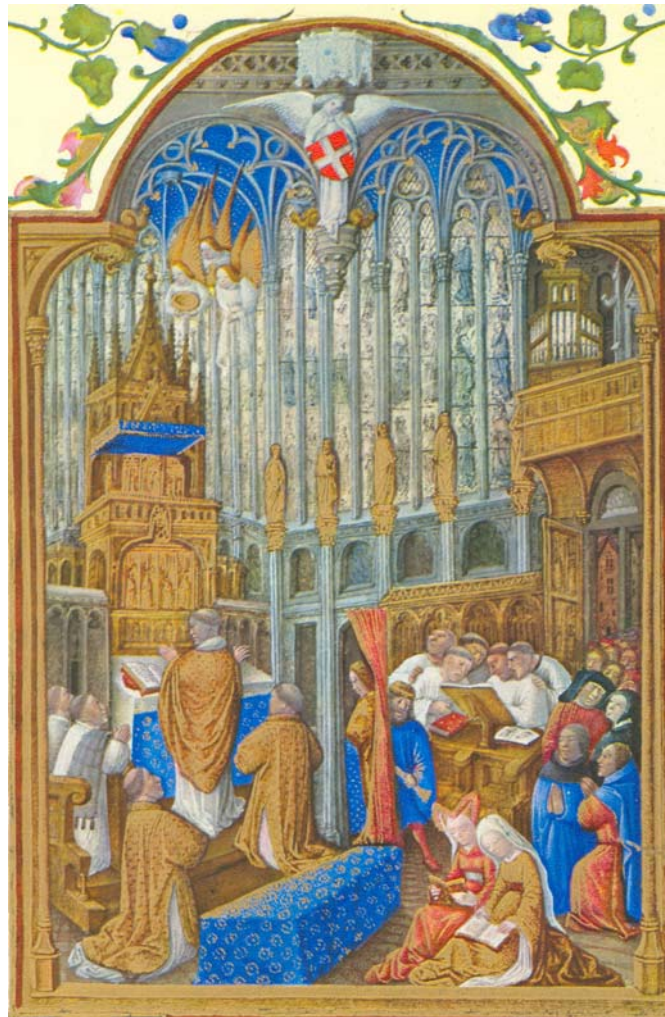


Guillaume Du Fay

Opera Omnia 03/01

Missa sine nomine

Edited by Alejandro Enrique Planchart



Marisol Press
Santa Barbara, 2008

Guillaume Du Fay

Opera Omnia

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03/01 Missa sine nomine

Kyrie eleison

Guillaume Du Fay

Cantus
Ky - - - ri - - e e - - -

Contratenor
Ky - - - ri - - e e - - -

Tenor
Ky - - - ri - - e e - - -

6
lei - - - son. Ky - ri - e e - - -

lei - - - son. Ky - ri - e e - - -

lei - - - son. Ky - ri - e e - - -

12
- - - lei - son. Ky - - - ri - e e -

- - - lei - son. Ky - ri - e

- - - lei - son. Ky - - - ri - - - e

18
- - - lei - son, e - - - lei - son.

e - - - lei - son, e - - - lei - son.

e - lei - - - lei - son, e - - - lei - son.

24
Chri - - - ste e - - -

Chri - - - ste e - - -

Chri - - - ste e - - -

29

lei son. Chri

lei son. Chri

lei son. Chri

34

ste e lei son. Chri

ste e lei son. Chri

ste e lei son. Chri

40

ste e lei son.

ste e lei son.

ste e lei son.

