

Guillaume Du Fay

Opera Omnia 03/06

Missa Ecce ancilla Domini Beata es Maria

Edited by Alejandro Enrique Planchart



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03/06 Missa Ecce ancilla - Beata es Maria

Kyrie eleison

Guillaume Du Fay

○ = ♩

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

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

Tenor 1 - - - - - Ec - - - ce - - -

Tenor 2 - - - - - Ky - - - ri -

8

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

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

an - - cil - - la Do - - - mi - ni:

e e - - - lei - son.

15

Ky - - - ri - e

ri - e e

21

e - - - lei - son, e

lei - son,

29

lei son.

e lei son.

35

Ky ri e e

Ky ri e e

fi at mi hi se cun dum

Ky ri e e

42

lei son.

lei son.

ver bum tu um.

lei son.

49

Cantus

Chri ste e

Contratenor

Chri ste e

Tenor 2

61

lei - son. _____
lei - son. Chri - ste _____
Chri - ste _____

Detailed description: This system contains measures 61 through 72. It features three staves: soprano, alto, and bass. The soprano staff begins with a melodic line starting on G4, moving stepwise up to D5. The alto and bass staves provide harmonic support. The lyrics are: 'lei - son.' (61), 'lei - son. Chri - ste' (62), and 'Chri - ste' (63-72). A triplet of eighth notes is marked in measure 68.

73

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

Detailed description: This system contains measures 73 through 82. The soprano staff has a melodic line starting on G4, moving up to D5. The alto and bass staves provide harmonic support. The lyrics are: 'e - lei - son, e -' (73-82).

83

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

Detailed description: This system contains measures 83 through 92. The soprano staff has a melodic line starting on G4, moving up to D5. The alto and bass staves provide harmonic support. The lyrics are: 'Chri - ste, Chri -' (83-92).

93

ste e -
ste e -
ste e -

Detailed description: This system contains measures 93 through 102. The soprano staff has a melodic line starting on G4, moving up to D5. The alto and bass staves provide harmonic support. The lyrics are: 'ste e -' (93-102).

103

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

Detailed description: This system contains measures 103 through 112. The soprano staff has a melodic line starting on G4, moving up to D5. The alto and bass staves provide harmonic support. The lyrics are: 'lei - son, e lei - son.' (103-112).

114

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

Contratenor Ky - ri - - e e - - -

Tenor 1 Be - a - - ta es, Ma - - ri - - a,

Tenor 2 Ky - - - ri - e - - -

120

son, e - - - lei - - son.

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

quae cre - di - - di - - - sti:

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

126

Ky - - ri - e

Ky - - ri - - e

- - ri - - e

130

e - - -

e - - -

134

lei - son.

lei - son.

139

Ky - ri - e

Ky - ri - e

Per - fi - ci - en - tur in te quae di -

Ky - ri - e

145

lei - son.

e - lei - son.

cta sunt ti - bi a Do - mi - no. <e - lei - son.>

e - lei - son.

151

Ky - ri - e e lei - son.

Ky - ri - e e lei - son.

Al - le - lu - ia.

Ky - ri - e e lei - son.

Gloria

Cantus

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

Altus

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

Tenor 1

Tenor 2

Et in terra pax

6

bus bo - - - nae vo - lun - ta - - - tis.

- - nae vo - - - lun - ta - - - tis.

16

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

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

21

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

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

21

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

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

Ec - - - - - ce

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

26

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

Gra - ti - as a - - - gi - mus ti - bi prop - ter ma - gnam

an - - - - - cil - - - - -

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

31

ma - gnam glo - ri - am tu - - - - - am.

glo - - - ri - am tu - - - - - am.

- - - - - la Do - - - - - mi - - -

ma - - - gnam glo - - - ri - am tu - - - - - am.

36

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

ni:

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

41

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

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

Detailed description: This system contains measures 41 through 45. It features four staves: a vocal line (Soprano), a vocal line (Alto), a vocal line (Tenor/Bass), and a basso continuo line. The lyrics are 'stis, De - us Pa - - - ter om - ni - - - po - - - tens.' The music is in a simple, homophonic style with a clear harmonic structure.

