

Guillaume Du Fay

Opera Omnia 03/03

Missa Sancti Antonii de Padua et Sancti Francisci

Edited by Alejandro Enrique Planchart



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03/03a Missa Sancti Antonii de Padua et Sancti Francisci: Ordinarium Missae

Kyrie eleison

Guillaume Du Fay

Cantus
Ky - ri -

Tenor
Ky - ri -

Contratenor
Ky - ri -

5
e - - - lei - son.

9
Ky - - - ri - - e e -

14
lei - son.

19 C (see notes)
Chri - - -

25

ste e lei

ste e lei

ste e lei

33

son. Chri

son. Chri

son. Chri

41

ste e

ste e

ste e

49

lei son. Chri

lei son. Chri

lei son. Chri

57

ste e lei son.

ste e lei son.

ste e lei son.

64 Ky - - - - -

68 ri - - e e - - - - -

72 lei - - son. Ky - - - - - ri - -

77 e e - - - - -

82 lei - son. lei - son. lei - son.

Gloria

Cantus
Et in — ter — — — — — ra pax ho — mi — —

Tenor
Et — — — — — in — — — — — ter — ra pax ho —

Contratenor
Et — — — — — in ter — ra pax ho — — mi — ni — bus

7
ni — — bus — — — — — bo — nae — vo — lun — — ta — — — — —

mi — ni — — bus — — — — — bo — — — — — nae vo —

bo — — — — — nae vo — lun — — — — —

13
— — — — — tis.

lun — — ta — — — — — tis. — — — — —

ta — — — — — tis. Lau — — — — —

19
Lau — da — mus te. — — — — — Be — ne — — di — ci — — — — — mus —

Lau — — — — — da — mus te. Be — — — — — ne — — — — — di — — — — — ci — mus

da — — — — — mus te. Be — — — — — ne — — — — — di — ci — — — — — mus

25
te. Ad — o — ra — — — — — mus te. — — — — —

te. — — — — —

te. Ad — o — ra — — — — — mus te. — — — — —

31

Ad - o - ra - - - - - mus te.

Ad - o - ra - - - - - mus te.

37

Glo - - ri - fi - ca - - - - -

Glo - - ri - fi - ca - - - - -

43

mus te. Gra - ti -

Gra - - - ti -

mus te. Gra - - - ti -

49

as a - - gi - - mus ti - - bi prop - - ter

as a - - gi - - mus ti - - bi prop - ter

as a - - gi - - mus ti - bi

55

ma - gnam glo - ri - am tu

ma - - gnam glo - ri - - am tu

ma - - gnam glo - ri - - am tu

61

am.
am.
am.

This system contains three staves of music for measures 61 through 66. The music is in a common time signature with a key signature of one flat. The lyrics 'am.' are written below the notes on each staff.

67 C (see notes)

Do - - mi - ne De - - us, Rex
Do - - mi - ne De - -
Do - - mi - ne De - -

This system contains three staves of music for measures 67 through 76. The music is in common time with a key signature of one flat. The lyrics are 'Do - - mi - ne De - - us, Rex' on the first staff, 'Do - - mi - ne De - -' on the second, and 'Do - - mi - ne De - -' on the third. A 'C' time signature is indicated above the first staff.

77

cae - les - - - - - tis,
- - us, Rex cae - les - - - - - tis,
- - us, Rex cae - les - - - - - tis,

This system contains three staves of music for measures 77 through 86. The music is in common time with a key signature of one flat. The lyrics are 'cae - les - - - - - tis,' on the first staff, '- - us, Rex cae - les - - - - - tis,' on the second, and '- - us, Rex cae - les - - - - - tis,' on the third.

89 $\overset{\circ}{3}$ Γ

De - us Pa - ter om - ni - - -
De - - - us Pa - - - ter om - - - ni - - -
De - - - us Pa - - - ter om - - - ni - - -

This system contains three staves of music for measures 89 through 96. The music is in common time with a key signature of one flat. The lyrics are 'De - us Pa - ter om - ni - - -' on the first staff, 'De - - - us Pa - - - ter om - - - ni - - -' on the second, and 'De - - - us Pa - - - ter om - - - ni - - -' on the third. A '3' time signature is indicated above the first staff.

97

po - - - tens.
po - - - tens.
po - - - tens.

This system contains three staves of music for measures 97 through 102. The music is in common time with a key signature of one flat. The lyrics are 'po - - - tens.' on the first staff, 'po - - - tens.' on the second, and 'po - - - tens.' on the third.

105 C (see notes)

Do - - - - - mi - ne - - - - - Fi - - - - -

Do - - - - - mi - - - - - ne - - - - - Fi - - - - -

115

- - - - - li - u - - - - ni - ge - - - - -

- - - - - li - u - - - - ni - ge - - - - -

125

- - - - - ni - te - - - - - le - - - - -

- - - - - ni - - - - te - - - - - le - - - - -

- - - - - le - - - - -

135

- - - - - su - - - - - Chri - - - - ste. - - - - -

su - - - - - Chri - - - - ste. - - - - -

su - - - - - Chri - - - - ste. - - - - -

145

Cantus

Do - - - - - mi - - - - - ne - - - - - De - - - - -

Contratenor

Do - - - - - mi - - - - - ne - - - - - De - - - - -

155

us, A
us, A

165

gnus De
gnus De

175

i, Fi li us
i, Fi li us

185

Pa
Pa

195

tris.
tris.


204

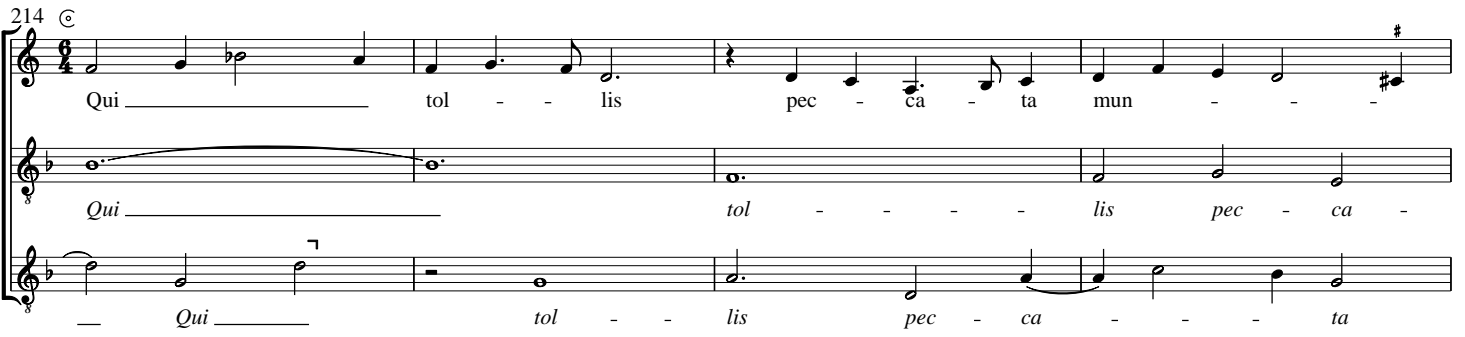
Cantus
Tenor
Contratenor

Qui tol lis pec ca ta mun
Qui tol lis pec
Qui tol lis pec ca ta mun

209

di, mi se re re no bis.
ca ta, mi se re re no bis.
di, mi se re re no bis.

214 

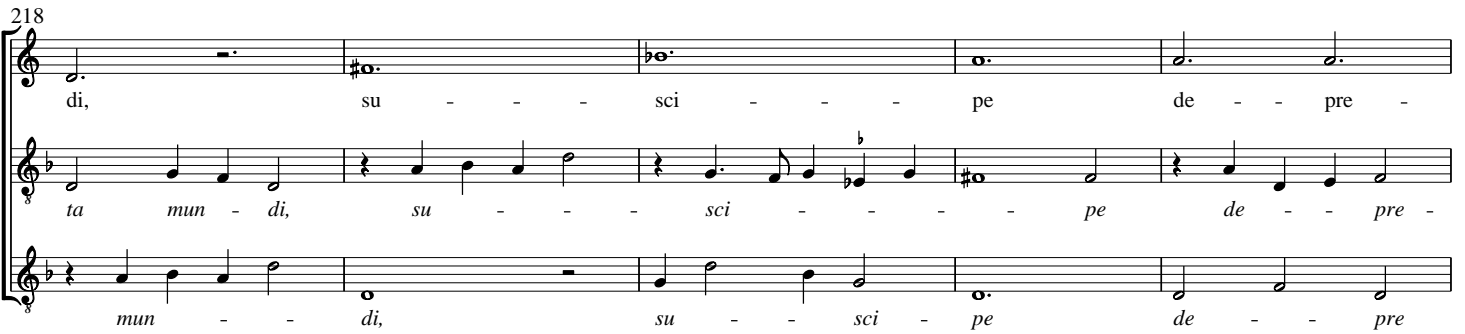


Qui tol - lis pec - ca - ta mun -

Qui tol - lis pec - ca -

Qui tol - lis pec - ca - ta

218

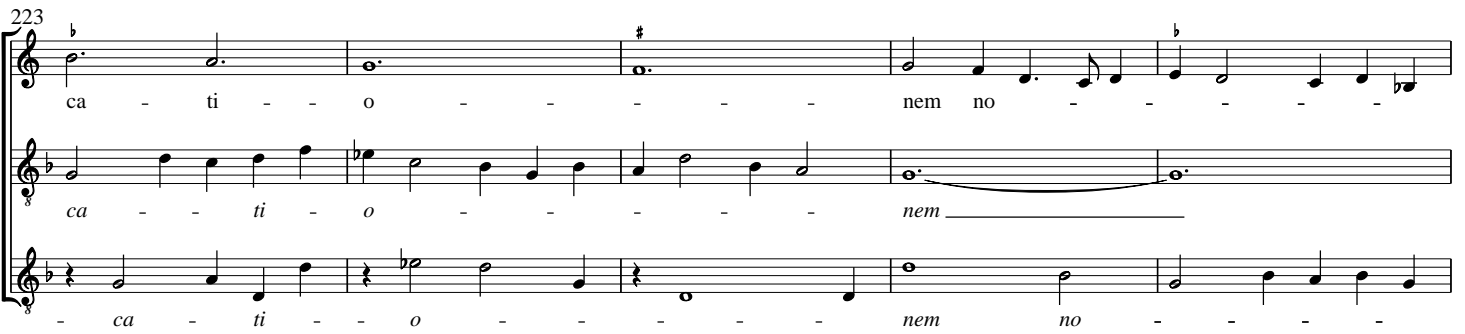


di, su - sci - pe de - pre -

ta mun - di, su - sci - pe de - pre -

mun - di, su - sci - pe de - pre

223



ca - ti - o - nem no -

ca - ti - o - nem

ca - ti - o - nem no -


228

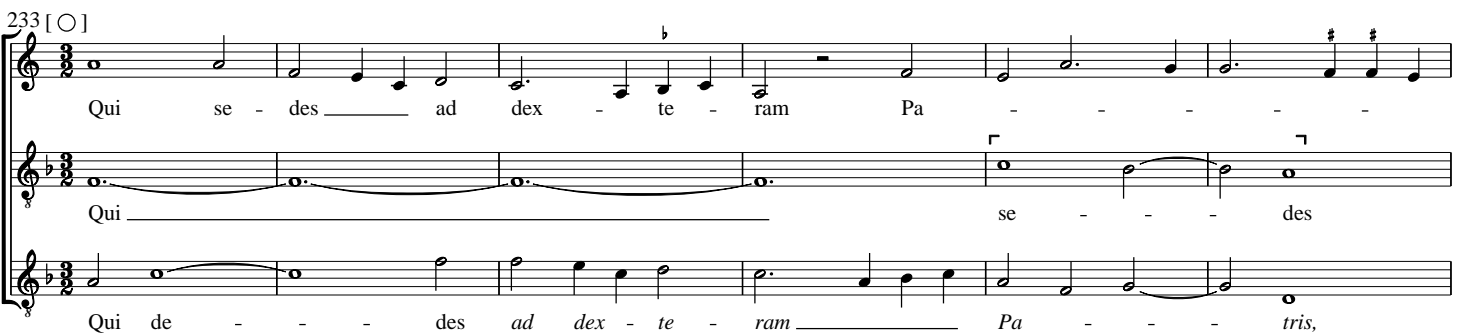


stram.

no - stram.

stram.

233 



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

Qui se - des

Qui de - des ad dex - te - ram Pa - tris,

239

tr^{is}, mi - se - re - re no - - - bis. _____
ad dex - te - ram _____ Pa - - tris, mi - se - re -
ad dex - - te - ram _____ Pa - - tris, _____ mi - - se -

245

- - - re no - - - bis.
re - - - re no - - - bis. _____ Quo -

250

Quo - ni - am tu _____ so - - lus san - - - ctus, tu
- ni - - am tu so - lus san - - - ctus, tu _____

255

so - lus _____ Do - mi - nus, tu so - lus _____ al - - tis - - - si -
so - lus _____ Do - mi - nus, tu _____ so - lus al - - tis - - - si -

262

mus Ie - - - - -
mus Ie - - - - -

267

su Chri - - - - - ste.
su Chri - - - - - ste.