46


Ky ri e e

Ky ri e e

Ky ri e e

50

54

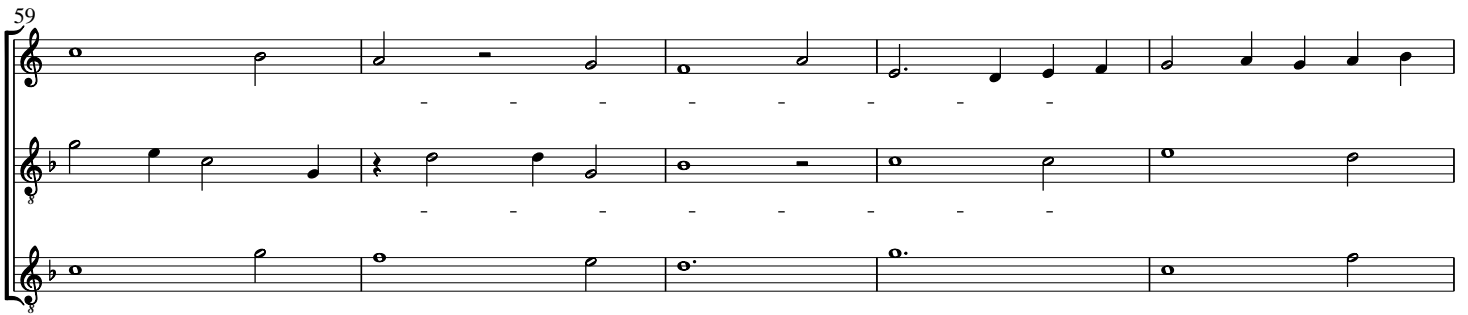


lei - son. Ky - - ri - - e e - - - -

lei - - son. Ky - - - - - ri - e e - - - -

lei - son. Ky - - - - - ri - e e - - - -

59

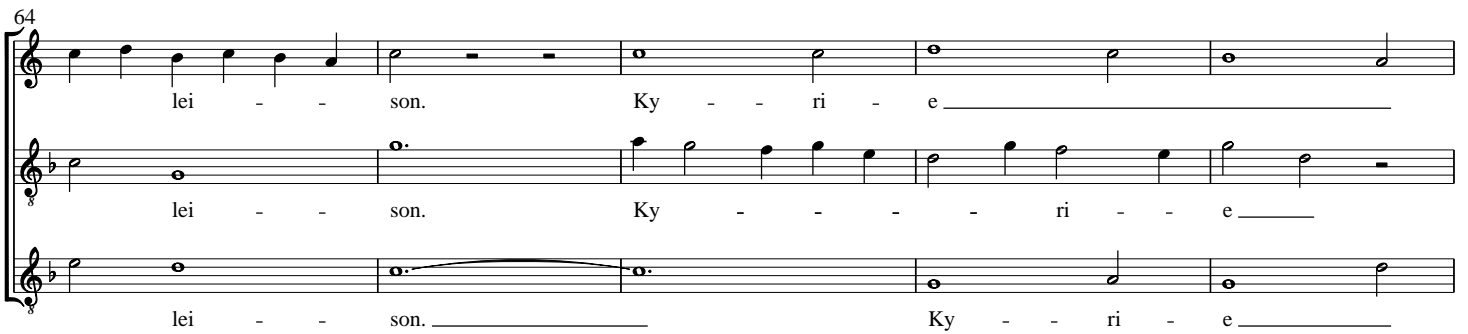


- - - - -

- - - - -

- - - - -

64

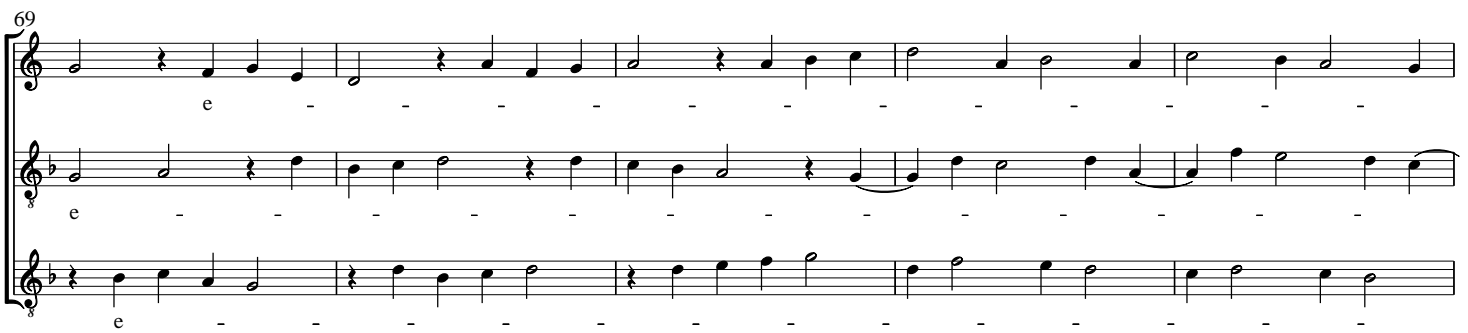


lei - - son. Ky - - ri - e - - - -

lei - - son. Ky - - - - - ri - - e - - - -

lei - - son. Ky - - ri - e - - - -

69



e - - - - -

e - - - - -

e - - - - -

74



lei - son. - - - - -

lei - son. - - - - -

lei - son. - - - - -

Gloria

Cantus

[C] Et in ter - ra pax ho - mi - ni - bus bo - nae

Contratenor

[C] Et in terra pax hominibus

Tenor

[C] Et in terra pax hominibus

11

vo - lun - ta - tis. Lau - da - mus te. Be - ne - di - ci - mus

19

te. Ad - o - ra - mus te. Glo - ri - fi - ca -

26

mus te. Gra - ti - as a - gi - mus ti -

34

bi prop - ter ma - gnam glo - ri - am tu -

40

am.

Musical score for measures 40-47, featuring three staves with treble clefs and a common time signature. The first staff includes the marking 'am.'.

48

Musical score for measures 48-55, featuring three staves with treble clefs and a common time signature.

56

Musical score for measures 56-62, featuring three staves with treble clefs and a common time signature.

63

Do - - mi - ne De - us, rex cae - - le - stis, De - us Pa -
Domine Deus rex caelestis
Domine Deus

Musical score for measures 63-70, featuring three staves with treble clefs and a common time signature. The first staff includes the Latin text: 'Do - - mi - ne De - us, rex cae - - le - stis, De - us Pa -'. The second staff includes the text: 'Domine Deus rex caelestis'. The third staff includes the text: 'Domine Deus'.

71

ter om - ni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni -

Musical score for measures 71-78, featuring three staves with treble clefs and a common time signature. The first staff includes the Latin text: 'ter om - ni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni -'.

79

te Ie - su Chri - ste. Do - mi - ne De - - us, A - gnus De -

This system contains measures 79 through 86. It features a vocal line with lyrics, a piano accompaniment in the left hand, and a basso continuo line in the right hand. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "te Ie - su Chri - ste. Do - mi - ne De - - us, A - gnus De -".

87

i, Fi - li - us Pa - - tris. Qui tol - - lis

This system contains measures 87 through 94. The lyrics are: "i, Fi - li - us Pa - - tris. Qui tol - - lis".