46

Do - mi - ne Fi - - - li u - ni - ge - ni - te Ie - su Chri - - -

Do - mi - ne Fi - - - li u - ni - ge - ni - te Ie - su Chri - - -

Detailed description: This system contains measures 46 through 51. It features four staves: a vocal line (Soprano), a vocal line (Alto), a vocal line (Tenor/Bass), and a basso continuo line. The lyrics are 'Do - mi - ne Fi - - - li u - ni - ge - ni - te Ie - su Chri - - -'. The music continues with a similar homophonic texture.

52

ste. Do - mi - - - ne De - - - us, A - - - - -

ste.

Fi - - - at mi - - - hi se - cun - dum

Do - mi - - - ne De - - - us, A - - - - -

Detailed description: This system contains measures 52 through 56. It features four staves: a vocal line (Soprano), a vocal line (Alto), a vocal line (Tenor/Bass), and a basso continuo line. The lyrics are 'ste. Do - mi - - - ne De - - - us, A - - - - -' and 'Fi - - - at mi - - - hi se - cun - dum'. The music continues with a similar homophonic texture.

57

gnus De - - - - - i, Fi - li - us Pa - - - tris.

Fi - li - us Pa - - - - - tris.

ver - - - bum - - - tu - - - - - um.

gnus De - - - - - i, Fi - li - us - - - Pa - - - - - tris.

Detailed description: This system contains measures 57 through 61. It features four staves: a vocal line (Soprano), a vocal line (Alto), a vocal line (Tenor/Bass), and a basso continuo line. The lyrics are 'gnus De - - - - - i, Fi - li - us Pa - - - tris.', 'Fi - li - us Pa - - - - - tris.', 'ver - - - bum - - - tu - - - - - um.', and 'gnus De - - - - - i, Fi - li - us - - - Pa - - - - - tris.'. The music continues with a similar homophonic texture.

62

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

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

Qui tollis

70

- - se - - re - - re no - - -

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

78

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

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

86

di, su - - - sci - -

di, su - - - sci - -

su - - - sci - -

94

pe de - pre - ca - ti - o - - - nem no - - -

pe de - pre - ca - ti - o - - - nem no - - -

pe de - pre - ca - ti - o - - - nem no - - -

104

stram. _____

stram. Qui se - - - - des ad ad dex te - ram Pa - - -

Be - - - a - - - ta es, _____ Ma - - -

stram. Qui _____ se - - - des ad dex - te - ram _____ Pa - -

114

tris, mi - se - re - - - re no - bis. _____ Quo - ni - am tu - so - - - lus - - -

- - - ri - - - a, _____

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

124

Tu so - lus al - - -

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

quae cre - di - di - - -

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

134

tis - - - si - - - mus Ie - - - su Chri - - -
le -
- - - - - sti per - fi - - ci - en - tur in _____
Tu - - - so - - - lus Ie - - - su Chri - - -

144

ste. _____ Cum San - - - cto Spi - - - ri - tu,
su - Chri - ste. Cum San - cto Spi - - - ri - tu, in _____
- - - - - te quae _____ dic - - - ta sunt ti -
ste. Cum San - cto Spi - ri - - - tu, in _____

154

in glo - ri - - a De - i Pa - - - tris. A - - -
- glo - ri - a De - - - i Pa - - - tris, _____
- - - bi _____ a Do - mi - no. _____
- glo - ri - - a Pa - - - tris. A - - -

164

men. _____
A - - - - - men. _____
Al - - - lu - - - ia. _____
men. _____

Credo

Cantus

Pa - - - - trem om - ni - - po - ten - - tem,

Contratenor

Pa - - - - trem om - ni - - po - ten - - tem,

Tenor 1

Tenor 2

Patrem

7

fac - to - - rem cae - - li et ter - - rae, vi -

fac - to - rem cae - - li et ter - - rae, vi - si - bi - li -

13

si - bi - li - um om - ni - um, in - vi - si - bi - et li - um.

um om - - ni - um, et in - vi - si - bi - - - li - um.

