

Guillaume Du Fay

Opera Omnia 03/04

Missa Se la face ay pale

Edited by Alejandro Enrique Planchart



Marisol Press
Santa Barbara, 2008

Guillaume Du Fay

Opera Omnia

Edited by Alejandro Enrique Planchart

01	Cantilena, Paraphrase, and New Style Motets
02	Isorhythmic and Mensuration Motets
03	Ordinary and Plenary Mass Cycles
04	Proper Mass Cycles
05	Ordinary of the Mass Movements
06	Proses
07	Hymns
08	Magnificats
09	Benedicamus domino
10	Songs
11	Plainsongs
12	Dubious Works and Works with Spurious Attributions

03/04 Missa Se la face ay pale
Kyrie

Guillaume Du Fay

Cantus
Ky - ri - e e - - - lei - son, Ky - - ri -

Contratenor
Ky - - ri - e e - - - lei - son, Ky - - ri -

Tenor 1
[O] Crescit in duplo
Se la face ay pale

Tenor 2
Ky - - - ri - e e - - - lei - son, Ky -

9
e e - - lei - son, e - - lei - son, Ky - -

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

- - ri - e e lei - - son, e - - lei - - son,

15
- - ri - e e - - lei - son, e - - - lei - son,

Ky - ri - e e - lei - - son, e - lei - son Ky - - ri -

Ky - - ri - e e - - lei - son, e - - - lei - son, Ky -

23
Ky - ri - e e - lei - - son, e - - - lei - son, Ky - ri -

e, Ky - ri - e e - lei - son, e - - lei - - son, Ky - ri -

- - ri - e e - lei - - son, Ky - - ri -

31

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

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

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

39

Cantus

Chri - ste e - - - - - lei - son,

Contratenor

Chri - ste e - - - - - lei - son, Chri - ste

Tenor 2

Chri - ste

51

Chri -

e - - - - - lei - son,

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

60

- - ste, Chri - ste e - lei - son, Chri - ste e - - - lei -

Chri - - ste e - lei - son, Chri - ste e - lei - son, e - - lei - son,

72

son, Chri - - - ste e - - lei - - son.

Chri - - - ste e - - lei - - son.

Chri - - - ste e - - lei - - son.

79

Cantus Ky - ri - - - e e - - lei - - son, Ky - ri -

Contratenor Ky - - - ri - e e - - lei - - son, Ky - ri -

Tenor 1 La belle a qui suis

Tenor 2 Ky - - - ri - - - e e - - lei - - son, Ky -

85

e e - - - lei - - son, Ky - - ri - - e e - - - lei -

e e - - lei - - son, Ky - ri - - e,

ri - e e - lei - - son, Ky - - ri - - e e - - lei -

91

son, Ky - - ri - e e - - - lei - son, Ky - ri -

Ky - - ri - - e e - - - lei - son, Ky - ri - -

son, Ky - - ri -

97

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

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

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

Gloria

Cantus
Et in ter - ra pax ho - mi - ni - bus

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

Tenor 1
Canon: Tenor ter dicitur. Primo quilibet figura crescit in triplo secundo in duplo tertio ut iacet

Tenor 2
[O]

7
bo - - nae vo - - lun - ta - - - - -

bo - - nae vo - lun - ta - - - - -

13
tis. Lau - da - - - mus te. Be - - ne - di - ci - - mus

tis. Lau - da - - - mus te. Be - ne - di - ci - mus

19
te. Ad - o - ra - mus, ad - - - - o -

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

Se la face ay pale

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

25
ra - - mus te. Glo - ri - fi - ca - - - mus

ca - - mus te. Glo - ri - fi - ca - - - mus te. Gra -

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

31

te. Gra - ti - as a - gi -
- - ti - as a - gi - mus ti - bi pro - pter ma - gnam

te. Gra - ti - as a - gi -

37

mus ti - bi pro - pter ma - gnam
glo - ri - am tu - am.

mus ti - bi

43

glo - ri - am tu - am. Do - mi -
Do - mi -

Do - mi -

49

ne De - us, De - us, Rex cae -
ne De - us, Rex cae -

ne De - us, Rex cae -

55

le - - - stis, De - us Pa - ter om - ni - po - - tens.

le - - - stis, De - - - us

le - - - stis, De - - - us

61

pa - ter om - - ni - po - tens. Do - - mi - ne

pa - ter om - - ni - po - tens. Do - - mi - - ne

Pa - ter om - - ni - po - - tens. Do - - mi - - ne

67

Fi - - - li Do - - mi -

Fi - - - li, Do - - - mi -

Fi - - - li, Do - - - mi -

73

ne Fi - - - li u - - ni - ge - - -

ne Fi - - - li u - - ni - ge - - -

ne Fi - - - li u - - ni - ge - - -

79

Fi - - li u - ni -
ni - te, Fi - - li
La belle a qui suis
ni - te, u - ni -

85

ge - - - ni - te le - - su Chri - ste,
le - - su Chri - ste,
ge - - - ni - te le - -

91

le - - su Chri - - - ste. Do - mi - ne
le - - su Chri - - - ste. Do - mi - ne de - -
- - su Chri - - - ste. Do - mi - ne De - -

97

De - - - us, A - - - gnus
us, A - - - gnus De - -
us, A - - - gnus De - - -

103

De - - - i, Fi - - - -
- - - - - i, Fi -
i, Fi - - - - -

109

- - - - - li - us Pa - - - - -
- li - us Pa - - - - -
- - - - - li - - - us Pa - - - - -

115

- - - - - tris. _____
- - - - - tris, Pa - tris. _____
- - - - - tris. _____

121

Qui tol - lis pec - ca - ta mun - di, mi -
Qui tol - lis pec - ca - ta mun - - - - -
C

133

se - re - re, mi - se - re - re - no - bis. Qui tol - - lis pec - ca -
di, mi - se - re - re - no - bis. Qui tol - - lis
Se la face ay pale
Qui tol - lis pec - ca

145

- - - - - ta mun - - di, su -
pec - - ca - ta mun - - di, su -
- - - - - ta mun - - di,

157

sci - pe de - pre - ca - ti - o - nem no - - - - stram.
sci - - pe de - pre - ca - ti - -
de - pre - ca - ti - o - nem no - - - - stram.

169

Qui se - - - des ad dex - te - ram Pa - - - tris,
o - nem no - stram. Qui se - - - des ad - dex - te - ram Pa - - - tris,
Qui se - - - des

181

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

193

- - - - - lus san - - - - - ctus, san - - - ctus. Tu so -
- - - - - La belle a qui suis
tu so - - - - - lus san - - - - - ctus, san - - - ctus Tu so -

205

Quo - ni - am tu so - - - - - lus san - - - ctus. Tu - so - - - - - lus
- - - - - lus Do - - - - - mi - nus. Tu so - - -
- - - - - lus Do - - - - - mi - nus. Tu so -

217

Do - - - - - mi - nus. Tu so - - - - - lus al - - - - - tis - - - - - si - mus,
lus, Tu so - - - - - lus al - - - - - tis - - - - - si - mus - - - - - Ie -
lus Do - - - - - mi - nus. Tu so - - - - - lus al - - - - - tis - - - - - si - mus, Ie - - -

229

Le - - su Chri - - - - ste, — le - - su Chri - ste. —
- - - su Chri - - - - ste, le - - su Chri - ste. —
- - - su Chri - - - - ste, le - - su Chri - ste. —

Tr 88

241

Cum — San - - - - cto — Spi - - - - ri -
Cum San - - - - cto Spi - - - - ri - -

247

Cum — San - - - - cto — Spi - - ri - - tu
tu —
Se la face ay pale
tu

253

in — glo - - ri - a De - i
in — glo - - ri - - a
in — glo - - ri - a De - i

259

Pa - - - - tris, in glo - ri - - a
De - - i Pa - - tris, in glo - - - ri - - a, in
Pa - - - - tris, in - - glo - ri - a, in

265

in glo - ri - - a De - i Pa - -
glo - - ri - a, in glo - - ri - a De - i Pa - -
La belle a qui suis
glo - ri - - a, in glo - ri - - a De - i Pa - -

271

tris, De - - i Pa - - - - tris. A - - - -
tris, De - i Pa - - - - tris. A - - - -
tris, De - - i Pa - - tris. A - - -

277

men. _____
men. _____
men. _____

Credo

Cantus
 Contratenor
 Tenor 1
 Tenor 2

Pa - - - - - trem om - - ni - - po -

Pa - - - - - trem om - - ni - - po -

Et dicitur prout Et in terra

7

ten - - - - - tem, fac - to - rem cae - - - li et

ten - - - - - tem, fac - to - rem cae - li

13

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

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

19

um, et in - vi - si - bi - li - um. Et in u - num Do - mi - num Ie - sum Chri - stum, Fi - li - um.