272 ○ (see notes)

Musical score for measures 272-276. It consists of three staves: a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The lyrics are: "Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris. A".

277

Musical score for measures 277-281. It consists of three staves: a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The lyrics are: "ri - a De - i Pa - tris. A in glo - ri - a Pa - tris. A".

282

Musical score for measures 282-286. It consists of three staves: a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The lyrics are: "tris. A".

287

Musical score for measures 287-291. It consists of three staves: a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). There are no lyrics for these measures.

292

Musical score for measures 292-296. It consists of three staves: a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). There are no lyrics for these measures.

297

Musical score for measures 297-301. It consists of three staves: a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The lyrics are: "men. men. men.".

Credo

Cantus [O] Pa - - - - - trem om - - ni - -

Tenor [O] Pa - - - - - trem om -

Contratenor [O] Pa - - - - - trem om - - ni - -

6 po - - - ten - - - - - tem,

ni - - - po - - ten - - - - - tem,

po - - - ten - - - - - tem, fac -

11 fac - to - - - rem cae - - - li - - - et - - -

cae - - - - - li et

to - - - - - rem cae - - - li et ter - - -

16 ter - - - rae, vi - si - bi - li - um - - - om - - ni -

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

rae, vi - - - si - - - bi - li - um

21 um, et - - - in - vi - si - bi - li - um.

um - - - et - - - in - vi

et - - - in - vi - si - bi - li - um, et - - - in - vi -

26

Et in unum Dominum

si - bi - li - um. Et in unum Dominum

si - bi - li - um. Et in unum Dominum

31

num Iesum Christum, Filium Dei

num Iesum Christum,

num Iesum Christum. De

36

uni-genitum.

uni-genitum.

i uni-genitum. Et

41

Et ex Patre natum ante

ex Patre natum ante

46

omnia saecula.

omnia saecula. Deum de

51

De - um de De - - o, lu - men de lu - - mi - ne, De -

De - - - - o, lu - - mi - - ne,

57

um ve - - rum de De - - o ve - - - ro. Ge - -

De - um ve - rum de De - o ve - - - non

63

- - ni - tum, non fac - - - tum, con - sub - stan - - - ti - a -

- - ni - tum, non fac - - - tum, con - - sub - stan - ti - a -

fac - - - tum, con - sub - stan - ti - a -

68

lem Pa - tri per quem om - - - - - ni -

lem Pa - - tri: per - quem om - - - - - ni -

lem Pa - - tri: per quem om - - - - - ni - a

73

a fac - - - - - ta sunt.

a fac - - - - - ta sunt.

fac - - - - - ta sunt.

78 Duo

Cantus
Qui pro - - pter nos ho - - mi - nes, et pro - pter

Contratenor
Qui pro - pter nos ho - - mi - nes, et pro - - pter

83

nos - tram sa - lu - - - tem de - - - scen - - dit de

nos - - tram sa - lu - - - tem de - - - scen - dit de

88

cae - - - - lis. Et in - car - na - tus

cae - - - - lis. Et in - - - car -

93

est de Spi - ri - tu San - - -

na - tus est de Spi - ri - tu San - - -

97

- - - - cto ex Ma - - - ri - - -

cto ex Ma - - - ri - - -

101

- - a Vir - - - - gi -

- - a Vir - - - - gi -

105

ne: Et ho - mo fac - - tus est.

ne: Et ho - - mo fac - - tus est.

110 C (see notes)

Cru - ci - fi - - - - xus e - - ti - - am pro -
Cru - - - - - ci - - - - fi - - - - xus
Cru - - - - - ci - - - - fi - - - - xus

120

no - - - - - bis, sub Pon - ti - o
e - - - ti - am pro - no - - - bis, pas -
e - - - ti - am pro no - bis, pro - no - bis, pas -

130

Pi - la - to pas - - - sus et se - - pul - tus
sus et se - pul - - - - - tus
sus et se - pul - - - - - tus

140

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

150

di - - - - e, se - cun - dum scrip -
xit ter - ti - a di - - e, se - - - cun - dum
a di - - - e, se - cun - - - - -

160

tu - - - ras. _____

scrip - - - tu - - - ras. _____ Et a - scen -

dum scrip - tu - - - ras. Et _____ a - scen - dit _____

170

Et a - scen - dit _____ in cae - - - lum: se - det ad _____

- dit _____ in cae - - - lum: _____ se - det

in _____ cae - - - lum: _____ se - det

180

- dex - te - - ram Pa - tris. _____

ad dex - te - ram Pa - tris, _____ se - - - det _____

ad dex - te - ram Pa - tris, se - - - - - det ad

190

ad dex - - te - ram Pa - - - - -

dex - - te - ram Pa - - - - -

200

Et i - te - rum ven - tu - rus est cum _____

- - - tris. _____ Et i - - - te - - - rum,

- - - tris. _____ Et i - te -

210

glo - - - ri - - a, iu - di -
 Et i - te - rum ven - tu - rus est
 rum ven - tu - rus est cum glo - - ri - a, iu - - -

220

ca - - - re vi - - - vos et
 iu - di - - ca - re vi - - - vos et
 - di - ca - - - re vi - - - vos et

(see notes for alternate version)

230

mor - - - tu - os: cu - ius re - gni non
 mor - - - tu - os: cu - - - ius re - gni
 mor - - - tu - os: cu - ius re - gni non

240

- - e - - rit fi - - - nis.
 non e - - rit fi - - - nis.
 e - - rit fi - - - nis.

251 C 2 (see notes)

Et in Spi - - - ri - -
 Et in Spi - - - ri - -
 Et in Spi - - - ri - -

259

tum San - - ctum, Do - - mi - - num et

tum San - - ctum, Do - - mi - - num

tum San - - ctum, Do - - mi - - num

267

vi - vi - - - - - fi - - - - -

et vi - - - - - vi - - - - - fi - - - - -

et vi - - - - - vi - - - - - fi - - - - -

277

can - tem: qui ex Pa - tre Fi - li - o - que pro -

can - - - - - tem: qui ex Pa - tre Fi - li - o - que pro -

can - - - - - tem: qui ex Pa - tre Fi - li - o - que pro - - - -

287

ce - - - - - dit.

ce - - - - - dit.

ce - - - - - dit. pro - ce - - - -

297 ○ 3

Qui cum Pa - tre et Fi - li - o si - mul ad - -

Qui cum Pa - tre et Fi - li - o si - mul

dit.

312

o - ra - - tur et con - glo - ri - fi - ca - - -

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

327

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

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

342

pro - - - - - phe - - - - -

per - - - - - pro - - - - - phe - - - - -

354

tas. - - - - -

tas. - - - - -

366 [O]

Et u - - - nam sanc - tam ca - tho - - - li -

Et u - - - nam sanc - - - tam ca - tho - li - - -

Et u - - - nam sanc - - - tam ca - tho - - - li -

371

cam et a - po - sto - li - cam Ec - - cle - - - - - si -

cam _____ Ec - - - - - cle - - - - - si - - -

cam _____ Ec - - - - - cle - - - - - si - - -

376

am. Con - fi - te - - - or u - num bap - -

am. _____ Con - fi - te - - - or

am. Con - fi - te - - - or u - num bap - - tis - - - -

381

tis - - - - - ma in re - - mis - si - - -

u - - - num bap - tis - - - ma in re - - mis -

- - - - - ma in _____ re - mis - si -

386

o - - - - - nem pec - ca - to - - - - - rum.

si - - - o - - - - - nem _____ pec - - - ca - to - - - - - rum. _____

o - - - - - nem pec - ca - to - - - - - rum, pec - ca -

391

Et ex - - spec - - - to re - sur - rec - ti - -

_____ Et _____ ex - - spec - - - to re - sur - rec - ti - -

to - - - rum. Et _____ ex - - spec - - - to re - sur - rec - ti - -

396

o - - - nem mo - tu - - o - rum.
 o - - - nem mor - tu - o - rum. Et
 o - - - - nem mor - tu - - o - rum. Et vi - tam ven -

401

Et vi - - tam ven - tu - ri - sae - cu - li. A - - -
 vi - - - tam ven - tu - ri sae - - - cu - li. A - - -
 - - tu - - ri sae - - - cu - li. A - - -

407

- - - - - - - - - - - - - - - - - -

417

- - - - - - - - - - - - - - - - - -

427

- - - - - - - - - - - - - - - - - - men.
 - - - - - - - - - - - - - - - - - - men.
 - - - - - - - - - - - - - - - - - - men.

Sanctus

Cantus

San - - - ctus, _____

Cantus

San - - - ctus, _____

Tenor

San - - - ctus, _____

Contratenor

San - - - ctus, _____

7

ctus, San - - - ctus, _____

ctus, _____ San - - - ctus, _____

ctus, _____ San - - - ctus, _____

15

ctus, San - - - ctus, _____

ctus, _____ San - - - ctus, _____

ctus, _____ San - - - ctus, _____

23

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

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

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

29

Sa - - - ctus, _____

Sa - - - ctus, _____

Sa - - - ctus, _____

35

ba - oth, Sa

ba - oth, Sa

ba - oth, Sa

Detailed description: This system contains three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All three staves are in a key signature of one flat (B-flat). The lyrics 'ba - oth, Sa' are written below each staff, with hyphens indicating syllables across notes.

41

ba - oth.

ba - oth.

ba - oth.

Detailed description: This system contains three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All three staves are in a key signature of one flat. The lyrics 'ba - oth.' are written below each staff, with hyphens indicating syllables across notes.

46 Duo

Cantus

Ple - ni

Contratenor

Ple - ni

Detailed description: This system contains two staves of music. The top staff is in treble clef and is labeled 'Cantus'. The bottom staff is in bass clef and is labeled 'Contratenor'. Both staves are in a key signature of one flat. The lyrics 'Ple - ni' are written below each staff, with hyphens indicating syllables across notes. The word 'Duo' is written above the Cantus staff.

52

sunt cae - li et ter -

sunt cae - li et ter -

Detailed description: This system contains two staves of music. The top staff is in treble clef and the bottom in bass clef. Both staves are in a key signature of one flat. The lyrics 'sunt cae - li et ter -' are written below each staff, with hyphens indicating syllables across notes.

58

ra glo - ri - a tu -

ra glo - ri - a tu -

Detailed description: This system contains two staves of music. The top staff is in treble clef and the bottom in bass clef. Both staves are in a key signature of one flat. The lyrics 'ra glo - ri - a tu -' are written below each staff, with hyphens indicating syllables across notes.

64

a, tu -

a, tu -

Detailed description: This system contains two staves of music. The top staff is in treble clef and the bottom in bass clef. Both staves are in a key signature of one flat. The lyrics 'a, tu -' are written below each staff, with hyphens indicating syllables across notes.

69

a.

a.

Detailed description: This system contains two staves of music. The top staff is in treble clef and the bottom in bass clef. Both staves are in a key signature of one flat. The lyrics 'a.' are written below each staff.

74 [O]

Cantus

Tenor

Contratenor

O - - - san - - -

O - - - san - - -

O - - - san - - -

80

- - - na in - - - ex - - -

- - - na in - - -

- - - na in - - - ex - - -

86

- - - cel - sis. O - san - - -

- - - O - - - san - - -

- - - cel - sis. O - - - san - - -

92

- - - na in - - -

- - - na in - - - ex - - -

- - - na in - - - ex - - -

98

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

- - - cel - sis.

- - - cel - sis.

105 Duo (see notes)
Cantus C
Contratenor C

Be - - - - - ne - - - - -
Be - - - - - ne - - - - -

113
Cantus
Contratenor

dic - - - - -
dic - - - - -

121
Cantus
Contratenor

tus qui ve - - - - -
tus qui ve - - - - -

129
Cantus
Contratenor

nit in no - - - - -
nit in no - - - - -

137
Cantus
Contratenor

mi - - - - -
mi - - - - -

145
Cantus
Contratenor

ne Do - - - - -
ne - - - - -

153
Cantus
Contratenor

Do - - - - -
Do - - - - -

161
Cantus
Contratenor

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

168 [O]

Cantus

Tenor

Contratenor

O - - - san - - -

O - - - san - - -

O - - - san - - -

174

- - - na in ex - -

- - - na in

- - na in ex - - - -

180

- - - cel - sis. O - san - - -

- - - O - - - san - - -

- - - cel - sis. O - - - san - - -

186

- - - na in

- - - na in ex - - -

- - - na in ex - - -

192

ex - - - cel - sis.

- - - cel - sis.

- - - cel - sis.

Agnus Dei

Cantus

A - gnus — De - - i.

Cantus

Qui — tol - - - - -

Tenor

Qui — tol - - - - -

Contratenor

Qui — tol - - - - -

7

- - - - - lis — pec - ca - ta — mun - - - - -

- - - - - lis — pec - ca - ta — mun - - - - -

- - - - - lis — pec - ca - ta — mun - - - - -

13

- - - - - di, mi - se - re - - - - - re —

- - - - - di, mi - se - re - - - - - re

- - - - - di, mi - se - re - re, mi - se - re - - - - - re

19

no - - - - -

no - - - - -

no - - - - -

26

- - - - - bis.

