melodic line with notes G, F, E, D, C, B, A, G. The lyrics 'Suc ces sor Eu' are written below the Motetus part. The score includes measure numbers 44, 45, 46, 47, and 48.

The phrase continues with the text “Eugenius,” and the soft hexachord. In the Triplum the phrase begins with the last note of the figure on “successor,” D, which leaps to a B-flat. From there the phrase descends by step to F, leaps again to a B, presumably flat from necessity caused by the tritone created by F-B, the B is then repeated and ends

on the A, as seen in last three measures of example 3a. The use of the soft hexachord on the word “Eugenius” is paralleled in the Motetus voice. The phrase begins on D, leaps down a third to B-flat, indicated by the key signature, and the ends with a leap of a fourth from B to F, also seen in the last measures three measures of example 3a. Clearly, the soft hexachord was used here to accompany the text “Eugenius”; in the case of the Triplum it was achieved outside of the mode with the use of *musica ficta*, and within the mode for the Motetus voice. The soft hexachord is exploited in this passage so that the symbol Eugenius represents is impressed upon the listener. To reiterate the history of the Papacy of the time, Eugenius was in and out of favour during his reign with the Council and the Cardinals. Just prior to this motet, he had signed a peace treaty between the Council of Basel and the Papacy, ensuring his position as Pope. The peace treaty would prove to be temporary, and by 1435 the Council withdrew the Papal revenue, heightening tensions between the two factions. This motet was written while Du Fay was in the employ of the Papal choir and reflects the importance of Florentine patronage at the time. By equating Eugenius with the soft hexachord and the divine, it creates a favourable position for an otherwise controversial Pope. Since Eugenius lived in Florence, it would have been an important ally. Since Du Fay was under the Papal employ, a favourable expression of the Pope was necessary.

The second statement of the *divisio*, whose theme is the Temple, is contained within the same verse of text as the first statement. The text of this statement is “Hoc idem amplissimum sacris templum manibus sanctisque liquoribus consecrare dignatus est”; the Temple is being blessed with Eugenius’s hands and holy waters. Again, this text

symbolizes both the earthly and the divine, and the juxtaposition of these two realms is manifested in the music. The statement opens with the reference to the Temple and hands. The Triplum, illustrated in example 3b, begins on the confinal of the G-mode, accompanying the text “hoc idem amplissimum,” leaps an octave and repeats the confinal four times, with an upper neighbour note figure between the third and fourth repeated D.

Example 3b mm 49-53

49 Triplum 50 51

hoc idem amplissimum

52 53

Sacris templum manibus

unc- bus. que

The introduction to the Temple in the text, by describing one characteristic, most spacious, is accompanied in the music with an introduction to an important pitch within the mode, the confinal. The following two measures of this statement accompany the text, “Sacris templum manibus.” The confinal begins this phrase, leaps down a third to a notated B-flat, which is repeated three times, and ends on A. Unlike the opening three measures, which introduced the mode, these two measures introduce factors outside of

the mode, namely the B-flat. The B-flat is heard specifically on the words “templum manibus,” associating these words with a fictive soft hexachord. As seen in the rest of the motet, the fictive hexachord is analogous with the divine; therefore, the B-flat on the words “templum” and “manibus” associate their meaning with the divine realm.

The same passage in the Motetus, also illustrated in example 3b, begins on the final, G, which is repeated four times, then leaps to the confinal, which is repeated three times. Like the Triplum, the text is introducing the Temple, and the music is introducing the mode with important modal pitches, the final and the confinal, and the relationship of the species of fifth. The phrase continues, accompanying the text “sacris templum,” with modal defining pitches; the confinal opens and is repeated twice, and descends through C, also repeated twice, to the final, heard three times. The accompaniment of this text in the Motetus is done primarily with the final and the confinal; unlike the Triplum, there is no reference to the fictive hexachord, or the B-flat. The Motetus, therefore, defines the parameters of the mode, and recalls the earthly realm with reference to the natural hexachord. It would seem more probable that the B-flat would be in the Motetus voice and not the Triplum, for the expression of the divine, because of the modal area of the Motetus and the B-flat already in the key signature. Rather, the Motetus makes no reference at all to the B-flat in the expression of this text, which further emphasizes the importance of the fictive hexachord in the Triplum. The deliberate use of the B-flat in the Triplum, and the just as deliberate lack of B-flat in the Motetus, contrasts these two voices, which establishes both the divine and the earthly realms.