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

Se la face ay pale

Et in - - - - - u - - - - - num

25

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

in - - - u - num Do - mi - num Ie - - - sum - - - Chri - stum - - - Fi - li - um De -

Do - - - mi - - - num Ie - - - sum Chri - - - - - stum,

31

tum an-te om-ni-a sae-cu-la. De-um de De-o,
i u-ni-ge-ni-tum. Et ex Pa-tre
Fi-li-um De-i u-ni-

37

lu-men de lu-mi-ne. De-um ve-rum de De-o
na-tum an-te om-ni-a sae-cu-la. De-um
ge-ni-tum. Et ex Pa-tre

43

ve-ro. Ge-ni-tum, non fac-tum. Con-sub-stan-ti
De-o, lu-men de lu-mi-ne, De-um ve-

49

a-lem Pa-tri: per-quem om-ni-a fac-ta sunt. Qui prop-ter nos
rum de De-o ve-ro. Ge-ni-tum, non fac-tum. Con-

la.

55

ho - mi - nes, et prop - ter no - stram sa - lu - tem de - scen - dit de cae - lis.
sub - stan - ti - a - - lem Pa - - tri: per quem om - ni - a fac - ta

Qui _____ prop - -

61

Et in - car - na - tus est de Spi - ri - tu San - - cto ex Ma - ri - - a
sunt. Qui pro - - - ter nos ho - mi - nes, et

ter _____ no - - - - - stram

67

vir - gi - ne: et - ho - mo fac - tus est.
prop - ter no - stram sa - lu - tem de - - - scen - - -

sa - - - lu - - - - - tem de - - - scen - - -

73

dit de cae - - - lis. Et in - - - car - na - - - tus est de
dit de cae - - - lis. Et in - - - car - na - - - tus est de

79

Spi - - - ri - - tu San - - cto: et ho - - mo fac - tus

La belle a qui suis

Spi - - - ri - tu San - - cto: et ho - -

85

Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - -

est. sub Pon - ti - o

mo fac - - - tus est. sub Pon - ti - o

91

la - - to, pas - sus et se - pul - - tus est. Et re - - sur -

Pi - la - to, pas - - sus et se - pul - - tus est. Et re - - sur -

97

re - xit ter - - ti - a di - - e, se - - -

re - xit ter - - ti - a di - e, se - - -

se - - -

103

Musical score for measures 103-108. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: cun - dum scrip - tu - ras. Et a - scen - dit in cae - -

109

Musical score for measures 109-114. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: lum, se - - - - det ad dex - - lum, se - - - - det ad dex - te - - ram, ad lum, se - det ad dex - te - ram, ad

115

Musical score for measures 115-120. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: - - - te - ram Pa - - - tris. dex - - te - ram Pa - - - tris, Pa - tris. dex - - te - ram Pa - - - tris.

121 C

Musical score for measures 121-126. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: Et i - te - rum ven - tu - rus est cum glo - ri - a, iu - di - ca - re vi - - Et i - te - rum ven - tu - rus est cum glo - ri - a, iu - di - ca - re vi - - Et i - te - rum ven - tu - rus est cum glo - ri - a, iu - di - ca - re vi - -

133

Musical score for measures 133-144. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: vos, vi - vos et mor - tu - os, cu - ius re - gni non e - rit fi - nis. Et in Spi - ri - tum San - ctum, Do - mi - num, et

145

Musical score for measures 145-156. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: rit fi - nis. Et in Spi - ri - tum San - ctum, Do - mi - num, et

157

Musical score for measures 157-168. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: vi - vi - fi - can - tem, qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa -

169

Musical score for measures 169-178. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra -

181

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

193

Qui lo - cu - tus
 - ri - fi - ca - tur. Qui lo - cu - tus est, qui lo - cu - tus est per pro - phe -
 La belle a qui suis
 fi - ca - tur. Qui lo - cu - tus est, qui lo - - - cu - tus est per pro - phe -

205

est per - pro - phe - tas, per pro - phe - tas. Et u -
 - - - - tas, per pro - phe - tas.
 tas, per pro - phe - tas. Et u - nam

217

nam san - - - ctam, ca - tho - li - cam et a - po - - - sto - - - li -
 Et u - nam san - - - ctam, ca - tho - - - li -
 san - - - ctam, ca - tho - li - cam et a - po - sto - li - cam

259

ca - to - - rum. Et ex - - spec - - - - to re -
re - - sur - rec - ti - o - - - - nem mor -
ca - to - - rum. Et ex - spec - to re - sur - - - rec - - - ti - o - nem

265

sur - rec - ti - o - - nem - - - - - mor - tu - o - - - - - rum. Et - -
- - tu - o - - - - - rum, mor - tu - o - - rum.
La belle a qui suis
mor - tu - o - - - - rum. Et vi - tam ven - - tu - ri,

271

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

277

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

Sanctus

Cantus
San - - - - - ctus, san - - - - -

Contratenor
San - - - - - ctus, san - - - - -

Tenor 1
Crescit in duplo

Tenor 2

9
- - - - - ctus, san - - - - - ctus, Do - - - - -

- - - - - ctus, san - - - - - ctus, Do - - - - -

Se la face ay pale

Do - - - - -

17
- - - - - mi - - - - - nus De - - - - - us sa - - - - - ba - - - - -

- - - - - mi - - - - - nus De - - - - - us sa - - - - - ba - - - - -

- - - - - mi - - - - - nus De - - - - - us sa - - - - - ba - - - - -

25
- - - - - oth, De - - - - - us sa - - - - - ba - - - - - oth.

- - - - - oth, sa - - - - - ba - - - - - oth.

- - - - - oth, De - - - - - us sa - - - - - ba - - - - - oth.

33

Cantus

Ple - - - - - ni - sunt cae - - - - -

Contratenor

Ple - - - - - ni sunt cae - - - - -

Tenor 2

42

li - - - - - et - - - - - ter - - - - - ra glo - - - - -

li - - - - - et - - - - - ter - - - - - ra - - - - -

glo - - - - -

51

ri - a,

ri - a,

57

glo - - - - -

glo - - - - - ri - a - - - - - tu - - - - - a, - - - - - glo - - - - -

glo - - - - - ri - a - - - - - tu - - - - - a, glo - - - - -

66

ri - a - - - - - tu - - - - - a. - - - - -

ri - a - - - - - tu - - - - - a. - - - - -

ri - a - - - - - tu - - - - - a. - - - - -

75

Cantus
O - - - san - - -

Contratenor
O - - - san - - -

Tenor 1
En tant m'est amer

Tenor 2
O - - - san - - -

83

na - - - in ex - - - cel - - - sis, in - - -

na, O - - - san - - - na in ex - - - cel - - -

na in ex - - - cel - - - sis, in

89

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

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

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

95

Cantus
Be - - - ne - - - dic - - - tus qui - - - ve - - -

Contratenor
Be - - - ne - - - dic - - - tus qui - - - ve - - -

Tenor 2

107

nit in no-
nit in no mi - ne,

This system contains measures 107 through 118. It features three staves: a vocal line in the upper staff, a piano accompaniment in the middle staff, and a bass line in the lower staff. The vocal line begins with a melodic phrase and includes the lyrics 'nit in no-'. The piano accompaniment provides harmonic support with chords and moving lines. The bass line follows a similar harmonic pattern.

