Guillaume Du Fay
Opera Omnia 03/01
Missa sine nomine
Edited by Alejandro Enrique Planchart

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Guillaume Du Fay

Opera Omnia

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Guillaume Du Fay, Missa sine nomine: 1

Kyrie eleison

Tenor

Contratenor

Cantus

Kyrie eleison

Guillaume Du Fay
Guillaume Du Fay, Missa sine nomine: 2
Domine Deus, rex caelestis,
Deus Pater.

Domine Deus rex caelestis

Domine omnipotens.

Domine Fili unigeniti.
Guillaume Du Fay, Missa sine nomine: 7

Qui sedes ad dexteram Patris, misere re nobis. Quoniam tu solus sanctus.
Credo

Patrem omnipotentem, factorem

Caeli et terrae, visibilium omnium et invisibilium

Et in unum Dominum, Iesum Christum, Filium Dei

Unigenitum.

Et ex Patre natum

Ante omnia saecula. Deum de Deo, lumens de lumi-
Guillaume Du Fay, Missa sine nomine: 11

8

Virgine: et hominibus factus est. Cruce lis.

Qui propter nos homines, et propter nostram salutem, descendit de caelo Patri: per quem omnia facta sunt.

Quae propter nos homines, et propter nostram salutem, descendit de caelo Patri: per quem omnia facta sunt.

Ne, Deum verum deo vero. Generatum, non factum, consubstantialem Patris: per quem omnia facta sunt.
os: cu - ius re - gni non e - rit fi - nis.

Guillaume Du Fay, Missa sine nomine: 12
Guillaume Du Fay, Missa sine nomine: 13

Et in Spiritum Sanctum

qui ex Patre Filioque procedit.

Qui cum Patre et Filio

et Spiritum Sanctum

Dominum et viaticum

Guillaume Du Fay, Missa sine nomine: 13
Guillaume Du Fay, Missa sine nomine: 15

Sanctus

Unus

Sanctus,

Tenor

Cantus

Contratenor

Sanctus,

Sanctus,

Sanctus,

Sanctus,

Sanctus,

Sanctus,

Sanctus,

Sanctus,

Sanctus,

Sanctus,

Sanctus,

Sanctus,
D-OO

Guillaume Du Fay, Missa sine nomine: 16

Sa

ba

oth.

Sa

ba

oth.

Sa

ba

oth.

Ple

ni

sunt

cae

lier et

ter

Ple

ni

sunt

cae

lier ter

ra

glori

a
tu

ra

glori

a tu

ra

glori

a tu

Sa

oth.

Sa

oth.

Sa

oth.

Ple

ni

sunt

cae

leri ter

Sa

oth.

Sa

oth.

Sa

oth.

Ple

ni

sunt

cae

lier et

ter

Ple

ni

sunt

cae

lier ter

ra

glori

a
tu

ra

glori

a tu

ra

glori

a tu

Sa

oth.

Sa

oth.

Sa

oth.

Ple

ni

sunt

cae

lier ter

Sa

oth.

Sa

oth.

Sa

oth.
Guillaume Du Fay, Missa sine nomine: 17

Tenor

Benedictus

Contratenor

Cantus
Guillaume Du Fay, Missa sine nomine: 18
Guillaume Du Fay, Missa sine nomine: 19

Agnus Dei

Tenor

Contratenor

Cantus

D-OO
Guillaume Du Fay, Missa sine nomine: 20

Tenor

Agnus Dei,

Contratenor

qui tol

Cantus

qui tol

pec canta mundi,
dol

pec canta mundi,
dol

na no
dol

D-OO
Guillaume Du Fay, Missa sine nomine: 21

Appendix

Gloria

\[ \text{Et in terra pacem hominibus bonae voluntatis.} \]
\[ \text{Laudamus te. Benedictus} \]
\[ \text{Adoramus te. Gloriae Deis} \]
\[ \text{Dicimus te. Glorificamus te. Gratias agimus te.} \]
\[ \text{Bi propriam gloriam tuam} \]

D-OO
Guillaume Du Fay, Missa sine nomine: 27

Credo

**Cantus**

Pa - trem om - ni - po - ten - tem, fac - to - rem

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

um.

Et in u - num Do - mi - num le - sum Chri - stum, Fi - li - um De -

um.

Et un - i - ni - ge - ni - tum.

Et ex Pa - tre na -

um an - te om -

*Contratenor*

Pa - trem om - ni - po - ten - tem, fac - to - rem

cae - li et ter - rae, et vi - si - bi - li -

um.