95

pec - ca - ta mun - di, mi - - se - re - re no - -

This system contains measures 95 through 101. The lyrics are: "pec - ca - ta mun - di, mi - - se - re - re no - -".

102

bis. _____ Qui tol - lis pec - ca - ta mun - -

This system contains measures 102 through 109. The lyrics are: "bis. _____ Qui tol - lis pec - ca - ta mun - -".

110

di, su - sci - pe de - pre - ca - ti - o - nem no - stram. _____

This system contains measures 110 through 116. The lyrics are: "di, su - sci - pe de - pre - ca - ti - o - nem no - stram. _____".

119

Musical score for measures 119-128, featuring three staves (Soprano, Alto, and Tenor/Bass) with various rhythmic values and rests.

129

Musical score for measures 129-137, featuring three staves with a melodic line in the soprano part and accompaniment in the lower parts.

138

Qui se - - - des ad dex - te - ram Pa - tris, mi -

Qui sedes

Qui sedes

Musical score for measures 138-143, featuring three staves with Latin lyrics and musical notation.

144

se - re - re no - - bis. Quo - ni - am tu so - lus san - ctus.

mi - se - re - re no - bis. Quo - ni - am tu so -

Musical score for measures 144-149, featuring three staves with Latin lyrics and musical notation.

150

Tu so - lus Do - mi - nus. Tu so - - lus

ctus. Tu so - lus Do - mi - nus.

lus san - ctus. Tu so - lus Do - mi - nus.

Musical score for measures 150-159, featuring three staves with Latin lyrics and musical notation.

156

al - - tis - - si - - mus Ie - - su Chri - - ste.
Ie - - su Chri - - ste.
Ie - - su Chri - - ste.

Ao2

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are instrumental accompaniment. The music is in a 3/4 time signature and features a mix of treble and bass clefs. The lyrics are: 'al - - tis - - si - - mus Ie - - su Chri - - ste. Ie - - su Chri - - ste. Ie - - su Chri - - ste.' There is a 'Ao2' marking above the second staff.

163

Cum _____ San-cto Spi-ri - tu in glo - ri - a De - - i Pa - - -

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are instrumental accompaniment. The lyrics are: 'Cum _____ San-cto Spi-ri - tu in glo - ri - a De - - i Pa - - -'. The music is in a 3/4 time signature and features a mix of treble and bass clefs.

169

tris. _____

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are instrumental accompaniment. The lyrics are: 'tris. _____'. The music is in a 3/4 time signature and features a mix of treble and bass clefs.

175

This system contains three staves of music. The top staff is a vocal line. The middle and bottom staves are instrumental accompaniment. The music is in a 3/4 time signature and features a mix of treble and bass clefs.

182 ○

A - - - - -
A - - - - -
A - - - - -

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are instrumental accompaniment. The lyrics are: 'A - - - - - A - - - - - A - - - - -'. The music is in a 3/4 time signature and features a mix of treble and bass clefs.

187

men,
men,
men,

This system contains measures 187 through 192. It features three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The key signature has one flat (B-flat). The vocal line begins with a whole rest, followed by a half note B-flat, and continues with a melodic line. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The word 'men,' is written below the vocal line at the end of measures 187, 191, and 192.

193

A
A
A

This system contains measures 193 through 197. It features three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The key signature has one flat. The vocal line begins with a whole rest, followed by a half note A, and continues with a melodic line. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The letter 'A' is written below the vocal line at the end of measures 193, 194, and 197.

198

This system contains measures 198 through 203. It features three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The key signature has one flat. The vocal line begins with a whole rest, followed by a half note, and continues with a melodic line. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

204

men, A
men,
men, A

This system contains measures 204 through 208. It features three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The key signature has one flat. The vocal line begins with a whole rest, followed by a half note, and continues with a melodic line. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The word 'men, A' is written below the vocal line at the end of measure 204, 'men,' at the end of measure 207, and 'men, A' at the end of measure 208.

209

men.
men.
men.

This system contains measures 209 through 213. It features three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The key signature has one flat. The vocal line begins with a whole rest, followed by a half note, and continues with a melodic line. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The word 'men.' is written below the vocal line at the end of measures 209, 211, and 213.

Credo

Cantus

Pat - - rem om - ni - po - ten - tem, fac - to - rem

Contratenor

Patrem omnipotentem

Tenor

Patrem

8

cae - li et ter - rae, vi - si - bi - li - um om ni - um et in - vi - si - bi - li -

15

um. Et in u - num Do - mi - num Je - - sum Chri - stum, Fi - li - um De i -

23

u - ni - ge - ni - tum. Et ex Pa - tre na - tum

30

an - te om - ni - a sae - cu - la. De - um de De - o, lu - men de lu - mi -

38 Ao

ne, De - um ve - rum de De - o ve - - ro. Ge - ni - tum, non fac - tum, con - sub-

46

- stan - ti - a - lem Pa - tri: per quem om - ni - a fac - - ta sunt.

53

Qui prop - ter nos ho - mi - nes, et prop - ter no - stram sa - lu - tem, de - scen - dit de cae -

Qui propter nos homines

Qui propter

60

lis. Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - - a

68

Vir - - gi - ne: et ho - - mo fac - tus est. Cru - ci -

76

fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus

83

est Et re - sur - re - xit ter - ti - a di - e

89

se - cun - dum scrip - tu - ras. Et a - scen dit - in cae - lum, se - det ad dex - te -

95

ram pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu -

102

os: cu - ius re - gni non e - rit fi - nis.