119

mi - ne, in no mi - ne, in no mi - ne, in
in no mi - ne, in no mi - ne, in no mi - ne, in

This system contains measures 119 through 130. The vocal line continues with the lyrics 'mi - ne, in no mi - ne, in no mi - ne, in'. The piano accompaniment and bass line continue their respective parts, providing a steady accompaniment for the vocal melody.

131

no mi - ne Do
no mi - ne Do

This system contains measures 131 through 142. The vocal line has the lyrics 'no mi - ne Do'. The piano accompaniment and bass line continue, with the bass line featuring a prominent melodic line in the lower register.

143

Do mi - ni, Do
mi - ni, Do mi - ni,
mi - ni, Do mi - ni, Do

This system contains measures 143 through 154. The vocal line has the lyrics 'Do mi - ni, Do'. The piano accompaniment and bass line continue, with the bass line providing a strong harmonic foundation.

155

mi - ni, Do mi - ni.
Do mi - ni.
mi - ni, Do mi - ni.

This system contains measures 155 through 166. The vocal line has the lyrics 'mi - ni, Do mi - ni.'. The piano accompaniment and bass line continue, with the bass line featuring a melodic line that mirrors the vocal melody.

167 [C]

Cantus

Contratenor

Tenor 1

Tenor 2

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

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

La belle a qui suis

[C]

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

176

- - san - na, O - san - - - na in ex - cel - -

- - - - - na, O - - san - na in ex - -

O - san - - - - na, O - san - na in ex - cel - - -

185

sis, in - ex - cel - sis, in ex - cel - - - - - sis, in ex -

cel - - sis, in ex - cel - - sis, in ex - cel - sis, in ex -

sis, in ex - cel - sis, in ex -

197

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

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

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

Agnus Dei

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

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

Tenor 1
Crescit in duplo
Se la face ay pale

Tenor 2
qui tol - -

9
lis, qui tol - - lis pec - - ca - -

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

lis, qui tol - - lis pec - - ca - ta,

15
ta, pec - ca - - - ta mun - - - - di,

ta, mun - - - - di,

pec - - ca - - ta mun - - di,

21
mi - se - re - - -

pec - ca - ta mun - - di, mi - se - re -

pec - ca - ta mun - - di,

27

re no - - - bis, mi - - se - - - re - re no - -
re no - - - bis, mi - se - - - re - re no -
mi - se - - - re - re, mi - se - - - re - - - re

Detailed description: This system contains measures 27 through 32. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 're no - - - bis, mi - - se - - - re - re no - -' (Soprano), 're no - - - bis, mi - se - - - re - re no -' (Alto), and 'mi - se - - - re - re, mi - se - - - re - - - re' (Bass). The music is in a 3/2 time signature.

33

- - - bis, mi - se - re - -
- - - bis, no - - bis, mi - se -
no - - - bis, mi - se -

Detailed description: This system contains measures 33 through 38. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: '- - - bis, mi - se - re - -' (Soprano), '- - - bis, no - - bis, mi - se -' (Alto), and 'no - - - bis, mi - se -' (Bass). The music is in a 3/2 time signature.

39

- - re, mi - se - re - re no - - - bis.
re - re, mi - se - re - - - re no - bis, no - - - bis.
re - - re, mi - se - re - - - re no - - - bis.

Detailed description: This system contains measures 39 through 44. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: '- - re, mi - se - re - re no - - - bis.' (Soprano), 're - re, mi - se - re - - - re no - bis, no - - - bis.' (Alto), and 're - - re, mi - se - re - - - re no - - - bis.' (Bass). The music is in a 3/2 time signature.

45

Cantus A - - - gnus De - - - i,
Contratenor A - - - gnus De - - -
Tenor 2 C

Detailed description: This system contains measures 45 through 48. It features three vocal staves: Cantus (Soprano), Contratenor (Alto), and Tenor 2. The lyrics are: 'A - - - gnus De - - - i,' (Cantus), 'A - - - gnus De - - -' (Contratenor), and 'C' (Tenor 2). The music is in a 3/2 time signature.

54

De - - - - - i, qui tol - - - - -

i, De - - - - - i, qui - - - - - tol - - - - -

De - - - - - i, qui tol - - - - -

i, De - - - - - i, qui - - - - - tol - - - - -

De - - - - - i, qui tol - - - - -

i, De - - - - - i, qui - - - - - tol - - - - -

66

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

lis

pec - ca - - - - - ta mun - - - - -

78

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

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

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

90

no - - - - - bis, no - - - - -

re - - - - - re, mi - se - re - re no - - - - - bis, no - - - - -

re, mi - se - re - re - - - - - no - - - - -

102

- - - - - bis, no - - - - - bis.

- - - - - bis, no - - - - - bis.

- - - - - bis, no - - - - - bis.

114

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

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

Tenor
La belle a qui suis

Bassus
A - - - - gnus De - - - - i, qui _____

120

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

tol - - - - lis pec - - - - ca - - - - ta, pe - ca - - - -

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

126

ta mun - di, do - na no - - - - bis pa - - - -

ta mun - di, do - na no - - - - bis pa - - - -

ta mun - di, do - na no - - - - bis pa - - - -

134

- - - - - cem, pa - - - - - cem.

- - - - - cem, pa - - - - - cem.

- - - - - cem, pa - - - - - cem.