- - - - - bis.

- - - - - bis.

32 Duo (see notes)
Cantus C
A - - - - - gnus De
Contratenor C
A - - - - - gnus

38
i qui
De i qui

44
tol
tol lis

52
lis pec - ca - - - - - ta mun
pec - ca - - - - - ta

60
di,
mun di,

68 3
mi - - - se - - - re - - - re
mi - - - se - - - re - - -

76
no bis.
re no bis.

83

Cantus
A - - - - - gnus De - - - i, qui

Tenor
A - - - - - gnus De - - - i,

Contratenor
A - - - - - gnus De - - - i, qui

89

tol - - - - - lis pec - - ca - ta

qui - - - - - tol - - - - - lis pec - - ca - -

tol - - - - - lis - - - - - pec - - ca - -

95

mun - - - - - di, do - - - - -

ta - - - - - mun - - - - - di, do - - - - -

ta - - - - - mun - - - - - di, do - - - - -

101

- - - - - na no - - - - - bis pa - - - - -

- - - - - na no - - - - - bis pa - - - - -

- - - - - na no - - - - - bis pa - - - - -

107

- - - - - cem.

- - - - - cem.

- - - - - cem.

03/03b Missa Sancti Antonii de Padua: Proprium Sancti Antonii
Officium: In medio ecclesiae

Cantus



In me di o

Cantus



Guillaume Du Fay

Ec cle si

Tenor

Ec cle si

Contratenor

Ec cle si

5



ae a pe ru

11



it os e ius: et

17



et im ple vit e um Do

23



mi nus spi ri tu sa pi en

Do mi nus spi ri tu sa pi en

29

ti - ae, et in - tel - lec

35

tus: sto - lam glo

41

ri - ae in - du - it

47

e - um.
du - it e - um.

Cantus

Bo - num - est con - fi - te - ri Do - mi - no:

52

Et psal - le - re no - mi - ni tu - o al - - tis - si - me.

Cantus
Glo - ri - a | Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto. —

60 Φ (see notes)
Cantus
Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per,
Tenor
Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per,
Contratenor
Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per,

67
et in sae - cu - la sae - cu - lo - rum. A - - - - men.
et in sae - cu - la sae - cu - lo - rum. A - - - - men.
et in sae - cu - la sae - cu - lo - rum. A - - - - men.

Cantus
In me - di - o

75
Cantus
Ec - - cle - - - - - si -
Tenor
Ec - - cle - - - - - si -
Contratenor
Ec - - cle - - - - - si -

79
ae a - - - - - pe - - - - ru - - -
ae a - - - - - pe - - - - ru - - -
ae a - - - - - pe - - - - ru - - -

85
it os e - - - - - ius:
it os e - - - - - ius: et
it os e - - - - - ius et

91

et im - - ple - - - vit e - - - um Do -

im - - ple - - - vit e - - - um Do -

im - - ple - - - vit e - - - um

97

- - - mi - nus spi - - ri - tu sa - pi - en - -

- - - mi - nus spi - - ri - tu sa - pi - en - -

Do - - - mi - nus spi - ri - tu sa - pi - en - -

103

- - - ti - ae, et in - tel - lec - - -

- - - ti - ae, et in - tel - lec - - -

- - - ti - ae, et in - tel - lec - - -

109

- - - tus: sto - - - lam glo -

- - - tus: sto - - - lam glo -

lec - - - tus: sto - - - lam glo - -

115

- - - ri - ae in - - du - it

- - - ri - ae in - - du - it

- - - ri - ae in - - - -

121

e - - - um.

e - - - um.

du - - it e - - - um.

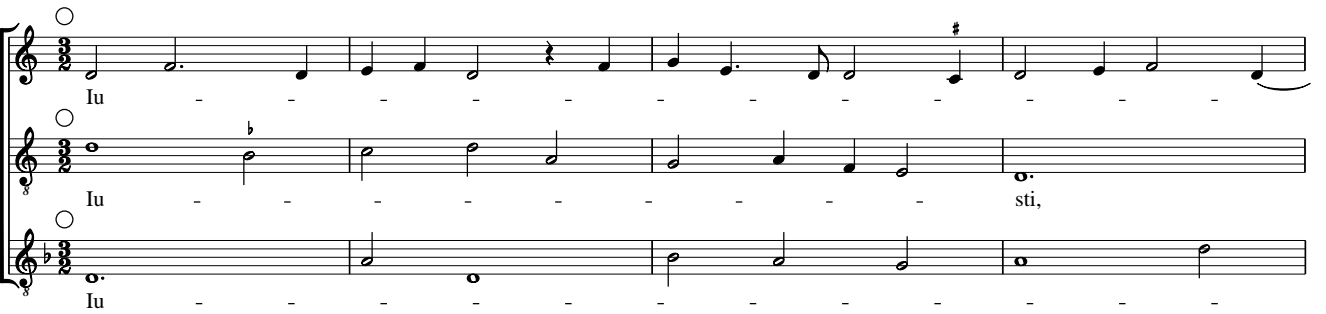
Graduale: Os iusti

Cantus



Os

Cantus



Iu - - - - -

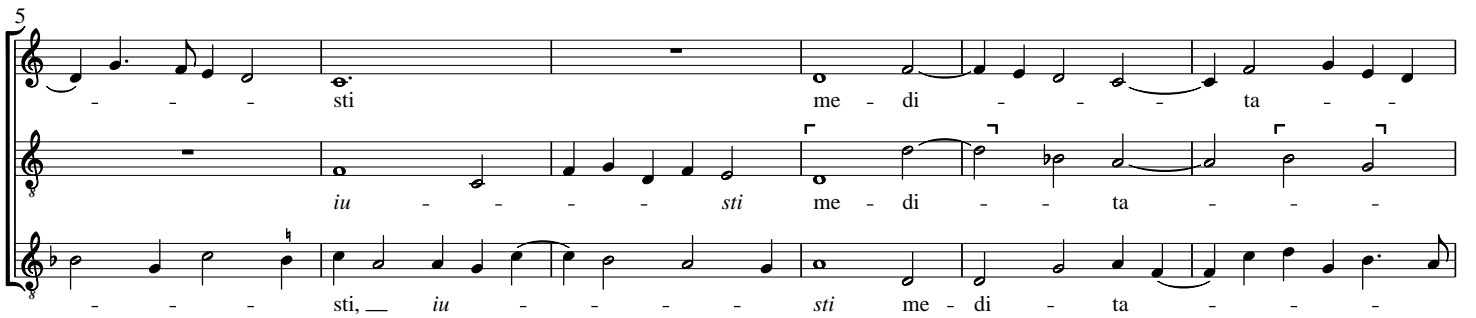
Tenor

Iu - - - - - sti,

Contratenor

Iu - - - - -

5



- - - - - sti me - di - - - - - ta - - -

- - - - - iu - - - - - sti me - di - - - - - ta - - -

- - - - - sti, - iu - - - - - sti me - di - - - - - ta - - -

11



- - - - - bi - - - - - tur sa - - - - - pi -

- - - - - bi - - - - - tur sa - - - - - pi -

- - - - - bi - - - - - tur sa - - - - - pi -

17




en - - - - - ti - am,

en - - - - - ti - am,

en - - - - - ti - am,

23



am et

am et lin - - - - - gua, et

am et lin - - - - - gua, et

29

lin - - - - - gua

lin - - - - - gua

lin - - - - - gua e -

35

e - - - - - ius, e - - - - -

ius, e

40

ius lo - que - - - - -

lo - - - - - que - - - - -

ius lo - que - - - - -

46

tur iu - - - - - di - - - - -

tur iu - - - - - di - - - - -

tur iu - - - - - di - - - - -

52

ci - um.

ci - um.

ci - um.

57 Duo
Cantus Lex De i e
Contratenor Lex De i e

66

78

90

ius in cor
ius in cor

102

114

de ip si us:
de ip si us:

126

138

et non
et non

150

Musical notation for measures 150-161, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a common time signature.

162 3

Musical notation for measures 162-173, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a 3/4 time signature. The lyrics "sup - plan - ta - - bun - tur" are written below the notes.

174

Musical notation for measures 174-185, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a 3/4 time signature. The lyrics "gres - sus," are written below the notes.

186

Musical notation for measures 186-194, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a 3/4 time signature. The lyrics "gres - - - sus" and "sus, gres - - - sus e" are written below the notes. There are circled numbers "2" and "e" above the notes in the final measure.

195

Musical notation for measures 195-203, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a 3/4 time signature. The lyrics "ius, gres" and "ius, gres" are written below the notes.

204

Musical notation for measures 204-212, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a 3/4 time signature.

213

Musical notation for measures 213-221, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a 3/4 time signature. The lyrics "sus e" and "sus e" are written below the notes.

222

Musical notation for measures 222-230, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a 3/4 time signature. The lyrics "ius." and "ius." are written below the notes.

Alleluia: Antoni compar inclite

Cantus

Al - le - lu - ia.

Cantus

Al - le

Tenor

Al - le

Contratenor

Al - le

7

Al - le

Al - le

Al - le

13

Al - le

Al - le

Al - le

19

lu

lu

lu

25

ia.

ia.

ia.

32 C

An - to

[C]

An - to

An - to

42

54

ni, com - par in

ni, com - par in

ni, com - par in

66

cli - te, No - stri quon - dam

cli - te, No - stri quon - dam i -

cli - te, No - stri quon - dam i -

MS: G

78

i - ti - ne ris

i - ti - ne ris

i - ti - ne ris Tu

90

Tu no - - - bis ad - - - huc

Tu no - - - bis ad - - - huc

no - - - bis ad - - - huc

100

Rest not in MS

mi - - - se - ris

mi - - - se - ris

mi - - - se - ris

110

In pa - - - tri - a

In pa - - - tri - a iam

In pa - - - tri - a iam

120

iam prae - cli

prae - cli

prae - cli

130

te. Te, glo - - ri - - o

te. Te, glo - - ri - - o

te. Te, glo - ri - - o

140

so co

so co

so co

150

mi te, Nos o

mi te, Nos o

mi te, Nos o

160

ra, Nos o

ra, Nos o

ra

170

ra fru

ra fru

ra fru

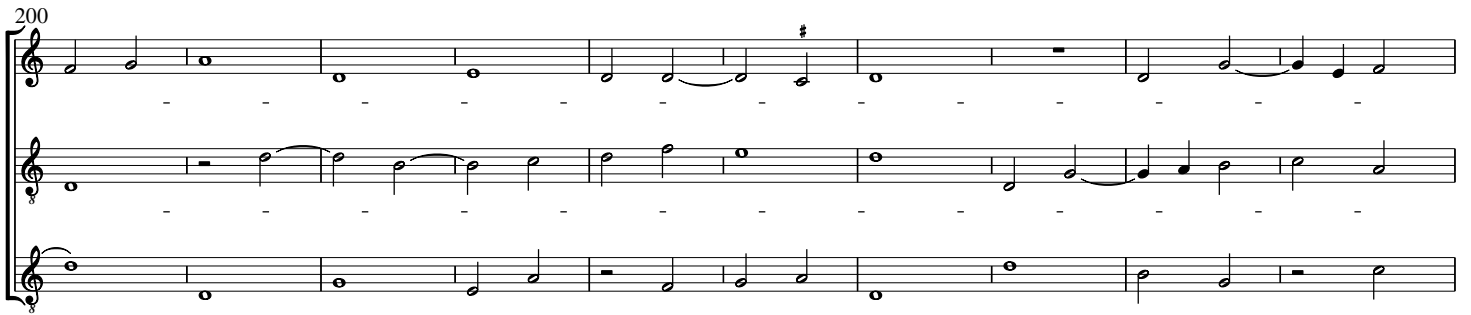
180

ra fru

ra fru

ra fru

190 

200 

210 

220 

230 

239 ○

Cantus

Tenor

Contratenor

Al - - le

Al - - le

Al - - le

245

251

257

lu

lu

lu

263

ia.

ia.

ia.

Offertorium: Veritas mea

Cantus

Ve - ri - - - tas

Cantus

Me

Contratenor 2

Me

Tenor

Me

Contratenor 1

Me

5

a

a

a

a

11

et mi - se - ri - cor - - - di

et mi - se - ri - cor - - - di

et mi - se - ri - cor - - - di

et mi - se - ri - cor - - - di

17

a - - - me

a - - - me

a - - - me

a - - - me

23

a cum ip

a cum ip

a cum ip

a cum ip

29

so.

so.

so.

so.

34

C Et in

C

C

C Et in no

42

no mi ne,

no mi ne, in

50

Et in no

no

58

me

68

mi ne me mi ne

78

o ex al ta

o ex al ta

ex al ta

88

bi - tur cor -

bi - tur cor -

bi - tur cor -

bi - tur cor -

98

nu - e

Rest missing in MS

nu - e

nu - e

nu - e

108

MS: C

118

ius.

ius.

ius.

ius.