The third statement of the *divisio* develops the theme of the Virgin Mary as was

introduced in the *prothema*. Again, the recurring theme of the two realms, established originally in the *thema*, surfaces in the third statement of the *divisio*. The text of this statement is a prayer from the people of Florence to the Virgin Mary for whom the Temple was dedicated:

Igitur, alma parens,
Nati tui et filia,
Virgo decus virginum,
Tuus te Florentiae
Devotus orat populus,
Ut qui mente et corpore
Mundo quicquam exovarit,

The Virgin Mary becomes the symbol of the divine, while the people of Florence symbolize the earthly realm.

The first instance in which the music reveals the symbol of the divine occurs in the Triplum and the Motetus voice in measure 79 through to 85; the text of these measures is “*Virgo decus virginum*.” Although the definition of the mode remains the prevailing factor of the musical phrases in both the Triplum and Motetus, the use of the fictive hexachord, indicated with notated B- and E-flats, denotes a deliberate expression outside of the modal parameters. The Motetus voice begins on the confinal, ascends by step to the final, outlining the species of the mode, from the final, the phrase descends back to the confinal, reaffirming the species. From the confinal the phrase moves up a semitone to E-flat and immediately returns to the confinal, which from there descends to the final to end the phrase, as seen in example 3c. The presentation of the mode in the Triplum is less clear than in the Motetus, in that the latter does not begin in the mode, and it is only towards the end that the mode is clearly defined. The Triplum enters on A with

a lower neighbour figure to the final and back to A, ascends a semitone to B-flat, which is followed by a step-wise descent to F. After a rest, the phrase begins again on C, descends by step to G, which is followed by a leap of a third to E. From E, the phrase begins a cadential passage to cadence on the final, as seen in example 3c. The presentation of the Virgin, the theme of the third statement, is heard with the fictive hexachord in both voices, confirming the use of the *musica ficta* as a means to express the divine.

Example 3c mm 79-85

Handwritten musical score for Example 3c, measures 79-85. The score is written on three systems of two staves each. The top staff is labeled "Triplum" and the middle staff is labeled "Mothus". The lyrics are: "Vir... go de cus vir. gi num mum". Measure numbers 79, 80, 82, 83, and 85 are indicated above the staves.

The penultimate section is that of the *subdivisio*, which consists of a prayer to

God from the people of Florence. The prayer heard in this section is reminiscent of the *subdivisio* sections in the two other motets, *Mirandas parit* and *Salve flos*, in that it addresses man's weakness and inferiority in the face of God. The prayer is:

Oratione tua
 Cruciatu et merito
 Tui secundum carnem
 Nati domini sui
 Grata beneficia
 Veniamque reatum
 Accipere mereatur.

The prayer is asking if the people of Florence can receive the flesh of Jesus Christ even though they are not worthy of God.

The music in this section follows much of the same pattern as the rest of the motet. The Motetus is the supporting voice and functions primarily as the voice which defines the modal area. While, the Triplum, as with the rest of the motet, strays furthest from the mode, and explores various fictive areas. Again, like the rest of the motet, the *subdivisio* infers the two realms initiated in the *thema*, the divine and the earthly.