Missa Se la face ay pale

Kyrie eleison

Guillaume Du Fay

Crescit in duplo

Se la face ay pale

9

15

21

27

33

1

39

33 4 3

79

La belle a qui suis

87

93

99

Gloria and Credo

Tenor ter dicitur: primo crescit in triplo, secundo in duplo, tertio ut iacet

18

Se la face ay pale

28

37

46

55

64

73

La belle a qui suis

91

100

109

121 **18**

Se la face ay pale

148

157

166 **1**

175 **1**

184 **1 1**

193 **9 1**

La belle a qui suis

211 **1**

220

229

241

6

Se la face ay pale

251

256

261

265

3

La belle a qui suis

271

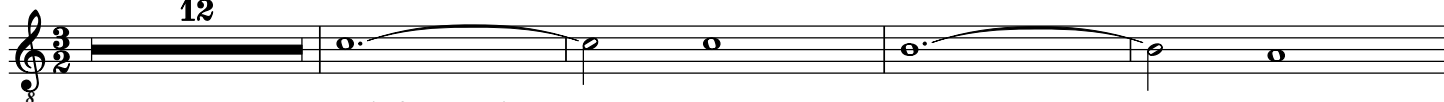
275

279

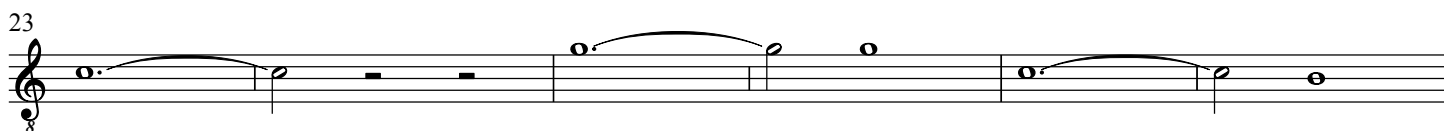
Sanctus

Crescit in duplo

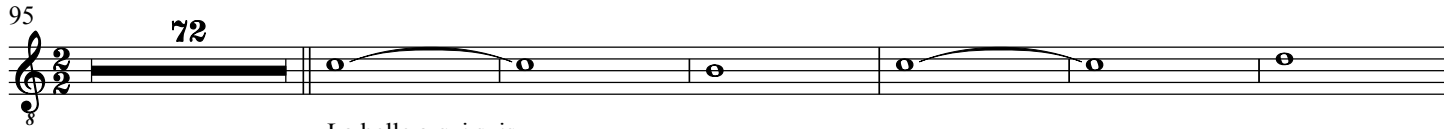
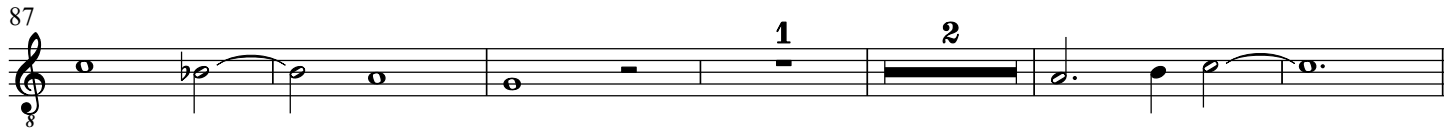
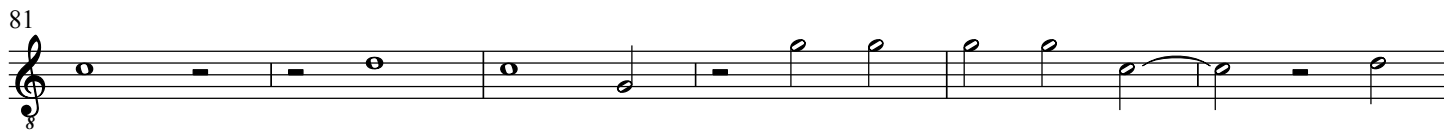
12



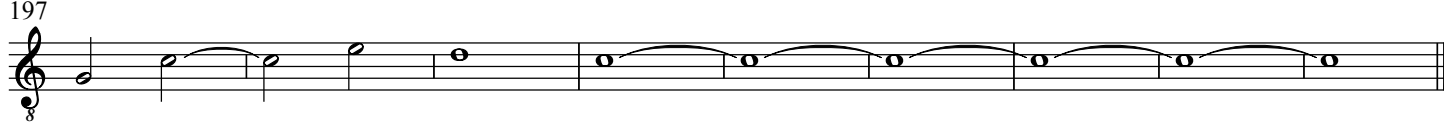
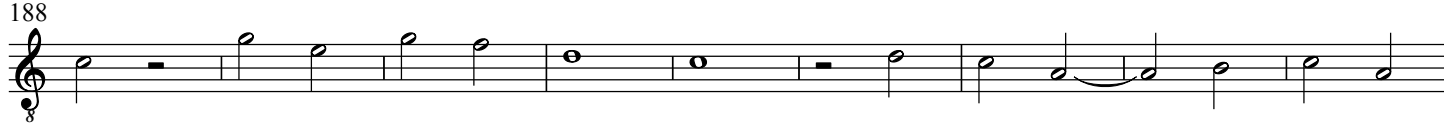
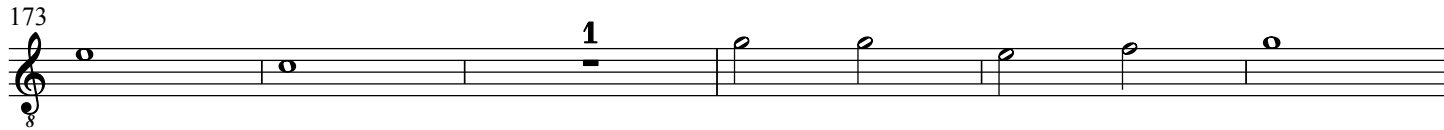
Se la face ay pale



En tant m'est amer



La belle a qui suis



Agnus Dei

Crescit in duplo

6

Se la face ay pale

13

21

27

33

39

1

45

69

La belle a qui suis

120

126

132

03/04 Missa Se la face ay pale

Sources

CS 14, fols. 27v-38r; “Dufay.”

Tr 88, fols. 97v-105v: “Selafaczpalay.”¹

Siena, K.1.2, fol. 222r (contratenor and tenor 1 of Benedictus and Osanna 2), fol. 224r (cantus and tenor 2 of the start of the Credo), fol. 224v (cantus and tenor 2 of “Et iterum”).²

Part names

Siena has no part names

Tr 88 rubricates them as follows: 1. -, 2. Contra, 3. Tenor, 4 Tenorbassus.

CS 14 rubricates them as follows: 1. -, 2. Contra, 3. Tenor, 4. Tenor.

I will refer to them as cantus, contratenor, tenor 1 and tenor 2.

Layout

Siena, although very fragmentary has the parts in choirbook format but as follows:

verso	recto
Cantus	Contratenor
Tenor 2	Tenor 1

In Tr 88 they are copied basically as in Siena, but the tenor 2 often spills onto the top staves of the recto and displaces the start of the contratenor.

In CS 14 they are copied in the standard choirbook format.

verso	recto
Cantus	Contratenor
Tenor 1	Tenor 2

This lasts until the final agnus, where the two tenors exchange places, with tenor 1 on the recto and tenor 2 on the verso (as in Tr 88).

This suggests that Du Fay might have used an unusual layout, reflected in Tr 88 and Siena. The layout of the parts in CS 14 is the more traditional one, but it is telling that the unusual layout found in Tr 88 and Siena appears in Agnus 3 in CS 14. This probably means that a “revision” of Du Fay’s layout was carried out somewhere in the transmission but the reviser lost concentration near the end of the project. This is something that turns up time and again in connection with Du Fay’s mensural usage, where the original signs, instead of the revised ones, tend to appear near the end of pieces after a few changes of mensuration.

Kyrie

CS 14, fols. 27v-29r. Text in all voices. Tenor canon and rubrics: “crescit in duplo” at measure 1, “Christe tacet” after measure 38. Tenor mottos: “Se la face ay pale” at measure 1, “Tant je me deduis” (text not found in the chanson) at measure 78

Tr 88, fols. 77v-78r. Text in all voices. Tenor rubrics: “du^o” at measure 1. No indication of tacet for the Christe.

Gloria

CS 14, fols. 29v-31r. Text in cantus and contratenor, partial text in tenor 2, and extended run-on incipit in tenor 1. Tenor canon: “Canon. Tenor ter dicitur primo quilibet figura crescit in triplo 2^o in duplo 3^o ut iacet.” The tenor is copied once in each opening, the second time with a repeat sign.

Tr 88, fols. 98v-100r. Text in cantus, incipits in the other parts. Tenor rubrics: “tri.^o” at measure 1, “du^o” at measure 121 and “prout iacet” at the end. Tenor 1 copied once in each opening, the second time with a repeat sign.

¹ Color facsimile on line at TrentinoCultura.net. I sette codici musicali trentini del Quattrocento.

² Facsimile in *Siena, Biblioteca Comunale degli Intronati, MS K.1.2*, ed. Frank D’Accone, Renaissance Music in Facsimile 17 (New York: Garland, 1986).

Credo

CS 14, fols. 31v-34r. Text in the cantus and in the contratenor, incipits in tenor 1, partial text in tenor 2. Tenor canon: “et dicitur pro ut et in terra.” The tenor is copied once in each of the three openings.

Tr 88, fols. 100v-102r. Text in the cantus, incipits in the other voices. Tenor canon: “trip.^a” at measure 1, “duplo” at measure 121, and “prout iacet” at the end. Tenor 1 copied once in each opening with a repeat sign in the second opening. The end of the second copy of tenor 1 is entered on fol. 101v, at the end of the cantus and cued with a sign.

Sanctus

CS 14, fols. 34r-36r. Text in all voices, but the final Osanna missing in the cantus. Tenor canon and rubrics: “crescit in duplo” at measure 1, “Benedictus tacet,” at measure 93. The scribe entered measures 165-178 of the cantus, copied measure 178 in values twice as long (and with a wrong pitch, F for the last G), and then stopped entirely and added no text to this section, so the edition follows Tr 88 as the only source for measures 179-203.

Tr 88, fols. 102v-104r. Text in cantus, incipits in other voices. No canon indication in the tenor, only the rubric “Tenor benedictus silet” at measure 93, rubric “duo” in cantus and contratenor at measure 33 and measure 93. The scribe copied measures 165-203 of tenor 1 in fol. 103r and then crossed them out; similarly he copied measures 73-92 of tenor 2 in fol. 103v and crossed them out. He was probably confused by the two different Osanna settings in the mass (a trait of most of Du Fay’s masses) rather than the more common *Osanna ut supra* practice.