108

Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can -
Et in Spiritum Sanctum
Et in Spiritum Sanctum

This system contains three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a mix of quarter, eighth, and half notes, with some rests.

115

tem: qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li -
Et in Spiritum Sanctum
Et in Spiritum Sanctum

This system contains three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music continues with similar rhythmic patterns.

122

o si - mul ad - o - ra - tur et con - glo - ri - fi - ca -
Et in Spiritum Sanctum
Et in Spiritum Sanctum

This system contains three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music continues with similar rhythmic patterns.

128

tur: qui lo - - cu - - tus est per
Et in Spiritum Sanctum
Et in Spiritum Sanctum

This system contains three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music continues with similar rhythmic patterns.

133

pro - - phe - tas. Et u - nam san - ctam ca - tho - li - cam et a - po -
Et in Spiritum Sanctum
Et in Spiritum Sanctum

This system contains three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music continues with similar rhythmic patterns.

Sanctus

Tenor *Unus*
San - - - - - ctus,

Cantus
[C] San - - - - - ctus,

Contratenor
[C] San - - - - - ctus,

Tenor
[C] San - - - - - ctus,

6
- - - - - ctus,

- - - - - ctus,

- - - - - ctus,

12
San - - - - -

San - - - - -

San - - - - -

17
- - - - - ctus,

- - - - - ctus,

- - - - - ctus,

22
Do - - - - - mi - - - - - nus De - - - - - us

Do - - - - - mi - - - - - nus De - - - - - us

Do - - - - - mi - - - - - nus De - - - - - us

29

Sa - - - ba - - - oth.

Sa - - - ba - - - oth.

Sa - - - ba - - - oth.

35

Ple - - - ni - - - sunt - - - cae - - - li et - - - ter - - -

Ple - - - ni - - - sunt - - - cae - - - li et - - - ter - - -

Ple - - - ni - - - sunt - - - cae - - - li et - - - ter - - -

40

- - - ra glo - ri - - a tu - - - a.

- - - ra glo - ri - - a tu - - - a.

- - - ra glo - ri - - a tu - - - a.

46

O - - - san - - - na - - -

O - - - san - - - na - - -

O - - - san - - - na - - -

51

- - - - -

- - - - -

- - - - -

57

in

in

Detailed description: This system contains three staves of music for measures 57 through 62. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat. The lyrics 'in' are written at the end of the first and second staves.

63

ex - - - cel - - - sis.

ex - - - cel - - - sis.

in ex - - - cel - - - sis.

Detailed description: This system contains three staves of music for measures 63 through 67. The lyrics 'ex - - - cel - - - sis.' are written under the first two staves. The third staff has the lyrics 'in ex - - - cel - - - sis.' at the beginning.

Tenor

Be - - - ne - dic - tus

Detailed description: A single staff of music for the Tenor part, measures 63-67. The lyrics 'Be - - - ne - dic - tus' are written below the staff.

68

Cantus

qui - - - ve - - - nit in no - -

Contratenor

qui - - - ve - - - nit in

Tenor

qui - - - ve - - - nit in no - -

Detailed description: This system contains three staves of music for measures 68 through 73. The top staff is for Cantus, the middle for Contratenor, and the bottom for Tenor. The lyrics 'qui - - - ve - - - nit in no - -' are written under the top two staves, and 'qui - - - ve - - - nit in no - -' under the bottom staff.

74

mi - ne Do - - -

no - - - mi - ne Do - - -

mi - ne Do - - -

Detailed description: This system contains three staves of music for measures 74 through 79. The lyrics 'mi - ne Do - - -' are written under the top staff, 'no - - - mi - ne Do - - -' under the middle staff, and 'mi - ne Do - - -' under the bottom staff.

80

Detailed description: This system contains three staves of music for measures 80 through 84. There are no lyrics written for this system.

86

mi - - - ni.
mi - - - ni.
mi - - - ni.

91

O - - - san - - - na
O - - - san - - - na
O - - - san - - - na

96

102

in
in
in

108

ex - - - cel - - - sis.
ex - - - cel - - - sis.
in ex - - - cel - - - sis.

Appendix
Gloria

Cantus
Et in ter - ra pax _____ ho - mi - ni - - bus bo - nae

Contratenor
Et in ter - ra pax _____ ho - mi - ni - bus bo - - - nae vo -

Tenor
Et in ter - ra pax _____ bo - - - - - - - - - - nae

11
vo - lun - ta - - - tis. Lau - da - mus te. Be - ne - di - ci - mus

- - lun - ta - - - tis. Lau - da - - - mus te. Be - ne - - -

vo - lun - ta - - - tis. Lau - - - da - - - mus te. Be - ne - di -

19
te. Ad - o - ra - mus te. Glo - ri - - - fi - ca - - -

di - ci - mus te. Glo - - ri - - - fi - ca - - -

ci - - - mus _____ te. Glo - ri - - - fi - ca - - -

26
mus _____ te. Gra - ti - as a - gi - mus ti -

mus _____ te. Gra - - ti - as ti - - -

mus _____ te. _____ a - - - gi - mus ti -

34
bi prop - - - ter ma - gnam glo - ri - am tu - - -

bi _____ prop - ter ma - gnam glo - - - ri - am

bi prop - - - ter ma - - - gnam glo - ri - am tu -

40

am.

tu - am.

- am.