The *conclusio* is quite short in this motet and consists of a concluding *Amen* section, which follows the prayer found in the *subdivisio*. The role of the *conclusio* is to end in a similar manner to which the sermon began; in this case, the music of the beginning, the mode, is brought back to conclude the motet. As seen in example 5, the *Amen* section occurs in all four of the voices, each confirming their own modal area. The Triplum begins on the final, and after a lower and upper neighbour note figure in which F-sharp is introduced, cadences on the final. The Motetus also begins on the final, descends to the confinal, returns back to the final, establishing the species of the mode,

and cadences, after a leap of an octave, on the confinal. Tenor II begins on the confinal, ascends to the F, a characteristic incomplete ascent to the final, returns to the confinal on which it cadences. Tenor I begins on B, and after a lower and upper neighbour figure, cadences on the final. The *conclusio* not only achieves its objective of bringing each of the voices back to their individual modal areas, but it also reintroduces characteristics of each of the voice's interpretation of the mode, prominent in the motet. For instance, the F-sharp in the Triplum is reminiscent of the use of the hard hexachord to identify the earthly realm, and the ambiguousness of the mode of the Tenor II voice, seen here again with the incomplete ascent to the final.

Example 5 mm 169-170

The text of this motet has two layers. The temporal themes of the motet are the Pope, the Temple, and the Virgin Mary, each introduced in the *prothema*, and developed

in their own statement of the *divisio*. The overriding theme of the whole motet is the sacred theme established by the text of the *cantus firmus*. The connection between the earth and the divine was introduced in Jacob's dream and surfaces in the secular aspect of the motet. The juxtaposition between the earthly and the divine is not only a textual reference, but more importantly a musical one as well. The mode of this motet is peculiar, in that it is a mixed mode, and even the definition of the mixed modes is ambiguous at times. The idea with this motet is the juxtaposition of the two main modes as a means to represent the two realms, the earthly and the divine. As seen in the analysis of the Motet, the manipulation of the modes and the hexachords enables this Motet to exist on two levels. The soft hexachord is reserved primarily for the expression of the divine; the natural and hard hexachords symbolize the earth. The manifestation of the two realms in the music is significant in demonstrating the thematic sermon model. In the model, the *thema* is the most crucial section because it provides the Biblical authority needed for the text; therefore, provides support to the remainder of the sections in the model. In this Motet, the music is the bridge between the *thema* and the other sections, creating a coherent whole within the Motet and the sermon model.

CHAPTER FIVE

CONCLUSION

Is it reasonable to imagine that Du Fay was familiar with the model of the thematic sermon? Based on the evidence provided for in the introduction of this study, Du Fay's education, collection of books on sermons in his personal library, his involvement with the church and its doctrine, and the popularity of both of these genres in the early fifteenth century, it is probable that he was aware of the sermon structure. The main question of the present study is whether or not a message comparable to that delivered in a sermon is conveyed in the music. The analysis of the three Florentine motets, *Mirandas parit*, *Salve flos*, and *Nuper rosarum* in the form of the thematic sermon model supports the hypothesis that the intent of the composer was in fact to deliver a message in both the text and the music.

The structure of the thematic sermon model unfolds neatly in the structure of all three of the motets. The set-up of the motet genre with a Tenor expressing the *cantus firmus* serves as the *thema* in the thematic sermon genre. The function of the *thema* is to establish the theme of the sermon, which is based on a Biblical passage. Essentially, the Tenor in a motet plays an analogous role, by providing authority for the motet, in terms of

both the text, usually Biblical, and the mode of the motet. In the case of two of the three Florentine motets, *Salve flos* and *Nuper rosarum*, the *cantus firmus* comes from a Biblical source and indeed provides the sacred meaning of the motet. This is different in *Mirandas parit* in that the Tenor is not based on a sacred source, but rather uses fragments of the main text as its expression. Nevertheless, the function is the same; by using only a fragment of the main text an allegorical, sacred interpretation is inferred, with only the literal meaning of the text being heard in the remainder of the text.