Communio: Domine quinque talenta

Cantus

Do - mi - ne _____

Cantus

Quin - - - - - que ta - - - len - -

Tenor

Quin - - - - - que _____ ta - - - len - -

Contratenor

Quin - - - - - que _____ ta - len - -

9

- - - - - ta tra - - di - - di - - - -

- - - - - ta _____ tra - - - di - - -

- - - - - ta _____ tra - di - di - - -

17

- - sti mi - - - - - hi: ec - - - ce _____

di - - - sti mi - - - - - hi: _____ ec - - - ce

sti mi - - - - - hi: _____ ec - - - - - ce

25

a - - - - - li - a quin -

a - - - - - li - - - a _____

a - - - - - li - - - a _____

33

- - - - - que su - per - - - -

quin - - - - - que _____ su - -

quin - - - - - que _____

41

lu - cra
per lu - cra
su - per lu - cra

49

tus sum. Eu - ge ser
tus sum. Eu - ge ser
tus sum. Eu - ge ser

57

ve fi - de
ve fi - de
ve fi - de

65

lis, qui - a in
lis, qui - a in
lis, qui - a in

73

pau - ca fu - i - sti fi - de
pau - ca fu - i - sti
pau - ca fu - i - sti fi - de

83

lis, su pra mul

su pra mul

lis, su pra mul

Detailed description: This system contains measures 83 through 92. It features three staves: a vocal line in G major (one sharp) and two bass lines in F major (two flats). The vocal line has lyrics: 'lis, su pra mul'. The first bass line has lyrics: 'su pra mul'. The second bass line has lyrics: 'lis, su pra mul'. The music consists of long, sustained notes with some melodic movement in the vocal line.

93

ta te con sti tu

ta te con sti tu

ta te con sti tu

Detailed description: This system contains measures 93 through 102. It features three staves: a vocal line in G major and two bass lines in F major. The vocal line has lyrics: 'ta te con sti tu'. The first bass line has lyrics: 'ta te con sti tu'. The second bass line has lyrics: 'ta te con sti tu'. The music continues with sustained notes and some melodic movement.

103

am, in tra in gau

am, in tra in gau

am, in tra in gau

Detailed description: This system contains measures 103 through 112. It features three staves: a vocal line in C major (no sharps or flats) and two bass lines in F major. The vocal line has lyrics: 'am, in tra in gau'. The first bass line has lyrics: 'am, in tra in gau'. The second bass line has lyrics: 'am, in tra in gau'. A common time signature 'C' is present above the first staff. The music consists of sustained notes.

113

di um Do mi ni tu

di um Do mi ni tu

di um Do mi ni tu

Detailed description: This system contains measures 113 through 122. It features three staves: a vocal line in G major and two bass lines in F major. The vocal line has lyrics: 'di um Do mi ni tu'. The first bass line has lyrics: 'di um Do mi ni tu'. The second bass line has lyrics: 'di um Do mi ni tu'. The music consists of sustained notes.

123

i.

i.

i.

Detailed description: This system contains measures 123 through 132. It features three staves: a vocal line in G major and two bass lines in F major. The vocal line has the syllable 'i.'. The first bass line has the syllable 'i.'. The second bass line has the syllable 'i.'. The music consists of sustained notes.

03/03b Missa Sancti Francisci: Proprium Sancti Francisci
Officium: Gaudeamus omnes

Cantus

(see notes)



Gau - de - a - - - mus

Cantus

Tenor

Contratenor

Guillaume Du Fay



Om - - - nes in Do - -

Om - - - nes in Do - -

Om - - - nes in

9

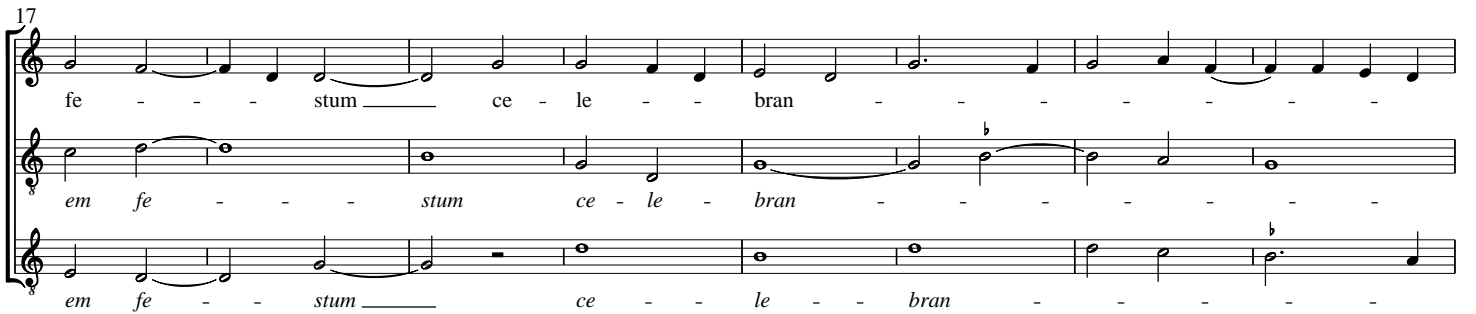


mi - no, di - - - em

mi - - - no, di - - - -

Do - - - - mi - no, di - - - -

17

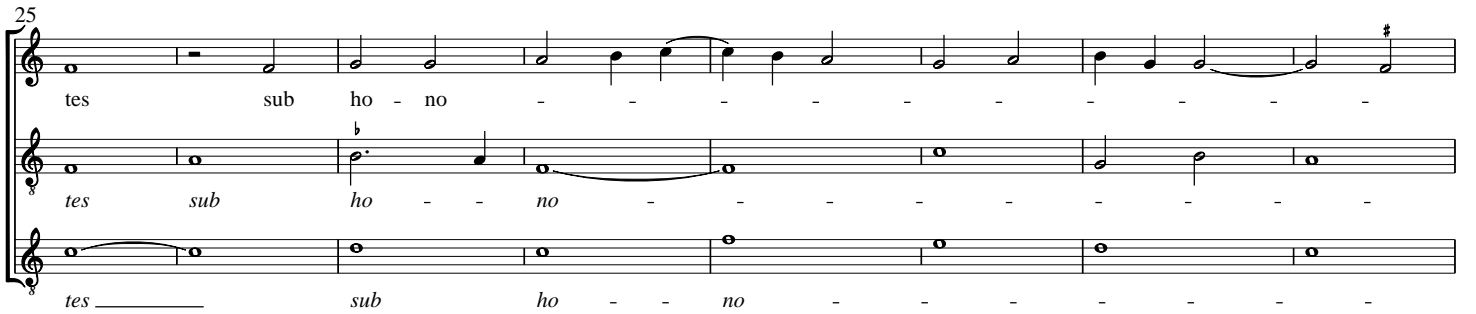


fe - - - stum ce - le - - - bran

em fe - - - stum ce - le - - - bran

em fe - - - stum ce - - - le - - - bran

25

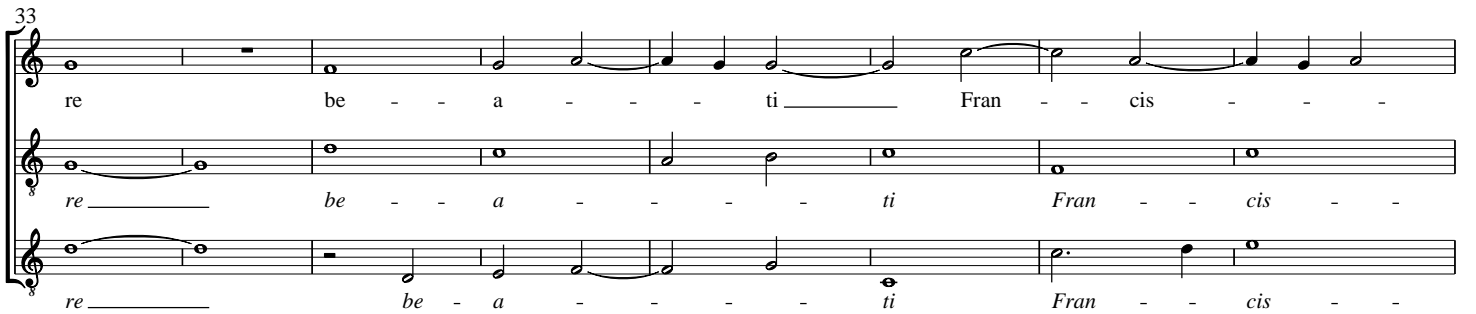


tes sub ho - no - - -

tes sub ho - - - no - - - -

tes - - - sub ho - - - no - - - -

33



re be - - - a - - - ti Fran - - - cis

re - - - be - - - a - - - ti Fran - - - cis

re - - - be - a - - - ti Fran - - - cis

41

ci de cu ius sol

51

lem ni ta te gau

61

dent an ge li

71

et col lau dant Fi

81

li um De i

[See notes]

Cantus

Ex - sul - - ta - te | iu - - sti in Do - mi - - no: ___

90 [C]

Cantus

Re - ctos de - - - - - cet ___

Tenor

Re - ctos de - - - - - cet ___

Contratenor

Re - ctos de - - - - - cet ___

98

col - - - lau - da - - - ti - - - o.

col - - - lau - - - da - - - ti - - - o.

col - - - lau - - - da - - - ti - - - o.

Cantus

Glo - ri - a | Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto: ___

107

Cantus

Sic - ut ___ e - - rat in prin - ci - pi -

Tenor

Sic - ut ___ e - - rat in prin - ci - pi -

Contratenor

Sic - ut ___ e - - rat in prin - ci - pi -

115

o, et nunc, _____
o, et _____ nunc, _____
o, et nunc, _____

123

et sem - - - - - per,
et sem - - - - - per,
et sem - - - - - per,

131

et in sae - - cu - la sae - cu - - lo - - - -
et in sae - - cu - la _____ sae - - cu - - -
et in sae - - cu - la sae - cu - - - lo - - - -

141

- - - - rum. A - - - - - men.
lo - - - - rum. _____ A - - - - - men.
- - - - - rum. A - - - - - men.

Cantus (see notes)
Gau - de - a - - - mus

150 C
Cantus Om - - - nes in Do - -
Tenor Om - - - nes in Do -
Contratenor Om - - - nes in

158
- - - - - mi - no, di - - - - em
- - - - - mi - - - no, di - - - -
Do - - - - - mi - no, di - - - -

166
fe - - - - stum ce - le - - - bran - - - -
em fe - - - - stum ce - le - bran - - - -
em fe - - - - stum ce - - - le - - - bran - - - -

174
tes sub ho - no - - - -
tes sub ho - - - no - - - -
tes sub ho - - - no - - - -

182
re be - - - a - - - ti Fran - - - cis - - -
re be - - - a - - - ti Fran - - - cis - - -
re be - a - - - ti Fran - - - cis - - -

190

ci de cu ius sol - lem ni - ta te gau - ni - ta te

200

dent an - ge - li, dent an - ge - li, dent an - ge - li,

210

et col - lau - dant Fi - li - um De - i.

220

Fi - li - um De - i.

230

Fi - li - um De - i.

Officium per Octavas: Os iusti

Cantus

Os iusti

Cantus

Me di ta

Tenor

Me di ta

Contratenor

Me di ta

7

bi tur

13

sa pi en

19

ti am et lin gua e

25

ius lo que

33

que tur iu di ci

tur iu di ci

tur iu di ci

41

um:

um:

um:

49

lex De i e

lex De i e

lex De i e

57

MS: F MS: B A G

ius in cor de

in cor de

ius in cor de

65

G F

ip si us.

ip si us.

ip si us.

Cantus
 No - li _____ ae - mu - la - ri in ma - li - gnan - ti - bus.

72 C
 Cantus
 Ne - que _____ ze - la - ve - - - - ris
 Tenor
 Ne - que _____ ze - la - ve - - - - ris
 Contratenor
 Ne - que _____ ze - la - ve - - - - ris

82
 fa - ci - en - tes in - i - qui - - - ta - - - - tem.
 fa - ci - en - tes in - i - qui - - - ta - - - - tem.
 fa - ci - en - tes in - i - qui - - - ta - - - - tem.

Cantus
 Glo - ri - - a | Pa - tri, et Fi - li - o, et Spi - ri - - - tu - i San - cto.

93
 Cantus
 Sic - ut _____ e - rat in prin - ci - pi - o, _____ et nunc
 Tenor
 Sic - ut _____ e - rat in prin - ci - pi - o, et _____ nunc
 Contratenor
 Sic - ut _____ e - rat in prin - ci - pi - o, _____ et nunc _

105
 et _____ sem - - - per, et in sae - - - -
 et _____ sem - - - per, et in sae - - - -
 et _____ sem - - - per, et in sae - - - -

118
 - cu - la sae - cu - lo - - - rum. A - - - - men.
 cu - la sae - cu - lo - - - rum. A - - - - men.
 cu - la sae - cu - lo - - - rum. A - - - - men.