48

56

63

Do - - mi - ne De - us, rex cae - - le - stis, De - us Pa -

Do - - mi - ne, De - - - us, rex cae - le - stis, De - us

Do - - - mi - - ne, rex cae - le - stis, De - us Pa -

71

ter om - ni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni -

Pa - ter om - ni - po - - - tens. Fi - - - li u - ni - ge - ni -

ter om - ni - po - tens. Do - - mi - - ne u - ni - ge - ni -

79
te Ie - su Chri - ste. Do - mi - ne De - - us, A - gnus De -
te Ie - su Chri - ste. Do - - mi - ne A - - gnus De - i,
te Chri - - ste Do - mi - - ne A - gnus De -

87
i, Fi - li - us Pa - - tris. Qui tol - - lis
Fi - li - us Pa - - - - tris. Qui tol - - lis pec -
i, Fi - li - us Pa - tris. Qui tol - lis pec -

95
pec - ca - ta mun - di, mi - - se - re - re no - -
ca - ta mun - - - di, mi - se - re - re no - - -
ca - - ta mun - - di, mi - - se - - re - re no - - -

102
bis. Qui tol - lis pec - ca - ta mun - -
bis. Qui tol - lis pec - ca - - ta mun - - -
bis. Qui tol - lis pec - ca - - - ta mun - - -

110
di, su - sci - pe de - pre - ca - ti - o - nem no - stram.
di, su - sci - pe de - - pre - ca - ti - - o - nem no - stram.
di, su - sci - pe de - - pre - ca - ti - - o - - nem no -

119

stram.

129

138

Qui se - - - des ad dex - te - ram Pa - tris, mi -
Qui se - - - des dex - te - ram Pa - tris, mi - se -
Qui se - - - des dex - te - - - ram Pa - tris,

144

se - re - re no - - - bis. Quo - ni - am tu so - lus san - ctus.
re - - - re no - - - bis. Quo - ni - am tu so - lus san -
mi - se - re - re no - - - - - bis. Quo - ni - am tu so -

150

Tu so - lus Do - mi - nus. Tu so - - - lus
ctus. Tu san - ctus. Tu so - lus Do - mi - nus. Tu so - - - lus
lus san - ctus. Tu so - lus Do - mi - nus. so - - - lus

156

al - - tis - - si - - mus Ie - - su Chri - - ste.
al - - tis - - si - - mus Ie - - su Chri - - ste.
al - - tis - - si - - mus Ie - - su Chri - - ste.

163

Cum _____ San - cto Spi - ri - tu in glo - ri - a De - - i Pa - - -
Cum _____ Spi - ri - tu in glo - ri - a De - i Pa -
Cum Spi - ri - - tu in glo - - ri - a De - i Pa -

169

tris. _____
tris. _____
tris. _____

175

182 ○

A - - - - -
A - - - - -
A - - - - -

187

men, men, men,

This system contains measures 187 through 192. It features three staves: a vocal line in treble clef with lyrics 'men, men, men,' and two piano accompaniment staves in bass clef. The music is in a key with one flat and a common time signature. Measure 187 starts with a whole rest in the vocal line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

193

A

This system contains measures 193 through 197. It features three staves: a vocal line in treble clef with the letter 'A' below it, and two piano accompaniment staves in bass clef. The vocal line has whole notes. The piano accompaniment continues with a similar rhythmic pattern to the previous system.

198

This system contains measures 198 through 203. It features three staves: a vocal line in treble clef with lyrics 'men, A' and two piano accompaniment staves in bass clef. The vocal line has quarter notes and rests. The piano accompaniment continues with a similar rhythmic pattern.

204

men, A men, men, A

This system contains measures 204 through 208. It features three staves: a vocal line in treble clef with lyrics 'men, A men, men, A' and two piano accompaniment staves in bass clef. The vocal line has quarter notes and rests. The piano accompaniment continues with a similar rhythmic pattern.

209

men. men. men.

This system contains measures 209 through 213. It features three staves: a vocal line in treble clef with lyrics 'men. men. men.' and two piano accompaniment staves in bass clef. The vocal line has whole notes. The piano accompaniment continues with a similar rhythmic pattern.

Credo

Cantus
 Pa - - trem om - ni - po - ten - tem, fac - - to - rem
 Contratenor
 Pa - - trem om - ni - po - ten - tem, *fac - - to - rem*
 Tenor
 Pa - - trem om - ni - po - ten - tem, *fac - - to - rem*

8
 cae - li et ter - rae, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -
 cae - - li et ter - - rae, *et in - vi - si - bi - li -*
 cae - - li et ter - - rae, *et vi - si - bi - li -*

15
 um. Et in u - num Do - mi - num Je - - sum Chri - stum, Fi - li - um De i -
 um. Et in u - num Do - mi - num Je - sum, Fi - li - um u -
 um. Et in Je - sum Chri - stum, Fi - - li - um

23
 u - ni - ge - ni - tum. Et ex Pa - tre na - tum
 - - ni - ge - ni - tum. Et ex Pa - tre na - tum an - - te om -
 u - ni - ge - ni - tum. na - - tum an - te sae - cu -

30
 an - te om - ni - a sae - cu - la. De - um de De - o, lu - men de lu - mi -
 ni - a sae - cu - - la. De - um de De - o, lu - - men de
 cu - - - la. De - um de De - o, lu - - men de

38 Ao

ne, De-um ve - rum de De o - ve - - ro. Ge - ni - tum, non fac - tum, con - sub -
 lu - mi - ne. De - um ve - rum De - o ve - ro. Ge - ni - tum, non fac - - tum, con - sub -
 lu - mi - ne. De - o ve - ro. Ge - ni - tum, non fac - tum, con - sub - -

46

- stan - ti - a - lem Pa - tri: per quem om - ni - a fac - - ta sunt.
 - stan - ti - a - lem Pa - tri: per quem om - ni - a fac - ta sunt.
 stan - ti - a - lem Pa - tri: per quem fac - - ta sunt.