The *prothema* introduces the main theme of the sermon and should correspond with the *thema*. The opening of the motet, in the upper voices, serves as the *prothema* in the Florentine set. In each case the secular theme is introduced in the text, as is the theme of the music, the mode of the motet. The Florentine motets could just as easily be labeled the three Virgin motets. The secular theme of all three of the motets, introduced in the *prothema* is Florence, while the allegorical theme is the Virgin Mary. It is this allegorical interpretation of the motets which lends the connection between the themes of the *prothema* and the *thema*. The music also supports the connection by establishing important modal points, for instance the species of fifth and fourth, the final, and the confinal, first introduced in the *thema* and restated in the *prothema* of each of the motets.

The third section of the thematic sermon model is the *divisio*. The goal of this section is to divide the theme into three parts, amplifying its meaning with rhetorical devices. In relation with the motet genre, the *divisio* was heard in each of the three motets as the bulk of the motet, and what would constitute the middle of the motet. As intended, the *divisio* of the three Florentine motets does divide the theme into three parts, by

introducing three thoughts in each of the motets. As well, the music amplifies the meaning of the theme, which relates it back to the *thema*, by using certain musical gestures, different in each motet, to enhance the meaning of the text.

The fourth section of the thematic sermon model is not essential, but was heard in all three of the Florentine motets nonetheless, the *subdivisio*. The purpose of this section is to subdivide or develop the theme. In all three of the motets analysed in this study, the *subdivisio* section was set apart from the rest of the motet by being marked off by a change in mensuration. As well, the text shifts focus from the theme of Florence to a more reflective and personal theme.

The final section of the sermon model, the *conclusio*, brings the sermon back to the theme from the opening. The *conclusio* in *Mirandas parit*, *Salve flos*, and *Nuper rosarum*, was found at the end of the motet. The textual themes of the motets were connected in the *conclusio* of each of the motets, while the musical theme, the mode, was brought back to the end of the motet as it began. Both the musical and the textual themes were reintroduced in the *conclusio* closing the motet as it began.

Not only does the structure of the thematic sermon unfold in that of the motet genre, but the music itself is used quite deliberately to enhance the textual meaning of the motets. A summary of the musical gestures used in the development of the thematic sermon model is important to summarize the analysis found in this study. Many of the observations concerning the applicability of the thematic sermon model to many specific textual and musical details of these works have been made in the course of the analysis, several conclusions are embedded in the preceding chapters. The mode of the motets is

used as the musical indicator of the themes. As well, each of the motets makes use of a musical gesture that highlights the connections between the themes heard in the individual motets. In the case of *Mirandas parit*, the use of imitation and the three-note figure highlights important textual connections amongst each of the sermon sections. With *Salve flos* those important textual aspects are indicated by important modal pitches, and with *Nuper rosarum*, the juxtaposition of the text is reflected by the juxtaposition of the mode. Each of these musical gestures has a specific function in the development of the thematic sermon model in the motet. The consistent use of a musical gesture throughout the motet establishes thematic connections which are essential to the effective presentation of a message in the music.

It appears that the application of the thematic sermon model in the analysis of these motets has revealed important subtleties and connections between text and music. It is interesting, moreover, to note that the structure of each of the motets can be neatly analysed with the thematic sermon model in mind, and further, that the use of the mode and certain musical gestures enhances the meaning of the text and brings out very important textual moments. The literal interpretation of the text obviously delivers the message of patronage on the part of Du Fay; all three of the motets praise Florence and place it and its people above all others. This is the most obvious message heard in the motets and was probably recognized by the audience. The second theme of the three motets, the sacred theme derived from an allegorical interpretation of the texts and the analysis of the use of musical gestures, is the Virgin Mary. Was the presentation of a message conscious on the part of Du Fay? Was the audience even aware of the messages implied in the motets? These are questions that are impossible to answer; however, it is possible to know the environment in which these motets were written, and for whom they were written.

Given these factors it seems most likely that the composer fashioned these works as artistic vehicles for the expression of extra-musical content of great significance to the patrons, and were apprehended readily by the audience.

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