Et in u - num Do - mi - num le - sum, Fi - li - um u -

um.

Et in le - sum Chri - stum, Fi - li - um

**Tenor**

Pa - trem om - ni - po - ten - tem, fac - to - rem

cae - li et ter - rae, et vi - si - bi - li -

um.

Et ex Pa - tre na -

um an - te om -

um an - te sae - cu -

an - te om - ni - a sae - cu -

la. De - um de De - o, lu - men de lu -

ni - a sae - cu -

la. De - um de De - o, lu - men de

cu -

la. De - um de De - o, lu - men de

D-OO
Virgi ne: et homo factus est. Crucia li sis. 

Et in car natus est de Spi ri tu San cto ex Ma ri a

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

Qui prop ter nos ho mi nes, sa lu tem, de scen dit de cae lis.

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

Vir gi ne: et ho mo fac tus est. Cru ci a li sis.
fi xus etiam pro no b is: sub Pon ti o Pi la to pas sus et se pul tus

sub Pon ti o Pi la to se pul tus

Et re sur re xit ter ti a di e

Et re sur re xit di e se

Et re sur re xit ter ti a di e

se cun dum scrip tu ras. Et as cen dit in cael um, se det ad dexte

cun dum scrip tu ras. Et i te rum ven

se cun dum scrip tu ras. Et i te rum

Ossia: BU

Et i te rum

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

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

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

D-OO
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.
   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 part of the cantus (measures 16ff) and the start of the tenor.

Ao(2), fols. 129v-132r, “dufay.” 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**

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<th></th>
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<th>24</th>
<th>46</th>
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<tbody>
<tr>
<td>Cantus</td>
<td>c1</td>
<td>C, BU</td>
<td>C, BU</td>
</tr>
<tr>
<td>Contratenor</td>
<td>c3</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Tenor</td>
<td>c3</td>
<td>-</td>
<td>-</td>
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</table>

**Gloria**

<table>
<thead>
<tr>
<th></th>
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<th>63</th>
<th>138</th>
<th>182</th>
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<tr>
<td>Cantus</td>
<td>c1</td>
<td>[C]</td>
<td>[C]</td>
<td>C, Q15, Ao 1-2</td>
</tr>
<tr>
<td>Contratenor</td>
<td>c3</td>
<td>[C]</td>
<td>[C]</td>
<td>C, Q15, Ao 1-2</td>
</tr>
<tr>
<td>Tenor</td>
<td>c3</td>
<td>[C]</td>
<td>[C]</td>
<td>C, Q15, Ao 1-2</td>
</tr>
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**Credo**

<table>
<thead>
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<tbody>
<tr>
<td>Cantus</td>
<td>c1</td>
</tr>
<tr>
<td>Contratenor</td>
<td>c3</td>
</tr>
<tr>
<td>Tenor</td>
<td>c3</td>
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</table>

**Sanctus**

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>68</th>
<th>91</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cantus</td>
<td>c1</td>
<td>[C]</td>
<td>O, all</td>
</tr>
<tr>
<td>Contratenor</td>
<td>c3</td>
<td>[C]</td>
<td>O, Q15, Ao 2</td>
</tr>
<tr>
<td>Tenor</td>
<td>c3</td>
<td>C, Ao 2</td>
<td>O, all</td>
</tr>
</tbody>
</table>

**Agnus**

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>18</th>
<th>34</th>
</tr>
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<tbody>
<tr>
<td>Cantus</td>
<td>c1</td>
<td>C, Ao 2</td>
<td>O, all</td>
</tr>
<tr>
<td>Contratenor</td>
<td>c3</td>
<td>[C]</td>
<td>O, Q15, Ao 2</td>
</tr>
<tr>
<td>Tenor</td>
<td>c3</td>
<td>C, Ao 2</td>
<td>O, all</td>
</tr>
</tbody>
</table>

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 C. 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: C to O, expanded in the Gloria into C–E–O, is the same in all movements except the Credo, which remains in C throughout.

The entire mass appears in three sources, Q15, Ao, and Ven, but the fact that 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. 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 Resveilléz vous. 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, 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.

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)
- Sanctus (starting at measure 91, cantus)
- Agnus Dei (end of cantus)
- Dona nobis pacem. Amen.

In Du Fay’s use at the time the three mensurations, C, O, and 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

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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, 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 is 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.

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