Cantus

Os iu - - sti

Cantus

Me - - di - - ta - - ta

Tenor

Me - - di - - ta - - ta

Contratenor

Me - - di - - ta - - ta

136

bi - - tur

142

sa - - pi - - en

148

ti - - am et lin - - gua e -

154

ius lo - - que

162

que tur iu di ci

tur iu di ci

tur iu di ci

170

um:

um:

um:

178

lex De i e

lex De i e

lex De i e

186

MS: F

MS: B

A

G

o

d

ius in cor de

in cor de

ius in cor de

194

d.

G

F

ip si us.

ip si us.

ip si us.

Graduale: Os iusti

Cantus

Os

Cantus

Iu - - - - -

Tenor

Iu - - - - - sti,

Contratenor

Iu - - - - -

5

- - - - - sti me - di - - - - - ta - - -

- - - - - iu - - - - - sti me - di - - - - - ta - - -

- - - - - sti, - iu - - - - - sti me - di - - - - - ta - - -

11

- - - - - bi - - - - - tur sa - - - - - pi -

- - - - - bi - - - - - tur sa - - - - - pi -

- - - - - bi - - - - - tur sa - - - - - pi -

17

en - - - - - ti - am,

en - - - - - ti - am,

en - - - - - ti - am,

23

am et

am et lin - - - - - gua, et

am et lin - - - - - gua, et

29

lin - - - - - gua

lin - - - - - gua

lin - - - - - gua e -

35

e - - - - - ius, e - - - - -

ius, e - - - - -

40

ius lo - que - - - - - lo - que - - - - - ius lo - que - - - - -

lo - que - - - - -

ius lo - que - - - - -

46

tur iu - - - - - di - - - - - tur iu - - - - - di - - - - - tur iu - - - - - di - - - - -

tur iu - - - - - di - - - - -

tur iu - - - - - di - - - - -

52

ci - um. ci - um. ci - um.

ci - um.

ci - um.

57 Duo
Cantus Lex De i e
Contratenor Lex De i e

66

78

90 ius in cor
ius in cor

102

114 de ip si us:
de ip si us:

126

138 et non
et non

150

Musical notation for measures 150-161, featuring a vocal line and a lute line. The vocal line begins with a treble clef and a common time signature. The lute line begins with a bass clef and a common time signature. The music consists of a series of eighth and sixteenth notes.

162 3

sup - plan - ta - - bun - tur

sup - plan - ta - - bun - tur

Musical notation for measures 162-173. The vocal line is in 3/4 time and includes the lyrics "sup - plan - ta - - bun - tur". The lute line is in 3/4 time and provides accompaniment.

174

gres - sus,

gres - -

Musical notation for measures 174-185. The vocal line is in 3/4 time and includes the lyrics "gres - sus,". The lute line is in 3/4 time and includes a triplet of eighth notes.

186

gres - - - sus

sus, gres - - - sus e

Musical notation for measures 186-194. The vocal line is in 3/4 time and includes the lyrics "gres - - - sus". The lute line is in 3/4 time and includes a triplet of eighth notes and a double bar line with a 2/4 time signature change.

195

- - - ius, gres

- - - ius, gres

Musical notation for measures 195-203. The vocal line is in 3/4 time and includes the lyrics "- - - ius, gres". The lute line is in 3/4 time and includes a triplet of eighth notes.

204

Musical notation for measures 204-212. The vocal line is in 3/4 time and the lute line is in 3/4 time. The music consists of a series of eighth and sixteenth notes.

213

sus e

sus e

Musical notation for measures 213-221. The vocal line is in 3/4 time and includes the lyrics "sus e". The lute line is in 3/4 time and includes a triplet of eighth notes.

222

ius.

ius.

Musical notation for measures 222-230. The vocal line is in 3/4 time and includes the lyrics "ius.". The lute line is in 3/4 time and includes a triplet of eighth notes.

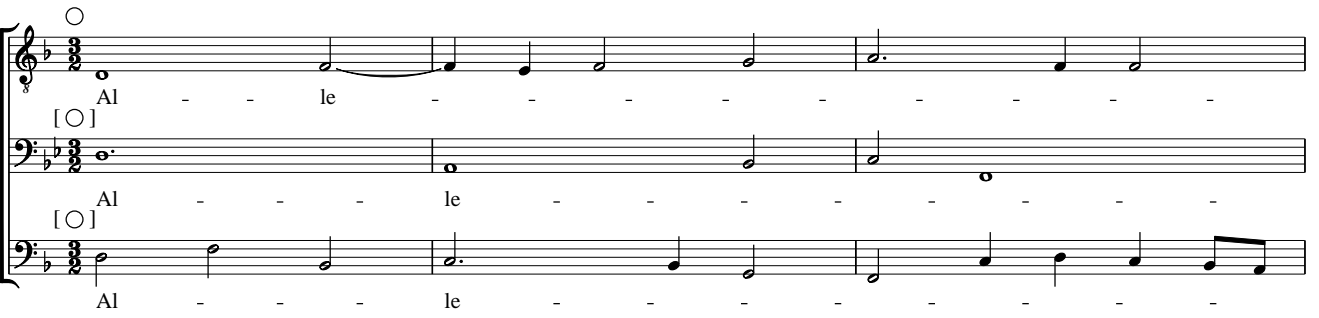
Alleluia: O patriarcha pauperum

Cantus



Al - le - - - - - lu - ia.

Cantus



Al - - - le - - - - - - - - - - -

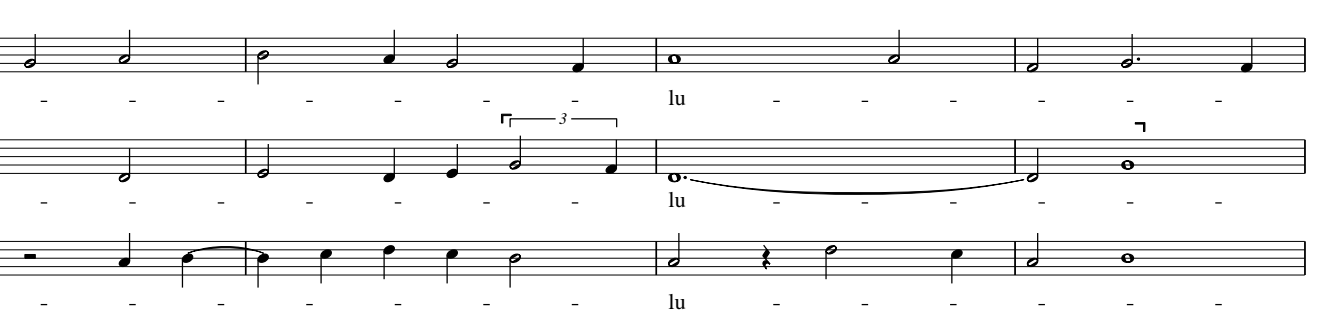
Tenor

Al - - - le - - - - - - - - - - -

Contratenor

Al - - - le - - - - - - - - - - -

4

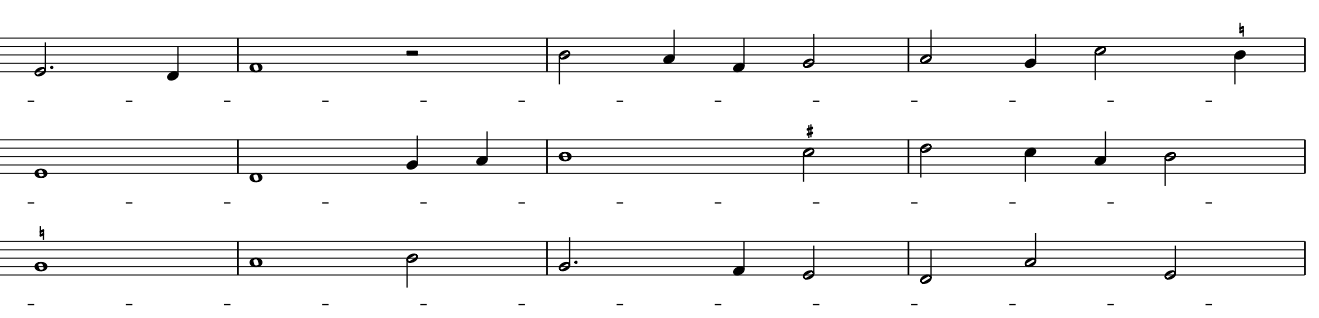


- - - - - lu - - - - -

- - - - - lu - - - - -

- - - - - lu - - - - -

8

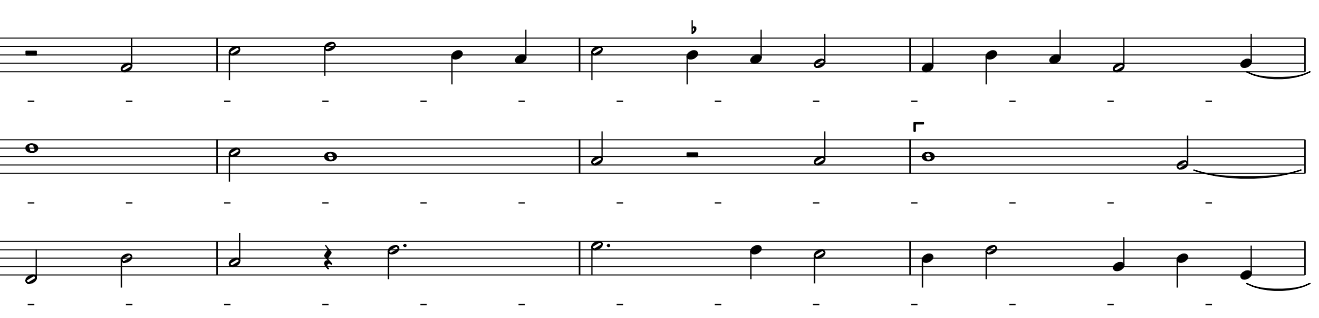


- - - - - - - - - - -

- - - - - - - - - - -

- - - - - - - - - - -

12



- - - - - - - - - - -

- - - - - - - - - - -

- - - - - - - - - - -

16



- - - - - ia. - - - - - ia. - - - - - ia.

- - - - - ia. - - - - - ia. - - - - - ia.

- - - - - ia. - - - - - ia. - - - - - ia.

20 C Duo

Cantus

Contratenor

O pa - tri - ar

28

cha pau - pe -

cha pau - pe -

MS: E A

36

rum, Fran - cis -

rum, Fran - cis -

44

ce, tu -

ce, tu -

52

is pre - ci -

is pre - ci -

60

bus Au -

bus Au -

68

ge tu - o - rum nu - me

ge tu - o - rum nu - me

76

rum In ca - - ri - ta - - - - -
rum In ca - - - - - ri - ta - - - - -

84

te Chri - - - - -
te Chri - - - - -

93 MS: iam cellatis

sti. Quos, can - - cel - - - - -
sti. Quos, can - - cel - - - - -

99

la - - - - - tis ma - - - - -
la - - - - - tis ma - - - - -

107 3

ma - - - - -
ma - - - - -

115

ni - bus, Cae - - - - -
ni - bus, Cae - - - - -

123

cu - - - - - ti - - - - - ens, _____
cu - - - - - ti - - - - - ens,

131

ut mo ut mo

139

ri ens Ia cob, be

147

be ne di xi ne di xi

155

sti, be ne di

163

xi xi

171

179

sti. sti.

188 ○

Cantus

Tenor

Contratenor

Al - - - le

Al - - - le

Al - - - le

191

lu

lu

lu

195

199

203

ia.

ia.

ia.

Offertorium: Veritas mea

Cantus

Ve - ri - - - tas

Cantus

Me - - - - -

Contratenor 2

Me - - - - -

Tenor

Me - - - - -

Contratenor 1

Me - - - - -

5

a

a

a

a

11

et mi - se - ri - cor - - - - di

et mi - se - ri - cor - - - - di

et mi - se - ri - - - cor - - - - di

et mi - se - ri - - - cor - - - - di

17

a - - - - me

a - - - - me

a - - - - me

a - - - - me

23

a cum ip

a cum ip

a cum ip

a cum ip

29

so.

so.

so.

so.

34

C Et in

C

C

C Et in no

42

no mi ne,

mi ne, in

50

Et in no

no

58

me

68

me

mi ne

me

mi ne

78

o ex al ta

o ex al ta

ex al ta

88

bi - tur cor -

bi - tur cor -

bi - tur cor -

bi - tur cor -

98

nu - e

Rest missing in MS

nu - e

nu - e

nu - e

108

MS: C

118

ius.

ius.

ius.

ius.

Communio: Fidelis servus

Cantus

Fi - de - lis ser - - vus

Cantus

[C] Et pru - - dens, quem con - - sti

Tenor

[C] Et pru - - dens, quem

Contratenor

Et pru - - dens, quem

9 MS: E MS: F

- - - tu - - - it Do - - -

con - - - sti - - - tu - - - it Do - - -

con - sti - - - tu - - - it Do - - -

17

- - - mi - nus su - -

- - - mi - nus su - -

- - - mi - nus su - -

25

- - - per fa - - mi - - li - am su - -

per fa - - mi - - li - am su - -

per fa - - mi - - li - am su - -

33

- - - am, ut det

- - - am, ut det

- - - am, ut det

41

il - - - - - lis

il - - - - - lis in

49

in - - - - - tem - - - - -

in - - - - - tem - - - - -

in - - - - - tem - - - - -

57

po - - - - - re tri - - - - -

po - - - - - re tri - - - - -

po - - - - - re tri - - - - -

65

ti - - - - - ci - - - - - men - - - - -

ti - - - - - ci - - - - - men - - - - -

tri - - - - - ti - - - - - ci - - - - - men - - - - -

73

su - - - - - ram.

su - - - - - ram.

su - - - - - ram.