Agnus Dei

CS, fols. 36v-38r. Text in all parts. Tenor canon and rubrics: “Canon: crescit in duplo,” at measure 1, “Agnus tacet” at measure 45.

Tr 88, fols. 104v-105v. Text in the cantus, incipits in the other voices. No canon or rubric for the tenor at the beginning, “duplo” at measure 114. All of Agnus 3 is copied in fol. 105v in the order of the parts found in all pervious openings: cantus, tenor 2, contratenor, tenor 1.

Clefs and mensurations (in both sources unless noted, Siena not collated)

Kyrie

		1	39	79
Cantus	c1	○	C	○
Contratenor	c3	○	C	○
Tenor 1	c3	-	tacet	○, CS 14
Tenor 2	F3	○	C	○

Gloria

		1	121	241
Cantus	c1	○	C	○
Contratenor	c3	○	C	○
Tenor 1	c3	○	○ ³	-
Tenor 2	F3	-	C	○

Credo

		1	121	241
Cantus	c1	○	C	○
Contratenor	c3	○	C	○
Tenor 1	c3	○	-	-
Tenor 2	F3	-	C	○

³ Copied once in CS 14 and Tr 88, with a repeat sign.

Sanctus

		1	33	75	95	167
Cantus	c1	○	○, CS 14	○, CS 14	C	-
Contratenor	c3	○, Tr 88	○, CS 14	○, CS 14	C	C
Tenor 1	c3	○	tacet	○, CS 14	tacet	○, CS 14
Tenor 2	F3	-	○	○, CS 14	C, Tr 88	-

Agnus Dei

		1	45	114
Cantus	c1	○	C	○, CS 14
Contratenor	c3	○	C	-
Tenor 1	c3	○, CS 14	tacet	-
Tenor 2	F3	○, CS 14	C	○, CS 14

Du Fay's Mass on *Se la face ay pale* is his first cantus firmus mass. It is built using the tenor of his ballade of that name, a piece that probably goes back to the early 1430s and survives in a large number of sources.⁴ Earlier scholarship had placed the composition of the mass in the early 1450s, probably in connection with one of the weddings that tied the house of Savoy to the royal house of France.⁵ Recently, however, Ann Walters Robertson has presented a carefully documented and very persuasive case for the composition of the mass connected with a different event, albeit one also connected with the court of Savoy in the early 1450s, the purchase of the Holy Shroud, known today as "The Shroud of Turin," from Marguerite de Charny in 1453.⁶ Walter Robertson shows the extent to which the Shroud and the *Sudarium* of St. Veronica, another major relic of Christ's passion, grew intertwined in the secular and religious poetry of the time, as well as the extent to which the paleness of Christ's face was a major topos in devotional writings about the passion and crucifixion, and influenced the texts of the lessons and prayers for the mass that was eventually connected with the ostentations of the shroud.⁷

This would place the composition of the mass most likely in Geneva in 1453 or 1454, where the court of Savoy was at the time. The shroud did not arrive in Chambéry until 1455, where it was held in the Sainte Chapelle. The completion of that building, started in 1438 by Amadeus VIII, was spurred by the arrival of the Shroud.⁸ This has an important implication for the mass, for at the time the chapel of Savoy included not only singers and an organist,⁹ but a trumpet player, Étienne Fourier or Ferrier, also known as Étienne Trompette, who had been a member of the court since 1427.¹⁰ The nature of the cantus firmus, and the way it interacts with the rest of the voices

⁴ See David Fallows, *A Catalogue of Polyphonic Songs, 1415-1480* (Oxford, Oxford University Press, 1991), 362-363.

⁵ See Alejandro Enrique Planchart, "Guillaume Dufay's Masses: A View of the Manuscript Traditions," *Papers Read at the Dufay Quincentenary Conference, Brooklyn College, December 6-7, 1974*, ed. Allan W. Atlas (New York: Brooklyn College Music Department, 1976), 37-39; idem See Alejandro Enrique Planchart, "Fifteenth-Century Masses: Notes on Performance and Chronology," *Studi Musicali* 10 (1981), 5-6; David Fallows, *Dufay*, rev. ed. (London: Dent, 1987), 68 and 70.

⁶ Anne Walters Robertson, "The Man with the Pale Face, the Shroud, and Du Fay's *Missa Se la face ay pale*," *The Journal of Musicology* 27 (2010), 419-20, with detailed documentation.

⁷ Walters Robertson, "The Man," 396-409, and 426-28.

⁸ The basic study of the building itself and its traditions is Alexis de Jussieu, *La Sainte-Chapelle du Palais de Chambéry* (Chambéry: Perrin, 1868). The façade remained unfinished until the 17th century.

⁹ The organist was Vincent du Bruequet, see Marie-Thérèse Bouquet, "La Cappella Musicale dei Duchi di Savoia dal 1450 and 1500," *Rivista Italiana di Musicologia* 3 (1968), 251 and 275.

¹⁰ See Robert John Bradley, "Musical Life and Culture at Savoy, 1420-1450," 2 vols. Ph.D. Dissertation (City University of New York, 1992), II, Appendix III-B, 286-296, for references to Fourier from 1427 to 1448, in one of which he is called "magister," 295. The crucial document, which falls outside of Bradley's time-frame is Chambéry, Archives Départementales de Savoie, Inv. 124, SA 3604, which is a compilation of the accounts of the chapel alone from 1449 to 1454, where, on fols. 39v-43r, there is a letter of appointment and payments to Étienne Fourier, "trompeta domini," from 1449-50 until 1453-54, and on fol. 72r his stipend for 1454-55. From 1455-56 on Fourier's name is no longer present in the chapel accounts.

make it quite likely that Du Fay took advantage of Fourier's presence in the chapel and wrote the work for an ensemble of three voices and a slide trumpet (possibly doubled by the organ). By the way the tenor interacts with the rest of the voices I mean that, even taking into account the copying problems posed by the surviving sources and what some scholars think is a rather casual approach to text distribution by mid-fifteenth-century composers, one can see in the phrase structure of the free voices in the mass possibilities that allow a reasonably simultaneous declamation of the text. This simply is not the case with the tenor, even in the movements with a short text, so it is possible that, as Du Fay thought of the work, the tenor was either instrumental, vocalized, or perhaps even song to its own vernacular text. The tenor of the last Kyrie in Cappella Sistina 14 has the incipit "tant je me deduis," (this much I surmise), a phrase that does not appear in the ballade. This could be a misreading for "La belle a qui suis," which is the text that corresponds to that melodic phrase in the first stanza of the ballade. Walters-Robertson's arguments for how a ballade could be used as the cantus firmus of a Christological mass, however, point to another possibility.¹¹ The first stanza of the ballade up to that line could be easily read not just a secular love song, but as a statement by Christ as to how much he had to suffer for his love of humankind. So the text fragment in CS 14 might have been part of a change in the vernacular text that made it appropriate to be sung together with the ordinary of the mass.¹²

In any case, playing the cantus firmus on a slide trumpet in G is entirely unproblematic except for the B \flat , which is very difficult but not impossible, and Fourier was at the time one of the most experienced trumpet players anywhere in Europe.¹³

This brings us to the transmission of the mass. The earliest copy we have is that in Trent 88, copied between 1459 and 1460 by Hans Wisser and his assistants in Trento. It was written less than a decade after the mass was composed, and it appears in a manuscript that transmits a number of work of Du Fay not found anywhere else, in particular the proper cycles Du Fay wrote for the Order of the Golden Fleece around 1440 and what appear to be some remnants of music he wrote for Cambrai cathedral in the between 1440 and 1450,¹⁴ MS Cappella Sistina 14 was copied probably in the 1480s, most likely in Venice, and bought by the papal chapel shortly after its copying,¹⁵ and the Siena fragment is all that is left of a fascicle that probably had the entire mass copied also in the 1480s in Sienna. The entire mass was the first major work of Du Fay published in its entirety in the first volume of the *Denkmäler der Tonkunst in Österreich* devoted to the Trent Codices;¹⁶ it was published in a commercial edition in 1951 by Heinrich Besseler,¹⁷ and in virtually identical form in Volume III of the *opera omnia*.¹⁸ Both of the

¹¹ Walters Robertson, "The Man," 424-32.