19

Et in u - num Do - mi - num Ie - sum Chri - - - stum, Fi - li -

Et in u - num Do - mi - num Ie - sum Chri - - - stum, Fi - li -

25

um De - i u - ni - ge - ni - tum. Et ex Pa -
 um De - i u - ni - ge - ni - tum. Et ex Pa -
 Ec -
 .?

32

tre na - tum an - te om - ni - a sae - cu - la. De - um de De -
 tre na - tum an - te om - ni - a sae - cu - la. De - um de
 ce
 An - te om - ni - a sae - cu - la. De - um de

38

o, lu - men de lu - mi - ne, De - um ve - rum de De -
 De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o
 an - cil - la Do -
 De - o, lu - men de lu - mi - ne, De - um ve - rum

44

- o ve - ro.
 ve - ro. Ge - ni - tum, non fac - tum, con - sub - stan - ti -
 mi - ni,
 de De - o ve - ro. Ge - ni - tum, non fac - tum, con -

51

a - lem Pa - - tri: per quem om - ni - a fa - - - - -
 sub - stan - ti - a - lem Pa - - - tri: per quem om - - ni - a fa - - -

57

Qui pro - pter
 cta sunt. cta sunt.

63

nos ho - mi - nes, et prop - ter no - stram sa - lu - - - -
 Qui prop - ter nos ho - - - mi - nes, et prop - ter no - stram
 Fi - at mi - - hi se - cun - dum ver - - - bum
 Qui prop - ter nos ho - mi - nes, et prop - ter nos - tram sa - lu - - -

69

tem, de - scen - dit de cae - - - lis.
 sa - lu - - tem, de - scen - dit de cae - - - lis.
 tu - - - um. lis.
 tem, de - - - scen - dit de cae - - - - lis.

75

Et in car-natus est de Spi-ri-tu San-

87

cto ex Ma-ri-a Vir-

99

gi-ne: Et ho-

111

ho-mo fac-tus est. Cru-ci-fi-

121

ci - fi - - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, pas -
fi - - xus e - - ti - am pro no - - bis sub Pon - ti -
a - - - ta es, Ma - - - ri - - -
- - - xus pro no - bis sub Pon - ti - o Pi

131

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

141

re - sur - re - xit ter - ti - a di - - - e, se - cun - dum Scri -
- - - quae cre - di -
sur - - re - xit ter - ti - a di - - - e, se - cun - - - dum

151

Et a - - scen - dit in cae - - lum, se -
- ptu - - - ras.
di - - - sti per - fi - ci - en - - tur
- scri - - ptu - - - ras. Et a - scen - dit ad

161

det ad dex - te - ram Pa - - tris. Et i - te - rum ven - - tu - rus

Et i - - te - rum ven - tu - - - rus

in - - - - - te - - - - -

dex - te - ram Pa - - - - tris. Et i - te - rum ven tu - - - rus

171

est cum glo - - - - ri - a, iu - di -

est cum glo - - - - ri - a, cum glo - ri - a, iu -

quae di - - - - cta sunt ti -

est - cum - glo - - - - ri - a,

181

ca - re vi - vos et mor - - tu - os: cu - ius re - -

di - ca - re vi - - - - vos et mor - tu - os: cu - ius re - -

- - bi a - - - - Do - mi - no. - - - -

cu - - - - ius - - - - re - - - - - gni non

191

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

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

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

e - - - - rit fi - - nis.

200 ○

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

206

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

212

- ce - - - - - dit. Qui cum Pa - tre et Fi - li - o si -
pro - ce - - - - - dit. Qui cum Pa - tre et Fi - li - o si - mul
Ec - - - - - ce
Si - - - - -

218

mul ad - o - ra - - - tur et con - glo - ri - - - fi - ca - - -
ad - o - ra - - - tur et con - glo - ri - - - fi - ca - - - tur:
an - - - - - cil - - -
mul ad - o - ra - - - tur et con - glo - ri - fi - ca - - -

224

Four staves of music. The top staff is the vocal line with lyrics: tur: qui lo - cu - tus est per pro - phe - - tas. Et u - - nam. The second staff continues the vocal line: qui lo - cu - tus est per pro - phe - - tas. Et. The third staff is a piano accompaniment. The bottom staff is a bass line with lyrics: - - - - tur. Et u - - nam.