53

Qui prop - ter nos ho - mi - nes, et prop - ter no - stram sa - lu - tem, de - scen - dit de cae -
 Qui prop - ter nos ho - mi - nes, sa - lu - tem, de cae - lis.
 Qui prop - ter no - stram sa - lu - tem, de - scen - dit de cae -

60

lis. Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - - a
 Et in - car - na - - tus est de Spi - ri - tu San - cto ex Ma - ri -
 lis. Spi - - ri - tu San - cto ex Ma - - ri - a

68

Vir - - gi - ne: et ho - - mo fac - tus est. Cru - ci -
 - - a - Vir - gi - ne: et ho - mo fac - tus est. Cru - -
 Vir - gi - - ne: et ho - mo fac - tus est.

76

fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus

ci - - fi - xus pro no - - bis: pas - sus et se pul - - tus

sub Pon - ti - o Pi - - la - to se - - pul - - tus

83

est Et re - sur - re - xit ter - ti - a di - e

est. Et re - sur - re - xit di - - e se -

est. Et re - sur - re - - - xit ter - ti - a di - e

89

se - cun - dum scrip - tu - ras. Et a - scen dit - in cae - lum, se - det ad dex - te -

cun - dum scrip - tu - - ras. Et i - - te - rum ven -

se - cun - dum scrip - tu - - ras. Et i - - -

Ossia: BU

se - cun - dum scrip - tu - - ras. Et i - - te - rum

95

ram pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu -

tu - - rus est iu - - di - ca - re vi - - vos et mor - tu -

- te - - rum ven - - tu - - rus est cum glo - - ri - -

ven - tu - rus est cum glo - ri - a iu - - di - ca - re vi - vos et mor - tu -

102

os: cu - ius re - gni non e - rit fi - nis.

os: cu - ius re - - gni non e - rit fi - - nis.

a os: cu - ius re - gni no e - rit fi - - - nis.

108

Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can -

Et Spi - ri - tum San - ctum, et vi - - vi - fi - can - -

Et Spi - ri - tum _____ San - ctum, et vi - vi - - fi - can -

115

tem: qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li -

tem: Fi - - li - o - que pro - ce - dit. Qui cum

tem: qui ex Pa - tre pro - ce - dit. cum Pa - tre

123

o si - mul ad - o - ra - tur et con - glo - ri - fi - ca -

Pa - tre ad - o - ra - tur et con - glo - ri - - fi - ca - -

ad - - o - ra - tur et con - gli - - ri - fi - ca -

128

tur: qui lo - - cu - - tus est per -

tur: qui lo - - cu - tus est per pro - - - phe -

tur: _____ qui lo - - cu - - tus est

133

_____ pro - - phe - tas. Et u - nam san - ctam ca - tho - li - cam et a - po -

- - - tas. Et u - nam san - ctam ca - tho - li - cam

per _____ pro - phe - tas. Et u - nam san - ctam Ec -

03/01 Missa sine nomine

Sources

Q15 (I), fols. A 10v-17r, R 8v-15r, M 10-16. Full black notation with red coloration and semiminims.

Kyrie, fols. A 10v-11r, R 8v-9r, M 10, "G. du fay." Text in all parts.

Gloria, fols. A 11v-13r, R 8v-10r, M 11-12, "G. du fay." Text in the cantus, incipits in the other parts. Fol. A 13r is severely damaged.

Credo, fols. A 13v-15r, R 11v-13r, M 13-14, "du fay." Text in the cantus, incipits in the other parts. Fol. A 13v severely damaged.

Sanctus, fols. A 15v-16r, R 13v-14r, M 15, "du fay." Text in all parts, second Osanna fully written out.

Agnus Dei, fols. A 16v-17r, R 14v-15r, M 16, "du fay." Text in all parts (partial text in the tenor).

Concordances

Kyrie eleison

Ao(1), fols. 26v-27r, "G. dufay." Text in all parts. Damage to both folios has caused the loss of part of the cantus and the contratenor.

Ao(2), fols. 49v-50r, "Guillermus dufay." Text in all parts.

BU, p. 9, "G du fay." Full black notation with void coloration. Parts copied seriatim each section. Text in all parts.

Ven, fols. 1v-3r. Full black notation. Text in all parts. Cantus and tenor have short tropes in the first Kyrie, *Salvator noster*, and in the last Kyrie, *Adonai magne Deus*, but not in the Christe.

Gloria

Ao(1), fols. 32v-33r, "G. dufay." Full text in cantus, incipits in the other parts. Damage to fols. 32 and 33 has caused the loss part of the cantus (measures 20ff) and the start of the tenor.

Ao(2), fols. 66v-68r, "dufay." Full text in cantus, incipits in the other parts.

Tr 92₁, fols. 125v-126r. Full text in cantus, incipits in the other parts. Measures 140 to the end missing.¹

Tr 90, fols. 165v-166r. Full text in cantus to measure 40, incipits in lower parts. Measures 140 to the end missing.

Tr 93, fols. 197v-198r. Full text in cantus to measure 40, incipits in lower parts. Measures 140 to the end missing.