03/03 Missa Sancti Antonii de Padua et Sancti Francisci

Sources

A. The ordinary of the mass

Tr 90, fols. 72v-73r, and 395v-406r. The individual movements appear as follows:

Kyrie, fols. 72v-73r, “Duffay.” Text in all voices.

Gloria, fols. 395v-398v. Text in the cantus, incipits in the other voices.

Credo, fols. 399v-403r. Text in the cantus, incipits in the lower voices.

Sanctus, fols. 403v-405r. Text in the cantus, incipits in the lower voices.

Agnus Dei, fols. 405v-406r. Text in the cantus, incipits in the lower voices.

Concordance

Kyrie, Tr 93, fols. 103v-104r, “Duffay.” Text in all voices.

Clefs and mensurations (see the notes below on the use of ♩ and ♪ in the ordinary).

Kyrie (Key signatures assimilated to the rest of the ordinary)

| | | 1 | 19 | 64 |
|-------------|--------|----------------|------------|------------|
| Cantus | c1/c2 | [O] | ♩ | O |
| Tenor | c4 [b] | [O] | - | O |
| Contratenor | c4 [b] | [O] | C | O |

Gloria

| | | 1 | 67 | 89 | 105 | 177 | 185 | 191 | 204 | 214 | 233 | 255 | 262 | 269 | 272 |
|-------------|------------|----------------|------------|----------------------|------------|-----|------------|-----|------------|------------|----------------|------------|------------|-----|------------|
| Cantus | c1 | [O] | ♩ | $\frac{\text{O}}{3}$ | ♩ | - | 3 | - | O | C | [O] | C | C | 3 | ♩ |
| Tenor | c4 \flat | [O] | ♩ | - | - | - | - | - | O | - | - | - | - | - | ♩ |
| Contratenor | c4 \flat | [O] | ♩ | - | - | 3 | ♩ | 3 | O | - | - | - | - | - | ♩ |

Credo

| | | 1 | 78 | 110 | 238 ¹ | 242 | 251 | 297 | 366 | 392 | 405 |
|-------------|-------------|----------------|------------|------------|--------------------------|-----|------------|-------------|----------------|------------|------------|
| Cantus | c1 | [O] | O | ♩ | C or ♩ | - | ♩ | $\text{O}3$ | [O] | C | ♩ |
| Tenor | c \flat 3 | [O] | tacet | ♩ | - | - | ♩ | - | [O] | - | - |
| Contratenor | c \flat 3 | [O] | O | ♩ | - | 3 | - | - | O | - | - |

Sanctus

| | | 1 | 74 | 105 | 169 ² |
|-------------|-------------|----------------|------------|------------|------------------|
| Cantus | c1 | [O] | - | ♩ | [O] |
| Tenor | c \flat 3 | [O] | - | tacet | [O] |
| Contratenor | c \flat 3 | [O] | O | ♩ | O |

¹ Measures 238-251 of the cantus are provided with an alternative reading in the manuscript. See below.

² Indicated as “osanna ut supra” in the manuscript.

Agnus Dei

| | | | | | |
|-------------|----|-----|-------|----|----|
| | | 1 | 32 | 68 | 83 |
| Cantus | c1 | ○ | ♯ | 3 | ○ |
| Tenor | c3 | [○] | tacet | - | ○ |
| Contratenor | c3 | ○ | ♯ | - | ○ |

B. Propers for St. Anthony of Padua

Sources

Tr 88, fols. 182v-189r. Individual movements as follows:

Introit: *In medio ecclesiae*, Tr 88, fols. 182v-183r. Text in the cantus, incipits in the other voices.

Gradual: *Os iusti meditabitur*, Tr 88, fols. 183v-185r. Text in the cantus, incipits in the other voices.

Alleluia: *Antoni compar inclite*, fols. 185v-187r. Text in the cantus, incipits in the other voices.

Offertory: *Veritas mea*, fols. 187v-188r. Text in the cantus, incipits in the other voices.

Communion: *Quinque talenta*, fols. 188v-189r. Text in the cantus, incipits in the other voices.

Clefs and mensurations

Introit

| | | | | | |
|-------------|------------------------------|---|----|----|----|
| | | 1 | 52 | 60 | 75 |
| Cantus | c2 | ○ | ○ | ♯ | ○ |
| Tenor | c4 ^b ³ | ○ | - | ♯ | ○ |
| Contratenor | c4 ^b | ○ | - | ♯ | ○ |

Gradual

| | | | | | | | |
|-------------|------------------------------|---|-----------------|-------|-------|-------|-------|
| | | 1 | 57 | 57 | 162 | 174 | 192 |
| Cantus | c2 | ○ | - | ○2 | 3 | - | ○2 |
| Tenor | c4 | ○ | - | tacet | tacet | tacet | tacet |
| Contratenor | c4 ^b ⁴ | ○ | c4 ^h | ○2 | - | 3 | ○2 |

Alleluia

| | | | | |
|-------------|----|-----|----|-----|
| | | 1 | 32 | 239 |
| Cantus | c2 | ○ | C | ○ |
| Tenor | c4 | [○] | C | [○] |
| Contratenor | c4 | [○] | C | [○] |

Offertory

| | | | |
|---------------|----|---|----|
| | | 1 | 34 |
| Cantus | c2 | ○ | C |
| Contratenor 2 | c3 | - | C |
| Tenor | F3 | - | C |
| Contratenor 1 | F3 | ○ | C |

³ Flat in staves 1 and 2 of tenor and staves 1-2 and 4-5 of the contratenor. The edition uses a signature throughout.

⁴ Flat signature for measures 1-23 and 51-56, I retain it for the entire respond.

Communion

| | | | | | |
|-------------|-----|-----|----|----|-----|
| | | 1 | 69 | 79 | 105 |
| Cantus | c3 | C | 3 | - | C |
| Tenor | Fb4 | [C] | - | - | - |
| Contratenor | Fb4 | [C] | - | 3 | C |

C. Propers for St. Francis

Tr 88, fols. 190v-194r. Individual movements as follows

Introit: *Gaudeamus omnes*, fols. 190v-191r. Psalm and doxology missing.⁵ Text in the cantus, incipits in the other voices.

Introit: *Os iusti meditabitur*, fols. 191v-192r. Text in the cantus, incipits in the other voices.

Gradual: *Os iusti meditabitur*, indicated by a rubric in fol. 192r: "Graduale Os iusti quaeras antea in missa sancti anthonii de padua." [The gradual is given in full in the edition].

Alleluia: *O patriarcha pauperum*, fols. 192v-193r, 3vv with 2vv verse. Text in all voices.

Offertory: *Veritas mea*, missing because the scribe forgot to enter a rubric similar to the one used for the gradual, since St. Anthony and St. Francis also share the offertory [The offertory is given in full in the edition]

Communion: *Fidelis servus*, fols. 193v-194r. Text in the cantus, incipits in the other voices.

Concordance

Strahov IV, fols. 11v-12r, Introit: *Os iusti meditabitur*. No psalm or doxology, incipits in all parts.

Mensurations

Introit: *Gaudeamus omnes* (including psalm and doxology).

| | | | | | |
|-------------|----|---|-----|-----|-----|
| | | 1 | 90 | 107 | 150 |
| Cantus | c1 | C | [C] | - | C |
| Tenor | c4 | C | [C] | - | C |
| Contratenor | c4 | C | [C] | - | C |

Introit: *Os iusti meditabitur*

| | | | | | |
|-------------|----|-----|----|----|-----|
| | | 1 | 72 | 93 | 130 |
| Cantus | c1 | C | C | - | C |
| Tenor | c4 | [C] | C | - | [C] |
| Contratenor | c4 | [C] | C | - | [C] |

Gradual, see above in the propers for St. Anthony.

Alleluia

| | | | | | | | | |
|-------------|-----|-----|-------|-------|-------|-------|-------|-----|
| | | 1 | 20 | 105 | 107 | 131 | 133 | 188 |
| Cantus | c4b | ○ | C | - | 3 | - | C | ○ |
| Tenor | F5b | [○] | tacet | tacet | tacet | tacet | tacet | [○] |
| Contratenor | F5b | [○] | C | 3 | - | C | - | [○] |

Offertory, see above in the propers for St. Anthony.

⁵ Settings of the psalm and doxology provided from Du Fay's setting for St. Maurice, Tr 88, fols. 170v-171r.

Communion

| | | | | | | |
|-------------|-----|-----|----|----|----|----|
| | | 1 | 37 | 39 | 63 | 65 |
| Cantus | c3 | C | - | 3 | C | - |
| Tenor | F4♭ | [C] | - | - | - | - |
| Contratenor | F4♭ | [C] | 3 | - | - | C |

Texts

Propers of St. Anthony

| | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Introit | |
| In medio ecclesiae aperuit os eius: et implevit eum Dominus spiritu sapientiae et intellectus; stolam gloriae induit eum.

Ps. Bonum est confiteri Domino: et psallere nomini tuo, Altissime.
Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen. | In the midst of the church the Lord opened his mouth: and filled him with the spirit of wisdom and understanding: and clothed him with a robe of glory.
Ps. It is good to give praise to the Lord: and to sign your name, O Most High.
Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen. |
| Gradual | |
| Os iusti meditabitur sapientiam, et lingua eius loquetur iudicium.
V. Lex Dei eius in corde ipsius: et non supplantabuntur gressus eius. | The mouth of the just shall meditate wisdom, and his tongue shall speak judgment.
V. The law of his God is in his heart: and his steps shall not be supplanted. |
| Alleluia | |
| Alleluia, alleluia.
Antoni compar inclite
Nostri quondam itineris
Tu nobis adhuc miseris
In patria iam praeclite
Te glorioso comite
Ora frui superis. | Alleluia, alleluia
Anthony, renowned comrade
Of our erstwhile journey:
May you pray for us wretched ones,
Now that you are in your homeland:
Pray that we may enjoy you
As a glorious comrade there above. |
| Offertory | |
| Veritas mea et misericordia mea cum ipso: et in nomine meo exaltabitur cornu eius. | My truth and my mercy are with this man: and his strength shall be exalted in my name. |
| Communion | |
| Domine, quinque talenta tradidisti mihi: ecce alia quinque superlucratus sum.
Euge, serve bone et fidelis; quia in pauca fuisti fidelis, supra multa te constituam; intra in gaudium Domini tui. | Lord, you gave me five talents: behold, I have gained other five over and above.
Well done, good and faithful servant; because you have been faithful over a few things, I will place you over many things; enter into the joy of your Lord. |

Propers of St. Francis

| | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Introit | |
| Gaudeamus omnes in Domino, diem festum celebrantes sub honore beati Francisci, de cuius sollemnitate gaudent angeli, et collaudant Filium Dei.
Ps. Exsultate iusti in domino: rectos decet collaudatio.
Gloria Patri, et Filio, et Spiritui Sancto: sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen. | Let us rejoice in the Lord, celebrating a festival day in honor of the blessed Francis, for whose solemnity the angels rejoice and give praise to the Son of God.
Ps. Rejoice in the Lord, ye just: praise becomes the upright.
Glory be to the Father, and to the Son, and to the Holy Ghost, as it was in the beginning, is now, and ever shall be, world without end. Amen. |

| | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Introit within the Octave | |
| Os iusti meditabitur sapientiam, et lingua eius loquetur iudicium.
Ps. Noli aemulari in malignantibus; neque zelaveris facientes iniquitatem.
Gloria Patri, et Filio, et Spiritui Sancto: sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen. | The mouth of the just shall meditate wisdom, and his tongue shall speak judgment.
Ps. Be not emulous of evildoers; nor envy them that work iniquity.
Glory be to the Father, and to the Son, and to the Holy Ghost, as it was in the beginning, is now, and ever shall be, world without end. Amen. |
| Gradual | |
| Os iusti meditabitur sapientiam, et lingua eius loquetur iudicium.
V. Lex Dei eius in corde ipsius: et non supplantabuntur gressus eius. | The mouth of the just shall meditate wisdom, and his tongue shall speak judgment.
V. The law of his God is in his heart: and his steps shall not be supplanted. |
| Alleluia | |
| Alleluia, alleluia.
V. O patriarcha pauperum,
Francisce, tuis precibus
Auge tuorum numerum
In caritate Christi.
Quos, cancellatis manibus,
Caecutiens, ut moriens
Iacob, benedixisti. | Alleluia, alleluia.
V. O patriarch of the poor,
Francis, through your prayers
Cause your flock to grow
In the charity of Christ.
Those whom, with marked hands,
Blindly, as the dying Jacob
You have blessed. |
| Offertory | |
| Veritas mea et misericordia mea cum ipso: et in nomine meo exaltabitur cornu eius. | My truth and my mercy are with this man: and his strength shall be exalted in my name. |
| Communion | |
| Fidelis servus et prudens, quem constituit Dominus super familiam suam; ut det illis in tempore tritici mensuram. | A faithful and wise steward, whom the Lord has set over his family; to give them their measure of wheat in due season. |

In the edition the implied repeat of the introit antiphon after the doxology, the alleluia respond after the verse, and the osanna after the Benedictus, are all written out in full for the convenience of the performers. The repeat of the gradual respond after the verse is not because the gradual respond was no longer repeated in the fifteenth century.