¹² It is probably no coincidence that Du Fay's last two masses are clearly polytextual, and that the text of *L'homme armé* as referring to Christ would render is entirely appropriate for a crusading mass as well. Cf. Alejandro Enrique Planchart, "The Origins and Early History of *L'homme armé*," *The Journal of Musicology* 20 (2003), 305-357.

¹³ I am most grateful to Keith Polk, Trevor Herbert, and Mack Ramsey for their thoughts on this problem. Ramsey showed me he can actually play that note on a single slide trumpet, albeit rather softly. Most scholars of the history of brass instruments, however, believe that a double slide trumpet probably existed by the mid 1450s, although no incontrovertible evidence survives, in which case all the notes of the tenor become unproblematic. If such instruments were available, it is likely that Fourier, the senior trumpet player of a very wealthy court that had extensive contact with German towns and their instrument makers and players, would have had access to such an instrument.

¹⁴ See Alejandro Enrique Planchart, "Guillaume Du Fay's Benefices and his Relationship to the Court of Burgundy," *Early Music History* 8 (1988), 117-171.

¹⁵ The origins of Cappella Sistina MSS 14 and 51 has become a contentious issue, with scholars claiming Naples (Roth), Florence and then Venice (Warmington), and Ferrara (Talamo). See Adalbert Roth, "Napoli o Firenze? Dovo sono stati compilati i manoscritti CS 14 e CS 51?," *La musica a Firenze al tempo di Lorenzo il Magnifico*, ed. Piero Gargiulo, Quaderni della Rivista Italiana di Musicologia 30 (Florence: Leo S. Olshki, 1993) 69-100, Flynn Warmington, "Abeo semper fortuna regressum: Evidence for the Venetian Origin of the Manuscripts Cappella Sistina 14 and 51," unpublished paper read at the Twenty-Second Annual British Conference on Medieval and Renaissance Music, University of Glasgow, 10 July 1994," and Emilia Talamo, *Codices cantorum: miniature e disegni nei codici della Cappella Sistina* (Florence: Officine del Novecento, 1997). The most detailed and convincing evidence thus far appear to favor Ferrara.

¹⁶ *Sechs Trienter Codices, erste Auswahl*, ed. Guido Adler et al., *Denkmäler der Tonkunst in Österreich* 14-15 (Vienna: Artaria, 1900. R. Graz: Akademische Druck und Verlagsanstalt, 1959-1960).

¹⁷ Guillaume Dufay, *Vierstimmige Messe "Se la face ay pale"*, ed. Heinrich Besseler, *Capella*, Heft 2 (Kassel: Bärenreiter, 1951).

Besseler editions use a 2:1 reduction for the sections in *tempus perfectum* and a 4:1 reduction for the sections where the free voices are in *tempus imperfectum*. This is a considerable distortion of Du Fay's notation, for it implies that the sections in *tempus imperfectum* are in diminution, that is in ♩ rather than in ♩ , which is not the case. This has affected adversely almost every recorded performance of the work. In 1952 Laurence Feininger brought out an accurate quasi diplomatic edition of the work which has been largely ignored by scholars and performers alike, even though in every respect is far superior to the Besseler editions.¹⁹ Two further editions have appeared in the series Monuments of Renaissance Music, one in the edition of Trent 88 by Rebecca Gerber,²⁰ and the other in the edition of Cappella Sistina 14 by Richard Sherr.²¹ The early availability of a competent edition made the music relatively accessible and has masked how precarious the transmission history of the piece really is. There is, in fact, no evidence that the piece was ever sung from either of the two surviving "complete" sources.²² Trent 88 is riddled with small and not so small lacunae, and Cappella Sistina 14 is missing the last twenty two breves of the cantus at the end of the Sanctus, and the mass can be pieced together because fortunately none of the lacunae occur in the same place in both sources. Neither manuscript reflects what was probably was the composer's original notation, which is hinted at in the canons that accompany the tenor in every movement. Both manuscripts transmit a partial resolution of the canons, but even that resolution is unclear and poorly done in Cappella Sistina 14. Du Fay appears to have written the tenor only once through for each movement, in exactly the way it appears in the chanson. For the Kyrie, the Sanctus and the Agnus the simple canon "crescit in duplo" directs the performer to play (or sing) the tenor in values twice as long as the notated ones. The rests for the breaks in these movements, where the tenor is silent for an entire section, were most likely not notated in the tenor, but had simply the indication that the tenor is tacet until the next section. In the Gloria and the Credo the tenor was notated only once with the canon: "Tenor ter dicitur. Primo quaelibet figura crescit in triplo, secundo in duplo, tertio ut iacet." [The tenor is said three times. First each symbol is augmented three times, second twice, third as it lays].

Figure 1
Tenor of the Gloria and Credo

TENOR Se la face ay pale
Canon: Tenor ter dicitur. Primo quilibet figura crescit in triplo, secundo in duplo, tertio ut iacet.

La belle a qui suis

The tenor begins with a series of rests, which determine then the length of the introductory duet for each of the three sections of the Gloria and the Credo. This kind of tenor notation is something that Du Fay had used in a number of

¹⁸ *Guglielmi Dufay Opera Omnia, Tomus III, Missarum pars altera*, ed. Heinrich Besseler, Corpus Mensurabilis Musicae 1 (Rome: American Institute of Musicology, 1951).

¹⁹ Laurence Feininger, ed., *Missa Se la face ay pale auctore Gulielmo Dufay; cum aliis duabus missis anonymis; sine nomine et Pax vobis ego sum*, Monumenta polyphoniae liturgicae Sanctae Ecclesiae Romanae, Series I, Vol. II, Fasc. 2 (Rome: Societas Universalis Sanctae Ceciliae, 1952).

²⁰ 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), no. 29.

²¹ Richard Sherr, *Masses for the Sistine Chapel: Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, Ms 14*, Monuments of Renaissance Music 13 (Chicago: University of Chicago Press, 2010), no. 6. I am particularly indebted to Professor Sherr who kindly shared with me his pre publication notes and collations as well as sharp insights upon the transmission of the work.

²² In the case of Cappella Sistina 14 this becomes apparent when one compares the copy of Du Fay's mass on *Ecce ancilla – Beata es Maria*, which has corrections, added accidentals, and other evidence of performance activity with that of *Se la face ay pale*, which is entirely devoid of any markings. On this see Richard Sherr, "Thoughts on Some of the Masses in Vatican City, Biblioteca Apostolica Vaticana, MS Cappella Sistina 14 and its Concordant Sources (or, Things Bonnie Won't Let Me Publish)." *Uni gentile et subtile ingenio, Studies in Renaissance Music in Honor of Bonnie J. Blackburn*, ed. M. Jennifer Bloxam et al. (Turnhout: Brepols, 2009), 320-24.

his isorhythmic motets, in particular the two works he wrote in the 1440s, *Moribus genere* and *Fulgens iubar ecclesiae*, which are the pieces that, in his music, come the closest to the texture of this mass, which shows itself most clearly to be the direct descendant of the isorhythmic motets.²³ The mass is not strictly isorhythmic, even in the Gloria and the Credo (except in the tenor) in that the cantus, contratenor, and tenor 2 are not isorhythmic, as are these voices in *Fulgens iubar ecclesiae*, for example. But certain aspects of the melodic construction present in Du Fay's motets are found in the mass. These are what Samuel Brown called the isomelic aspects, where corresponding passages in the different sections of a motet outline the same melodic gesture.²⁴ Even more important, while in a work like *Nuper rosarum flores* the isomelic returns happen in the four-voice sections, where the contrapuntal progressions are controlled by the presence of the tenor, in a work like the later *Fulgens iubar ecclesiae* they often appear in passages where the tenor is silent and where, therefore, the composer was not constrained by the tenor to repeat the contrapuntal progressions. This is also what happens in *Se la face ay pale*, particularly in the Gloria and the Credo.²⁵ In some instances he carries these isomelic passages across several movements.²⁶ Here and there throughout the mass suggestions rather than citations of the other voices in the ballade are also present, particularly at the end of some of the movements.