Ven, fols. 3v-5r, 2vv (no contratenor), Full black notation. Text in both parts. Cantus trope, see below.

Credo

Ao(1), fols. 33v-34r, "dufay" [index]. Full text in cantus, incipits in the other parts. Damage to fols. 33 and 34 has caused the loss of part of the cantus (measures 16ff) and the start of the tenor.

Ao(2), fols. 129v-132r, "dufay."² Full text in cantus, incipits in the other parts. There is a blank and unruled leaf, fol. 130, between the cantus in fol. 129v and the tenor and contratenor in fol. 131r.

BU, p. 32-33, "G. du fay." Full black notation. Full text in cantus, incipits in the other parts.

Ven, fols. 22v-25r, 2vv (no contratenor). Full black notation. Text in both parts.

¹ This was copied from a two opening version such as those of Q15 or Ao(2), but the second opening was not copied. The versions of Tr 93 and Tr 90 are dependent on that in Tr 92₁.

² Ascription almost entirely cut off, but the descenders of the f and the y are visible and the underline, also visible, precludes the possibility of the first name or the first initial having been there.

Sanctus

Ao(2), fols. 151v-152r, “Guillermus dufay.” Text in cantus, incipits in the other parts. Plainsong intonations labeled “chorus.” Final Osanna indicated by the incipit and rubric “ut supra.”

Ven, fols. 9v-11r, 2vv (no contratenor). Full black notation. Final Osanna indicated “ut supra.” Text in both parts.

Agnus Dei

Ao(2), fols. 155v-156r, “dufay.” Full text in cantus, partial text in the tenor, incipits in the contratenor. Plainsong intonations labeled “chorus.”

Ven, fols. 11v-12r, 2vv (no contratenor). Full black notation. Text in both parts.

Clefs and Mensurations

Kyrie

| | | 1 | 24 | 46 |
|-------------|-----|-------|-------|--------|
| Cantus | c1 | ♩, BU | ♩, BU | ○, all |
| Contratenor | c3♭ | - | - | ○, all |
| Tenor | c3♭ | - | - | ○, all |

Gloria

| | | 1 | 63 | 138 | 182 |
|-------------|-----|-----|-----|----------------|----------------|
| Cantus | c1 | [C] | [C] | ♩, Q15, Ao 1-2 | ○, Q15, Ao 1-2 |
| Contratenor | c3♭ | [C] | [C] | ♩, Q15, Ao 1-2 | ○, Q15, Ao 1-2 |
| Tenor | c3♭ | [C] | [C] | ♩, Q15, Ao 1-2 | ○, Q15, Ao 1-2 |

Credo

| | | 1 |
|-------------|-----|-----|
| Cantus | c1 | [C] |
| Contratenor | c3♭ | [C] |
| Tenor | c3♭ | [C] |

Sanctus

| | | 1 | 68 | 91 |
|-------------|-----|---------|--------------|--------------|
| Cantus | c1 | [♩] | ○, all | ♩, Q15, Ao 2 |
| Contratenor | c3♭ | [♩] | ○, Q15, Ao 2 | ♩, Q15 |
| Tenor | c3♭ | ♩, Ao 2 | ○, all | ♩, Q15 |

Agnus

| | | 1 | 18 | 34 |
|-------------|-----|---------|-----|--------------|
| Cantus | c1 | ♩, Ao 2 | [♩] | ○, all |
| Contratenor | c3♭ | [♩] | [♩] | ○, Q15, Ao 2 |
| Tenor | c3♭ | ♩, Ao 2 | [♩] | ○, all |

Although the mass survives as a cycle only in Q15, a manuscript produced by a scribe well know for his penchant for producing factitious mass cycles and pairs, the work was clearly intended as a coherent cycle. The Kyrie and the Sanctus share a common motive at the opening, which is found in the Gloria at the start of the section in ♩. The Sanctus and the Agnus share the plainsong intonations, which were not derived from chant but composed

ad hoc by Du Fay. These three movements also share a hocketing section near their end with a similar section found in the Gloria, and the first section of the Gloria shares a series of small motives with the Credo. The progression of mensurations: \mathfrak{C} to \circ , expanded in the Gloria into $\mathfrak{C} - \mathfrak{C} - \circ$, is the same in all movements except the Credo, which remains in \mathfrak{C} throughout.

The entire mass appears in three sources, Q15, Ao, and Ven, but the fact that it is not copied as a cycle in Ao, and that in Ven four movements are copied in succession, but the Credo in the “cycle” is an anonymous interpolation (the actual Credo of the mass is copied several folios later) has given pause to some scholars.³ But this was also a function of the historical astigmatism produced by the emphasis for much of the twentieth century on the cantus firmus mass and other artificial forms of unification at the expense of motivic construction, which is what Du Fay uses as means of unification in this work.

David Fallows was the first to notice how the opening of the Kyrie is transformed in the *Qui sedes* of the Gloria, and this is in turn reworked as the opening gesture of the ballade *Resveillez vous*.⁴ The connection is undeniable and Fallows is also surely correct in his assumption that the mass preceded the ballade. It is for that reason that I retain the older name, *Missa sine nomine*, since in every other case the assignation of a name to a mass indicates derivation from the model that gives it its name.