This cycle has had an extremely complex history in modern scholarship, a history that matches the tortured transmission in the way it survives. Hans Wiser copied the Kyrie in the early 1450s in Tr 93. He copied it again in the Kyrie section of Tr 90 in the late 1450s, followed by a rubric indicating that the remaining ordinary movements were copied near the end of the enormously long extension of Tr 90 that follows the section of that manuscript that was copied from Tr 93. The two sets of propers are copied contiguously in Tr 88, a manuscript copied around 1460, where Wiser entered a great deal of music that originated in Cambrai in the 1440s and 1450s.

When Besseler edited volume II of the *Opera omnia*, published in 1960,⁶ only the ordinary was thought to be by Du Fay on the strength of the ascription of the Kyrie in Tr 93 and Tr 90, and even this ascription had been questioned by Charles Hamm because of the unusual mensural usage found in parts of the work.⁷ The propers had been ascribed to Du Fay by Laurence Feininger on stylistic grounds in 1947,⁸ but his ascription had been ignored by all subsequent scholarship.

⁶ *Missarum pars prior* (Rome: American Institute of Musicology, 1960).

⁷ 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), 105-11.

⁸ Laurence Feininger, *Auctorum Anonymorum Missarum Propria XVI Quorum XI Gulielmo Dufay Ascribenda Sunt*, Monumenta Polyphoniae Liturgicae Sanctae Ecclesiae Romanae. Ser. 2/1 (Rome: Societas Universalis Sanctae Ceciliae, 1947).

In his will Du Fay mentions two of his masses besides his Requiem, a *Missa Sancti Antonii de Padua*, and a *Missa Sancti Antonii Viennensis*,⁹ further, Giovanni Spataro, in a letter to Pietro Aron, cited a number of ligatures from the Gloria of Du Fay's *Missa Sancti Antonii de Padua*.¹⁰ Bessler could not trace them in the version of the mass in Tr 90, and concluded that the mass that survived was that for St. Anthony Abbott (*Sancti Antonii Viennensis*) and published the ordinary as such.

In 1972 I found in the same letter by Spataro a citation of a passage of the introit *Os iusti*, which Spataro ascribed to Du Fay,¹¹ and in 1982 David Fallows succeeded in showing that the ligatures cited by Spataro as being the Gloria or the mass were or could be assumed to be in a version of the Gloria; in addition he traced mentions of mensurations in the gradual of the St. Anthony of Padua mass in the writings of Franchino Gaffurius, where he ascribes them to Du Fay.¹² In 1988 I pointed out that the propers of St. Anthony and those of St. Francis, copied contiguously in Tr 88, not only share the gradual, indicated by a cross reference in the manuscript, but share also the offertory, which is the same for both saints, although Wisner left out the cross reference, clarified the matter of the two introits for St. Francis, and proposed that both propers were intended as plenary masses sharing the same ordinary.¹³ Finally, in 2006 I offered a detailed reconstruction of a lost manuscript, mentioned by Du Fay in his will, with the mass of St. Anthony of Padua that Du Fay left to the chapel of St. Stephen in the cathedral, a reconstruction that also explains the separate transmission of the ordinary and the propers.¹⁴

In her edition of Trent 88 Rebecca Gerber has again sought to cast doubt on Du Fay's authorship of the propers, as well as his authorship of the masses for the Order of the Golden Fleece.¹⁵ Her arguments are based on a misunderstanding of the evolution of Du Fay's style in the 1430s and 1440s, and some of her arguments about the use of chant at transpositions other than the octave are based on her misreading of the clefs in the modern editions,¹⁶ and a confusion between the different uses of Cambrai, Dijon, and the Franciscan order.¹⁷

David Fallows proposed that the St. Anthony mass was intended for a performance at the dedication of Donatello's altar at the Basilica del Santo in Padua in 1450,¹⁸ which is indeed very plausible, although it need not mean that the entire cycle was composed around that time. From the time of his final return to Cambrai until his death Du Fay had the mass for St. Anthony sung at the chapel of St. Stephen every year on the saint's day and left provisions in his will for this to be continued after his death, which it was, at least until the French invasion of Cambrai in 1578, which disrupted the entire liturgical life of the cathedral.¹⁹

⁹ LAN, 4G 1313, p. 71, also Jules Houdoy, *Histoire artistique de la cathédrale de Cambrai, ancienne église métropolitaine Notre-Dame* (Paris: Damascène Morgand and Charles Fatout, 1880. Reprint, Geneva: Minkoff, 1972), 411.

¹⁰ Bonnie Blackburn, Edward Lowinsky, and Clement Miller, eds., *A Correspondence of Renaissance Musicians* (Oxford: Clarendon Press; New York: Oxford University Press, 1991), 599-600.

¹¹ Alejandro Enrique Planchart, "Guillaume Dufay's Masses: Notes and Revisions," *The Musical Quarterly* 58 (1972), 18.

¹² David Fallows, *Dufay*, rev. ed. (London: Dent, 1987), 183-88.

¹³ Alejandro Enrique Planchart, "Guillaume Du Fay's Benefices and his Relationship to the Court of Burgundy," *Early Music History* 8 (1988), 143-45.

¹⁴ Alejandro Enrique Planchart, "The Books that Du Fay Left to the Chapel of Saint Stephen," *Sine musica nulla disciplina: Studi in onore di Giulio Cattin*, ed. Franco Bernabei and Antonio Lovato (Padua: Il Poligrafo, 2006), 175-212.

¹⁵ Rebecca Gerber, *Sacred Music from the Cathedral at Trent: Trent, Museo Provinciale D'arte, Codex 1375* (olim 88), *Monuments of Renaissance Music* 12 (Chicago: University of Chicago Press, 2007), 60-81, *passim*.

¹⁶ Gerber, *Sacred Music*, 66-67.

¹⁷ Gerber, *Sacred Music*, 65-66 and 68-69.

¹⁸ Fallows, *Dufay*, 66-68.

¹⁹ See Alejandro Enrique Planchart, "Notes on Guillaume Du Fay's Last Works," *The Journal of Musicology* 13 (1995), 55-72.

Fallows, however, could not find any evidence of the performance of the mass for St. Anthony in Padua in 1450,²⁰ and it is possible that something went wrong and the mass was not performed at that time. This would tie with the nature of the manuscript with the mass that Du Fay left to the chapel of St. Stephen, which is described in the inventory of Du Fay's possessions as a parchment book "en grant volume" containing the masses of St. Anthony of Padua with numerous other antiphons, and written in black notation.²¹ By 1450 all the manuscripts of polyphony being copied at Cambrai were on paper and in white notation. As reconstructed in my article in 2006, the manuscript contained the ordinary, the propers for St. Anthony, the propers for St. Francis, a set of vespers for St. Anthony with the motet *O proles Hispaniae – O sidus Hispaniae*, and a set of vespers for St. Francis.²² The book has all the earmarks of a presentation copy, with the complete liturgy for the two most important saints of the Franciscan order, but a presentation copy that for some reason was never given away.

This view and Fallows's proposal that the mass was put together for the celebration in Padua is supported by the sequence of the propers. At Cambrai in the 15th century St. Anthony of Padua did not receive a special mass,²³ and the mass for St. Francis was as follows:

| | | |
|-----------|-------------------------------------------------------------------------------|-----------------------------------|
| Introit | <i>Os iusti Ps. Noli aemulari</i> | All sources ²⁴ |
| Gradual | <i>Inveni David V. Nihil proficiet
Domine praevenisti V. Vitam petiit</i> | Missal 1507
151, 157, 182, 183 |
| Alleluia | <i>Iustus germinabit
Hic Franciscus pauper</i> | Missal 1507, 183
151, 157, 182 |
| Offertory | <i>Desiderium animae
Veritas mea</i> | Missal 1507
151, 157, 182, 183 |
| Communion | <i>Fidelis servus
Beatus servus</i> | Missal 1507
151, 157, 182, 183 |

In contrast, the propers as set by Du Fay agree in every detail, including the double introit for St. Francis, with the liturgy for both saints in the missals and graduals of the Franciscan order itself.²⁵

In this context the propers for St. Francis in Tr 88 pose a curious problem. The first introit, unlike every other of the surviving Du Fay introits, has neither a psalm nor a doxology, and it is preceded by another setting of *Gaudeamus omnes* with a double text for the Assumption and All Saints, which Feininger for some reason included with the St. Francis propers by Du Fay.²⁶ This introit is clearly not for St. Francis but the text of the psalm in the version for All Saints, *Exsultate iusti in Domino: rectos decet collaudatio*, is the text used as a psalm verse when *Gaudeamus omnes* is sung for St. Francis. In an earlier study I suggested that Wisner included it where he did in order to provide a psalm and a doxology for the *Gaudeamus omnes* that follows.²⁷ But the text underlay of the psalm in that introit is incredibly clumsy, since the psalm used for the Assumption, which is clearly the original text, *Eruclavit cor meum verbum bonum: dico ego opera mea regi*, is much longer, so the setting has a number of repeated notes in all voices that would have to be tied or repeated on a single syllable. We do have, however, an authentic setting of *Exsultate iusti* (and in the correct mode) by Du Fay in his introit *Sapientiam sanctorum* for St.

²⁰ David Fallows, "Dufay, la sua messa per Sant'Antonio da Padova e Donatello," *Rassegna Veneta di Studi Musicali* 2-3 (1986-1987), 3-19.

²¹ Lille, Archives Départementales du Nord, 4G 1313, p. 6.

²² Planchart, "The Books," 181-90.

²³ His liturgy is absent from all the surviving Cambrai missals for the entire century. In nearby Lille, at St. Pierre, his mass was I: *Os iusti*, G: *Os iusti*, A: *Iustus germinabit*, O: *Veritas mea*, C: *Fidelis servus* (Lille, Bibliothèque Municipale, MS 599, fol. 101v).

²⁴ These include *Missale parvum ad usum venerabilis ecclesiae Cameracensis* (Paris: Symon Vostre, 1507), and Cambrai, Mediathèque Municipale, MSS 151, 157, 182, 183 (all missals).

²⁵ Cf. for example, Paris, Bibliothèque Nationale de France, *fonds latin* 9445, fols. 185v-185r.

²⁶ Feininger, *Auctorum Anonymorum*, 148-149.

²⁷ Planchart, "Guillaume Du Fay's Benefices," 143-144.

Maurice, so I have used that setting here instead of the substitute proposed by Wiser in Tr 88.²⁸ Whether the *Gaudeamus omnes* for Assumption/All Saints is a work by Du Fay remains an open question. If it is authentic it is surely for the Assumption and not for All Saints.

The chant incipits of the introit *Gaudeamus omnes* is copied in Tr 88 following the German chant dialect, with a c instead of a b flat as the top note. This was a change introduced somewhere in the transmission of these pieces to Trent or by Wiser himself. The melody paraphrased in the polyphony however, indicates that the version set by Du Fay was the west Frankish version, so that I have emended the incipit accordingly.

The ordinary movements make no use of chant. At the end of the cantus in the Kyrie in Tr 93 (but not in Tr 90) the scribe jotted down a melody in German neumes:²⁹



which is melody 125 in Melnicki's catalogue,³⁰ found in Beneventan sources and in Pistoia, Biblioteca Capitolare, MS C 121, but nowhere north of the Alps. The melody, however, has no connection with the polyphony and would have been unknown to Du Fay in the 1440s. Du Fay uses chant intonations for the Sanctus and the Agnus, but even though Bessler states that Bruno Stäblein sent him the melodies from his film collection, this appears to be a bit of wishful thinking.³¹ No chants with the incipits used by Du Fay appear in the catalogues prepared by the scholars who used Stäblein's collection for their monographs,³² and indeed, Bessler passes the chants in silence in the critical notes. What we have in this case is something that Du Fay did in the *Missa sine nomine*, where he composed the intonations himself.

The propers paraphrase the chant in the *cantus*. The pieces appear in the modern liturgy as part of the masses for a confessor, the order of the propers in Du Fay's setting agrees not with the use of Cambrai but rather with the books of the Franciscan order at the time. The only two melodies not found in most modern chant books are the two alleluias. These are as follows:

Alleluia V. Antoni compar inclite

Karlheinz Schlager, *Alleluia-Melodien II*,³³ 37-38 and 586, using German and east European sources. Also printed in *Cantus Varii*.³⁴

Alleluia V. O patriarcha pauperum

Karlheinz Schlager, *Alleluia-Melodien II*, 310-11 (with text *O consolatrix pauperum*). The text is one of a large number of contrafacta of the Alleluia V. *O consolatrix pauperum*. It was printed in the modern Franciscan Gradual with a melody from the old corpus of alleluias.³⁵

²⁸ The source for this psalm tone is Du Fay's *Missa Sancti Mauritii et sociorum eius*, Tr 88, fols. 170v-171r.