As Richard Sherr notes the history of this mass in the fifteenth century appears to be one of indifference, in sharp contrast to the central position it has in the fifteenth century canon today.²⁷ I suspect that its origins as a work that made specific use of an instrumental tenor at a time when, as we now know, that was not a standard practice probably affected how the piece was viewed at the time.

The contrapuntal texture of the mass is also something relatively new not just for Du Fay but for almost every other composer at the time, not in the fact that the work is in four voices but in the way the voices are treated. The harmonic-contrapuntal foundation is not just the tenor, but a combination of the tenor and a voice lying most of the time below it which is labeled tenor bassus or tenor the different movements both in Tr 88 and in CS 14. This is the texture found in Du Fay's *Fulgens iubar ecclesiae*, but it is a texture that Du Fay learned from another work, the anonymous English *Missa Caput*, which apparently became known in the continent in the middle 1440s and which effectively changed the approach of a number of composers to writing music.²⁸ The texture, with a free voice below the tenor, greatly expands the contrapuntal possibilities that are determined by the tenor. It is not, however, a "four

²³ This point is extensively elaborated in Thomas Brothers, "Vestiges of the Isorhythmic Tradition in Mass and Motet, ca. 1450-1475," *Journal of the American Musicological Society* 44 (1991), 1-56.

²⁴ Samuel Emmons Brown, Jr., "New Evidence of Isomelic design in Dufay's Isorhythmic Motets," *Journal of the American Musicological Society* 10 (1957), 7-13

²⁵ Compare, for example Gloria, meas. 75-82, 192-201, and Credo 71-82, 190-202.

²⁶ Compare the end of the Gloria and the Credo with Sanctus, meas. 124-134.

²⁷ Cf. Sherr, "Thoughts on Some of the Masses," 322-24.

²⁸ This is presented in some detail in Rob Wegman, "Petrus de Domarto's *Missa Spiritus almus* and the Early History of the Four-Voice Mass in the Fifteenth Century," *Early Music History* 10 (1991), 235-304. The *Caput* texture is reflected not only in Domarto's mass but in Du Fay's masses on *Se la face ay pale* and *L'homme armé*, Ockeghem's masses on *Caput* and *L'homme armé*, and a host of other works from the 1450s and 1460s. I believe that Du Fay came to know the English *Caput* mass (at least the last four movements) during the 1440s, when he and Symon Mellet were engaged in an enormous project of compiling music for both the propers and the ordinary of the mass at Cambrai, which resulted in the copying of four volumes, two with music for the ordinary, and two with music for the proper, by Symon Mellet, for which he was paid in 1449 [Lille, Lille, Archives Départementales du Nord, 4G 4696, fol. 30r; see also Craig Wright, "Dufay at Cambrai: Discoveries and Revisions," *Journal of the American Musicological Society* 28 (1975), 225-226, Doc. 16]. Each of the ordinary collections has 19 sexternions and 1 quaternion (236 folios), and each of the proper collections had 14 sexternions (168 folios). Du Fay had to compose most of the proper settings since no such music existed anywhere at the time, but for the ordinaries he probably relied also in collecting music by other composers, and very likely a good deal of it from across the English channel. From the description in the payment the ordinary volumes were probably not arranged in mass cycles, but rather as a series of Kyries, another of Glorias, and so on, much in the same way as the Old Hall Manuscript, and Trent 93. In fact, this last manuscript, where each section (except the Kyries) begins with a series of English pieces: *Caput*, *Salve sancta parens*, *Quem malignus spiritus*, and *Fuit homo missus*, probably reflects the Cambrai repertory copied by Mellet. It is while engaged in this project that Du Fay wrote *Moribus genere* and *Fulgens iubar ecclesiae* his first works that reflect the *Caput* texture. Apart from the obvious influence if *Caput* on *Se la face ay pale* reflected in the texture of the mass the cadential sonority at measure 238 in both the Gloria and the Credo, reflect the influence of the *Missa Fuit homo missus*.

range” texture, since the tenor and contratenor share the same range. Roughly it consists of cantus lying generally between c and ee, tenor 1 and contratenor lying generally between G and g (or F and aa), and tenor 2 lying between C and e. It is also quite possible that the layout of the mass in Tr 88 and Siena, with cantus and tenor 2 on the verso of each opening and contratenor and the tenor 1 on the recto, reflects English practice. In CS 14 the mass is copied in the standard continental choirbook format, cantus and tenor in the verso and contra and tenor bassus in the recto.²⁹

The large-scale structure of the mass is essentially the same that one encounters in all of Du Fay’s masses from his earliest work on: the Kyrie, Sanctus, and Agnus are closely related, with the Kyrie slightly separate from the other two (e.g. in the use of the head motive), and the Gloria and Credo form a closely interrelated group.³⁰ In a sense this is a continuation of traditions that were prevalent in Du Fay’s youth, when Gloria-Credo pairs were quite common and Sanctus and Agnus pairs, though less frequent, were also relatively common. Apart from its large-scale “audible” structure, the mass is organized along a tightly constructed and elaborate plan of Pythagorean ratios harmonic and arithmetic, golden sections, and Fibonacci numbers. Two studies of the proportional structure of the mass are marred by a misunderstanding of Du Fay’s proportional practice, for example in including the final longs in the numerical counts.³¹ The most thorough and accurate analysis of the proportional structure of the work, is that of Robert Nosow, who offers a detailed and exhaustive view of the work’s number-based structure.³²

The transcription uses a 2:1 reduction throughout, where the semibreve is transcribed as a half note. In the tenor, which is notated in *integer valor* and manipulated by means canons this means that in the Kyrie, Sanctus, and Agnus a half note of the tenor (minim) equals a whole note (imperfect breve) of the other voices. In the Gloria and the Credo the relationship between the tenor and the other voices changes in each section, in the first section a half note of the tenor equals a dotted whole note of the other voices, in the second section it equals a whole note, and in the third section it equals a half note.

The metric structure of the mass is unusual for Du Fay’s late works, although it is similar to what one finds in some of the early motets in that the entire mass is in perfect *modus*. Throughout most of the mass Du Fay partitions the cantus firmus into two segments, one of 18 breves, and the second of 12 breves.³³ Both of these numbers are divisible by two and by three, which is important in the case of the Kyrie, Sanctus, and Agnus, where the cantus firmus is in double augmentation, against free voices in perfect *tempus*, because it allows the surface imperfect *modus* imposed on the free voices by the augmentation of the tenor, and the long-range perfect *modus* of the piece to coexist.³⁴ Du Fay always adds a final perfect long at the end of each section, which contains a small tag, either in the contratenor or in tenor 1. Thus in the Kyrie the first Kyrie is 36 breves organized into 18 longs of two breves, but compatible with 12 longs of three breves, before the final long (measures 37-38). The *Christe*, where tenor 1 is silent and there is no need to assimilate the free voices to a part in double augmentation, consists of 39 breves organized into 13 longs of three breves before the final long.³⁵ The final Kyrie is 24 breves organized into 12 longs of two breves, but compatible with 8 longs of three breves before the final long (measures 102-103). The Agnus is organized along the same lines, and the introductory duet of Agnus 1 consists of two perfect longs,

²⁹ But, as noted above, the “English” format suddenly appears on the last opening in CS 14.

³⁰ This structure is slightly altered in the *Missa Ave regina caelorum*, which includes at one level, that of the length of the movements, is organized Kyrie – Gloria / Credo – Sanctus / Agnus, but the motivic writing throughout the mass again emphasizes the structure found in the earlier masses.