From the copying chronology of Q15 Margaret Bent places the copying of the mass ca. 1422,⁵ so the work must have been written for the Malatesta. The rhythmic stile of this work is also found in another Malatesta work, the motet *Apostolo glorioso*, which has been redated to 1424.⁶

The text underlay in the edition follows that of Q15 with a few small adjustments. The extended amen of the Gloria is clearly a tripartite structure and I have repeated the word “amen” to underline that, some editorial word repetition also appears at the end of the Agnus Dei. The Kyrie, Sanctus, and Agnus were obviously sung with text in all parts. The Gloria and Credo probably were sung with partial text in the lower parts, most likely without instrumental participation. An expansion of the partial text of the lower parts (remaining nonetheless partial text) is also something performers may want to experiment with. To that effect such an expansion for those two movements is presented in an appendix, which includes also an extended variant in the Credo from BU.

The short tropes in Ven are unique to that manuscript and do not appear in the monophonic plainsong tradition. I have not included them in the score since they are a surely spurious addition. They are as follows:

Kyrie, salvator noster, eleison (all parts)
Christe, Emmanuel, eleison (cantus and tenor)
Kyrie, Adonai, magne Deus, eleison (all parts)

Gloria (starting at measure 97, cantus)
Amen. Gloria sit semper tibi domine Iesu Christe. Amen, Amen.

Sanctus (starting at measure 91, cantus)
Osanna in excelsis, miserere nobis, miserere nobis. Amen.

Agnus Dei (end of cantus)
Dona nobis pacem. Amen.

In Du Fay’s use at the time the three mensurations, \mathfrak{C} , \circ , and \mathfrak{C} , have minim equivalence and the beat is on the semibreve. In establishing the tempo at the outset, however, thinking in terms of perfect breves is probably easier. I would suggest a tempo of MM 40 at a minimum for the perfect breve at the opening, with minim

³ Notably Charles Hamm, *A Chronology of the Works of Guillaume Dufay Based on a Study of Mensural Practice*, Princeton Studies in Music 1 (Princeton: Princeton University Press, 1964), 4; idem, “Manuscript Structure in the Dufay Era,” *Acta Musicologica* 34 (1962), 180-1.

⁴ Fallows, *Dufay*, rev. ed. (London: Dent 1987), 165-66.

⁵ Margaret Bent, *Bologna Q15, The Making and Remaking of a Musical Manuscript*, 2 vols. (Lucca: Libreria Musicale Italiana, 2008), I, 20-21, and 165.

⁶ Alejandro Enrique Planchart, “Four Motets of Guillaume Du Fay in Context,” *Sleuthing the Muse: Essays in Honor of William F. Prizer*, ed. Derek Katz, Kristine Forney, and Jeremy Smith (Hillsdale: Pendragon, 2011).

equivalence throughout the mass. This is not a slow tempo, but the work was intended for the kinds of virtuoso singers who could sing a piece such as *Resvelliés vous* with ease.

The *musica ficta* in this mass poses small problems here and there. Already we begin to hear here what was going to become a major trait of Du Fay's music with G finals, a constant shift between b-mi and b-fa, sometimes in close succession across the parts. Also Du Fay appears to deliberately set situations where 6-8 contrapuntal progression are set up in a manner that does not allow the singers to raise or lower one of the notes to make the sixth major, accordingly I have used *musica ficta* in the work a bit more sparingly than in other pieces of this time.

That this is an early work and is for three parts has caused it to be overshadowed by the later masses. It is not only one of the most immediately attractive works of Du Fay, but in the context of its time a remarkable work that marries the radiant sonority and rhythmic drive of the late Ciconia style to north French contrapuntal styles, and in the Credo shows Du Fay conversant with the rhythmic surfaces of late *ars subtilior*. This work, together with the motet *Vasilissa, ergo gaude* literally announce the rise of a talent far and away above most of his contemporaries. It belongs, as Reinhard Strohm has noted, to a small group of masses not built on a cantus firmus that were composed in northern Italy in the early decades of the fifteenth century,⁷ of these Du Fay's mass might be the earliest and it is certainly one of the most structured ones. The mass already shows a number of traits that were going to be hallmarks of Du Fay's mass composition throughout his career: the organization of the entire structure as a Kyrie-Sanctus-Agnus block contrasting with a Gloria-Credo pair, which will continue to the end of Du Fay's creative life, and the composition of *ad hoc* plainsong intonations for some of the movements, which will recur in the *Missa Sancti Iacobi* (Alleluia) and the *Missa Sancti Antonii et Sancti Francisci* (Sanctus and Agnus) as well as some of the Sanctus-Agnus pairs.

The writing in the C sections of the Gloria and the Credo is metrically among the most fluid in Du Fay's canon in the sense that there is no real modal organization. Most of Du Fay's music in duple meter is organized in an implicit imperfect modus that is as metrically regular as the tempus, except that here and there (usually before an important cadence) an extra breve (and therefore an implied perfect long) is inserted into the metric flow. In this piece the sections in C are organized simply as a succession of breves, and the phrasing groups the breves sometimes in two and sometimes in three. In the edition the short and long barlines reflect my hearing of that phrasing and do not reflect, as they do in the case of later works, a metric organization that is clearly implicit in the music.

⁷ Reinhard Strohm, "Einheit und Funktion früherer Messzyklen," *Festschrift Rudolf Bockholdt zum 60. Geburtstag*, ed. Norbert Dubowy and Sören Meyer-Eller (Munich: Ludwig, 1990), 141-160; idem *The Rise of European Music, 1380-1500* (Cambridge: Cambridge University Press, 1993), 170-71.