²⁹ One has to assume a c4 clef instead of the c1 used for the cantus.

³⁰ Margareta Melnicki, *Das einstimmige Kyrie des lateinischen Mittelalters*, Forschungsbeiträge zur Musikwissenschaft 1 (Regensburg: Bosse, 1954)

³¹ *Opera omnia*, II, vii.

³² Peter Josef Thannabaur, *Das eintimmige sanctus der römischen Messe in der handschriftlichen Überlieferung des 11. bis 16. Jahrhunderts*, Erlanger Arbeiten zur Musikwissenschaft 1 (Munich: W. Ricke, 1962), and Martin Schildbach, *Das Einstimmige Agnus Dei und seine handschriftliche Überlieferung vom 10. Bis zum 16. Jahrhundert*, (Erlangen: Friedrich-Alexander Universität, 1967).

³³ *Monumenta Monodica Medii Aevi* 8 (Kassel: Bärenreiter, 1987).

³⁴ *Cantus varii in usu apud nostrates ab origine ordinis, aliaque carmina in decursu saeculorum pie usu parta* (Liège: Desclée, 1902), 113-114.

³⁵ *Graduale Romano-Seraphicum continens missas proprias Ordinis Fratrum Minorum ad normam gradualis editionis Vaticanae*, ed. Bernhard Klumper (Paris: Desclée, 1924), 121, with the melody of the Alleluia V. *Dulce lignum* (cf. Karlheinz Schlager, *Thematischer Katalog der ältesten Alleluia-Melodien aus Handschriften des 10. und 11. Jahrhunderts, ausgenommen das ambrosianische, alt-römische und alt-spanische Repertoire*, Erlanger Arbeiten zur Musikwissenschaft 2 (Munich: Walter Ricke, 1965), no. 242).

The mensuration signs in this entire cycle pose enormous problems. There is ample evidence that the mensural usage of Du Fay from ca 1440 on, which follows English practice in the notation of imperfect time was widely tampered with in the process of transmission, particularly in Tr 90 and Tr 93. The most common change being the substitution of ♩ for C with breve-semibreve motion (which I call English C). The changes were probably not made by Wiser, but were already in his exemplars. Indications of this are provided by the transmission of the English *Caput* mass: in Tr 93 and Tr 90 the imperfect time is always notated with ♩ , but when later copies reached Wiser, the movements added in Tr 88 and the full copy in Tr 89 use C instead. The same can be seen in this cycle. The ordinary, copied in Tr 90 and Tr 93, uses ♩ with one exception, the final Kyrie, where we meet a C for exactly the same rhythmic texture notated earlier with ♩ .³⁶ In the propers, copied in Tr 88, the imperfect time is consistently signed with C . The conclusion is virtually inevitable that the original signature for imperfect time throughout the entire cycle was C . But there are other problems as well; according to Giovanni Spataro the section *Et in spiritum sanctum* of the Credo begins in $\text{C}2$, while in Tr 90 it is signed with ♩ .³⁷ This is a further example of the degradation of Du Fay's mensural usage in German and Italian copies. In terms of tempo or organization there was no difference between English C and $\text{C}2$ in Du Fay's music, since he usually organized English C in imperfect *modus*, but in this section of the Credo the cantus shifts into $\text{O}3$ at measure 297, so as a matter of metric scruple, Du Fay then signed the duple meter at the start of the section with a *modus cum tempore* sign as well. This subtlety was lost on one or another of the scribes in the transmission of the piece.

One change that could have been made by Wiser is the adding of an alternate passage for measures 238-251 of the cantus in the Credo. The passage, as copied in the main text used the sign ♩ modifying C (original). This is a very unusual use for ♩ , which normally calls for a 3:4 proportion in O . In this case, however, it becomes clear that the sign causes every written value to lose a fourth of its length. The original passage was ignored for all intents and purposes by Bessler and by even by Bockholdt, who used the alternative reading in their editions.³⁸ The alternative reading is given below:

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

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

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

The simultaneous use of ♩ and C is extremely rare,³⁹ In this context we have to remember a number of things: this mass represents one of the most extreme cases of Du Fay's use of mensural combinations, although there are similar, though not so extreme mensural usages in virtually all of the proper cycles that survive. Which means that this was something that apparently occupied Du Fay in the 1440s, and one of the two lost music treatises known

³⁶ This is a case of the editor of the manuscript or its exemplar forgetting to change the sign after the initial change. Other works of Du Fay copied in Italy and Germany, particularly the motet *Ave regina caelorum* 3 and the *Missa Ave regina caelorum* show these kinds of editorial slips.

³⁷ Blackburn et al., *A Correspondence*, 599.

³⁸ Bessler, *Opera omnia* II, xxiii and 59, Rudolf Bockholdt, *Die frühen Messkompositionen von Guillaume Dufay*, 2 vols. Münchner Veröffentlichungen zur Musikgeschichte 5 (Tutzing: Schneider, 1960), II, xvi and 79.

³⁹ This combination is never mentioned in the exhaustive treatment found in Anna Maria Busse-Berger, *Mensuration and Proportion Signs, Origins and Evolution* (Oxford: Clarendon, 1993), but the combination occurs also in measures 237-58 of the Credo of Josquin's *Missa L'homme armé sexti toni*, where altus and bassus are in ♩ and cantus and tenor are in ♩ . The New Josquin Edition of this work has not yet appeared, but cf. Josquin des Prés, *Werken*, XIV, *Missen*, V. *Missa L'homme armé sexti toni*, ed. Albert Smijers (Amsterdam: Alsbach, 1931), x.

to be by Du Fay was a *Tractatus de musica mensurata et de proportionibus*,⁴⁰ which in all likelihood is also a product of the 1440s, when all of Du Fay's surviving works show a heightened interest in proportions.

The alternate reading of the cantus for measures 238-251 is both tame and melodically clumsy and can hardly be compared with the original reading. The original reading produces, to be sure, a case rhythmically fuzzy counterpoint between the parts, but precisely this kind of rhythmic fuzziness is produced in virtually all Du Fay's music of the 1440s by the simultaneous use of parts in C and parts in 3, and traces of this survive in all the late works, so apparently this is something that Du Fay found appealing.

If we accept that all the C signature in the ordinary are not original and that the music was notated in English C it is then almost certain that the C in all parts at measure 273 of the Gloria is also not authentic, all the more so since the rhythmic density is exactly the same as what we find in O . The same applies to the C at measure 60 of the introit for St. Anthony, which is a later addition. It could be that the cut circle in these cases is nothing more than a reiteration of the perfect time signs found at measure 205, and Margaret Bent has made the case that cut circle was used in that manner.⁴¹ But from all the evidence we have Du Fay tended to use cut signatures sparingly throughout his life and most of the time as proportional signatures in conjunction with uncut ones. After the mid 1440s he apparently abandoned them entirely.⁴² The sign C in the cantus at measure 182 of the Credo, however, is probably original, and the values in the cantus are doubled under it, so it is used in its old-fashioned proportional manner. If it is original, and the ordinary postdates *Fulgens iubar ecclesiae* (ca. 1445-47), it marks the virtually the last instance we have of Du Fay using a cut sign of any kind.⁴³ For this reason in the edition itself I report all the mensuration signs as uncut except for the C in measure 182 of the Credo.

The tempos of the entire mass are built on the foundation of its two basic mensurations, O and English C, which Du Fay treated throughout all of his late career as standing in a 3:4 relationship at the semibreve level. All the other signs are used simultaneously with one of these two and stand in relation to them. Basically the semibreve in O should move between MM 72 and 96, and that in C between MM 96 and 128. The tempos for all the other signs are strictly proportional since in all cases they are used simultaneously with one of these two mensurations. In the proper the density of the counterpoint calls for a slightly slower basic tempo for the semibreve than in the ordinary. From slight changes in style and texture, it is probable that the ordinary was composed first, and then the proper for St. Anthony and those for St. Francis in that order.

Fallows, when discussing the mass mentions that in his will Du Fay requested that the mass be sung in his memory by nine "of the better singers" of the cathedral.⁴⁴ Du Fay does not specify the number of singers, only the total amount of the payment, 30 s, and the amount that each singer was to receive, 3 s 4 d, which does indeed add up to nine payments.⁴⁵ It is the congruence of these nine singers with the nine "religiosi" that were traveling with Du Fay and stayed with him at the Hostelry of the Red Hat in Turin in June of 1450, only three weeks before the dedication of the altar, which led Fallows to propose that the mass was intended for that ceremony.⁴⁶ But the will also mentions a payment to six choirboys, who are "to sing in the Gloria of the mass."⁴⁷ Nothing in the texture of the

⁴⁰ This was a 16th century manuscript of about forty folios that Fétis reported seeing, it was sold in 1824 to an English bookseller and has never resurfaced. See Fallows, *Dufay*, 240.

⁴¹ Margaret Bent, "The Early Use of the Sign C ," *Early Music* 24 (1996), 199-225, eadem, "The use of cut signatures in sacred music by Binchois," *Binchois Studies*, ed. Denis Slavin and Andrew Kirkman (Oxford: Oxford University Press, 2000), 277-312, eadem, "The Use of Cut Signatures in Sacred Music by Ockeghem and his Contemporaries," *Johannes Ockeghem: Actes du XLe Colloque international d'études humanistes, Tours, 3-8 février 1997*, ed. Philippe Vendrix (Paris: Klincksieck, 1998), 641-680, eadem, "On the Interpretation of C in the Fifteenth Century: A Response to Rob Wegman," *Journal of the American Musicological Society* 53 (2000), 597-612.

⁴² In this context it is particularly telling that in the late music that survives with a C signature for duple meter, whenever sources closer to Du Fay have turned up the duple meter is almost always signed with C instead.

⁴³ The use of C in the *Missa Ecce ancilla – Beata es Maria*, which is surely original, is part of the traits of that mass that pay homage to Ockeghem.

⁴⁴ Fallows, *Dufay*, 185.

⁴⁵ Lille, Archives Départementales du Nord, 4G 1313, p. 73.

⁴⁶ Fallows, *Dufay*, 66-7. On Du Fay's stay in Turin cf. Turin, Archivio di Stato, Sezione Seconda, Camerale Savoia, Inventario 16, Registro 98, fol. 270r. The entry is dated 1 June 1450.

⁴⁷ Lille, Archives Départementales du Nord, 4G 1313, p. 73.

work appears to call for this, so the reasons for it remain a mystery, although it should be noted that in the liturgical tradition of Cambrai the choirboys sang specific parts of the mass, for example, the Gradual, and thus the twelfth-century *cantatorium* of the cathedral, Cambrai, Médiathèque Municipale, MS 78, does not include the Gradual verses. For a modern performance any small ensemble that balances the voices should be adequate, from the occasional double notes here and there it is clear that Du Fay did not envision it sung one to a part.

Fallows, with only slight hyperbole, has called this mass “Dufay’s most important work,”⁴⁸ and in his study of the composer’s work has offered a perceptive appreciation of it.⁴⁹ It represents the high point of Du Fay’s interest in complex rhythmic structures that is one of the important traits of his style in the 1440s, it is also a summation of the melodic style that Du Fay developed during his decade at Cambrai, a style that was influenced by his having to compose melodic paraphrases of graduals and alleluias, the kinds of chants that no one had tackled in this manner before.⁵⁰ The result of this effort led eventually to the extraordinarily flexible melodic and rhythmic style that becomes the hallmark of his music from the early 1450s to his death.

There is another aspect of this mass that suggests that it had a long and complicated gestation. As noted above, it was copied into a book that contained a set of vespers for both saints, and the mass might have been intended for performance at the dedication of Donatello’s altar in 1450. But what survives of the vespers music for the Franciscan saints is copied in Tr 87₁ and ModB, in sections that date from the late 1430s or the very early part of the 1440s, so the project might have taken close to a decade. Some of the unusual traits of chant transposition and treatment that gave Gerber pause,⁵¹ are present in what survives of the vespers, particularly those for St. Anthony, which include the second of Du Fay’s settings of the *Benedicamus domino*.⁵²

⁴⁸ David Fallows, “Dufay’s Most Important Work: Reflections on the Career of his Mass for St Anthony of Padua,” *Musical Times* 123 (1982), 467-470.

⁴⁹ Fallows, *Dufay*, 185-9.

⁵⁰ See Alejandro Enrique Planchart, “Guillaume Du Fay’s Second Style,” *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, ed. Jessie Ann Owens and Anthony M. Cummings (Warren: Harmonie Park Press, 1996), 307-340.

⁵¹ Cf. notes 15-17 above.

⁵² Guillaume Du Fay, *Opera Omnia* 09.02, ed. Alejandro Enrique Planchart (Santa Barbara: Marisol Press, 2011).