³¹ Brian Trowell, “Proportions in the Music of Dunstable,” *Proceedings of the Royal Musical Association* 105 (1978-79), 136-38, and Margaret Vadrell Sandresky, “The Continuing Concept of Platonic-Pythagorean System and its Application to the Analysis of Fifteenth-Century Music,” *Music Theory Spectrum* 1 (1979), 107-120.

³² Robert Nosow, “Le proporzioni temporali in due Messe di Dufay: Se la face ay pale e Ecce ancilla Domini,” *Rivista Italiana di Musicologia* 28 (1993), 53-77.

³³ Du Fay includes the final note of the song in this count because in the mass itself, a work with an F final, the final C of the song is often sounded before the end of a section.

³⁴ In this edition there are seven places where the underlying long is given a value of less than three breves: Kyrie, measures 36-37 and 102-103, Sanctus, measures 31-32, 40, 91-92, Agnus, measures 43-44, 138-139. These are all cadential points in sections where the cantus firmus is in double augmentation against the free parts in \circ , where one measure of the cantus firmus equals two of the free voices. Each of these points marks the start of a new long, but it is the final long of a section (with a double bar after it), which places it outside the metric (and the number symbolism) count. Adding one breve (or two in the case of Sanctus, measure 40) would not only make the final sonority unduly long but would also disturb the metric relationship between the cantus firmus and the free voices

³⁵ In measures 69-72, the only three-voice section of the *Christe*, Du Fay uses hemiola phrasing, and thus I barred these measures $2x\frac{3}{2}$ instead $3x\frac{3}{2}$

compatible with three imperfect longs.³⁶ In the Gloria and the Credo, the triple augmentation of tenor 1 in the first section and the double augmentation in the second, enforce the perfect *modus* of the free voices, in one case as $3x\frac{3}{2}$ and in the other as $3x\frac{3}{4}$. The initial rest in tenor 1 is six perfect breves, and the internal rest added in tenor 1 between the two segments of the song is three perfect breves. The final *ut iacet* section of each movement is 39 breves, which adds to 13 perfect longs before the final one.

The one movement where Du Fay runs into trouble with this plan is the Sanctus, which is built along the lines of the Kyrie and the Agnus, but where the sectional structure of the movement, with two different Osannas, which is a trait of all Du Fay's late masses, forces him to segment the cantus firmus into three sections instead of two. Thus part 1 (Sanctus) of the sanctus uses breves 1-10 of the song, part 2 (Pleni sunt) has no cantus firmus, but remains in perfect *tempus* (the only section in the entire mass in perfect *tempus* but without a cantus firmus), part 3 (Osanna 1) uses breves 11-18 of the song, part 4 (Benedictus), is in imperfect *tempus* and has no cantus firmus, and part 5 (Osanna 2) uses breves 19-30 of the song, with the free voices in imperfect *tempus*. Sections 4 and 5 are entirely unproblematic: section 4 is built like the Christe and Agnus 2, and consists of 69 breves organized as 23 perfect longs before the final one, and section 5 is built like the central sections for the Gloria and the Credo, and consists of 36 breves organized into 9 perfect longs before the final one. In section 1, with the cantus firmus in augmentation and the free voices in perfect *tempus* is where the problem arises. The opening duo consists of 12 breves, which could be heard as 6 imperfect or 4 perfect longs. The initial rests in the lower voices and to some extent the phrasing in the upper voices point to a perfect *modus*, although I retain the $2x\frac{3}{2}$ barring in the transcription because of what follows once the cantus firmus enters. The four-voice section consists of 18 breves before tenor 1 reaches its final note c, and for the second time in the four-voice sections of the mass, Du Fay writes an actual cadence between cantus and tenor at that point. The cadences of the four-voice sections are as follows:

Four voice cadences in the *Missa Se la face ay pale*

Section	Measures	Voices	Contrapuntal goal
Kyrie 1	36-37	Cantus, Tenor 2	F
Kyrie 3	101-102	Cantus, Contratenor	F, delayed
Et in terra	117-118	Cantus, Contratenor	F
Qui tollis	234-235	Cantus, Tenor 1	C, harmonically inconclusive, extension to F
Cum sancto spiritu	279-280	Cantus, Contratenor	F, delayed
Patrem	117-118	Cantus, Contratenor	F
Et iterum	237-230	-	F, no actual cadence, simply a cessation of motion.
Confiteor	279-280	Cantus, Contratenor	F, delayed
Sanctus	30-31	Cantus, Tenor 1	C, extension to F
Osanna 1	92-93	Cantus, Tenor 2	F
Osanna 2	202-203	Cantus, Contratenor	F, delayed
Agnus 1	42-43	Cantus, Tenor 2	F
Agnus 3	137-138	Cantus, Contratenor	F, delayed

Du Fay in the cadence of the Sanctus at measure 31 is forced to treat the C of the cantus firmus as a “final long” which he does not do anywhere else in the mass. The model he is using is the cadence of the *Qui tollis*, also leading to C, but using the final note of the song, not an internal one as the cadential tone. But given that the free voices in the Sanctus are in perfect *tempus* he cannot afford an extension of six breves as he writes in the *Qui tollis*, so the extension to F takes only one breve, and this produces the only “bump” in the *modus* structure of the mass. This is reflected in the transcription, where I transcribe the final long of this section as a breve with an editorial fermata. Essentially Du Fay wrote a four voice section that cadences on a modal *initium*, but has an imperfect long as the

³⁶ As in the sections without cantus firmus, Du Fay here phrases the upper voices of the duet in perfect *modus*. I retained the $2x\frac{3}{2}$ barring since the rest of the section is conditioned by the double augmentation of the tenor. Both CS 14 and Tr 88 are missing the first long rest of tenor 1.

added long.³⁷ If one were to add an extra breve to this long (an extra measure between measures 32 and 33), it would disrupt entirely the notional relationship between the cantus firmus and the free voices.

The text underlay, although following in general that found in CS 14, is largely editorial. The repeats of phrases of the text are intended to make clear the mid-level phrase structure of the voices.

In the separate tenor part for the slide trumpet the notation of the tenor has been adapted to that of the other voices, that is, all the augmentations have been resolved in the notation and the number of measures is the same as that in the other voices in the score. Experience has shown that this saves a considerable time in rehearsal; what the trumpet player sees in the part corresponds to what the conductor is doing leading the entire ensemble, and when stopping and starting in rehearsal the measure numbers in the part correspond exactly to those in the score.

Virtually all recordings of the mass perform it at an absurdly slow tempo. Given the way the music is composed and notated the semibreve should stay constant within each movement, the 3:4 relationship that obtains between \circ and \subset in most is not operative here, since the entire work is in perfect *modus*. The Kyrie, Sanctus, and Agnus can be sung at about MM 96 to the half note, while the Gloria and the Credo can be taken at about MM 104 to the half note. This will allow the cross rhythms and dance-like figures of the music to be heard effectively. These are not particularly easy tempos to maintain, but on the other hand this is a work written for a virtuoso ensemble; the chapel of Savoy was one of the best court chapels of the time. For performers who might find these tempos too fast I would suggest that they determine the tempo of the semibreve from their own sense of how the speed if the semibreve works best in the section in \subset of each movement, and then retain that tempo for the entire movement.

The mass is not “choral” music, but like all of Du Fay’s large vocal works it was not intended for a “one on a part” performance, since at one point of another some of the free parts are divided into double notes. This is something the one finds in all of Du Fay’s large works from the middle of the 1420s to the end of his life.

³⁷ This is consistent with what he does in the Kyrie, the Agnus, and elsewhere in the Sanctus when the free voices are in perfect *tempus*, the difference here is that he wants to move from the cadential C to a final sonority on F, so that all the free voices continue moving for one more breve. Technically, if one treats the modal *initium* at measure 31 as the start of an uncounted final long, then Du Fay has succeeded in retaining the perfect *modus* of the mass with no “bump,” the problem is that the cadence does not sound like a cadence until a measure later. Interestingly, the model cadence in the Gloria (measure 235) also does not sound like a cadence until three measures later, but in the Gloria the perfect *modus* is retained until the final sonority of that section.