230

Four staves of music. The top staff is the vocal line with lyrics: san - ctam, ca - tho - li - cam et a - po - sto - li - cam ec - cle - - si - . The second staff continues the vocal line: u - nam san - ctam, ca - tho - li - - cam et a - po - sto - li - cam ec - cle - si - . The third staff is a piano accompaniment. The bottom staff is a bass line with lyrics: san - - ctam, ca - tho - li - - cam et a - po - sto - li - camec - cle - - si - .

236

Four staves of music. The top staff is the vocal line with lyrics: am. Con - fi - te - or u - num bap - - - . The second staff continues the vocal line: am. Con - fi - te - or, con - fi - - te - or u - num bap - - . The third staff is a piano accompaniment. The bottom staff is a bass line with lyrics: am. Con - fi - te - or u - - - - num bap - - .

242

Four staves of music. The top staff is the vocal line with lyrics: tis ma in re - mis - si - o - nem pec - ca - - . The second staff continues the vocal line: tis - - - ma in re - mis - si - o - - nem pec - - ca - - . The third staff is a piano accompaniment. The bottom staff is a bass line with lyrics: tis - - - ma in re - mis - si - o - - nem pec - ca - to - .

248

to - - rum. Et ex - spe - cto re - sur - rec - ti - o - -
 to - - - rum. Et ex - spe - cto re - sur - rec - ti -
 rum.

253

mor nem - tu - o - - - - rum.
 o - - - nem mor - - - tu - o - - - - - rum.
 rum.

258

Et vi - - - tam ven - tu - - - ri sae - -
 Et vi - - - tam ven - tu - ri sae - cu - - - li,
 Fi - - at mi - - hi se - - cun - - dum ver - - -
 Et vi - - - tam ven - - - tu - - - ri sae -

263

- - cu - li. A - - - - men.
 sae - - - cu - li. A - - - - men.
 - - - - - bum tu - - - - - um.
 - - - - - cu - - - - - li. A - - - - - men.

Sanctus

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

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

Tenor 1

Tenor 2
San - - - - - ctus, — San -

6
ctus, San - - - - -

ctus, San - - - - -

ctus, San - - - - -

11
ctus, San - - - - -

ctus, San - - - - -

ctus, —

17
ctus, Do - - - - - mi - nus

ctus, Do - - - - - mi - nus

Ec - - - - - ce an - - - - - cil - - -

Do - - - - - mi - nus

23

De - - - - - us - - - - - Sa - - - - -

De - - - - - us - - - - - Sa - - - - -

la Do - - - - -

De - - - - - us - - - - - Sa - - - - -

Detailed description: This system contains measures 23 through 28. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'De - - - - - us - - - - - Sa - - - - -' on the vocal staves, and 'la Do - - - - -' on the piano staves. The music is in a common time signature with a key signature of one flat.

29

- - - - - ba - - - - - oth. - - - - -

- - - - - ba - - - - - oth. - - - - -

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

- - - - - ba - - - - - oth. - - - - -

Detailed description: This system contains measures 29 through 34. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: '- - - - - ba - - - - - oth. - - - - -' on the vocal staves, and '- - - - - mi - - - - - ni. - - - - -' on the piano staves. The music continues with the same instrumental accompaniment.

35 ○ Duo

Cantus

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

Contratenor

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

Detailed description: This system contains measures 35 through 40. It features two vocal staves: Cantus and Contratenor. The lyrics are: 'Ple - - - - - ni - - - - - sunt - - - - - cae -' on both staves. A 'Duo' symbol is placed above the Cantus staff. The music is in a common time signature with a key signature of one flat.

41

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

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

Detailed description: This system contains measures 41 through 46. It features two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: '- - - - - li - - - - - et - - - - - ter - - - - -' on the vocal staves, and '- - - - - li - - - - - et - - - - - ter - - - - -' on the piano staves. The music continues with the same instrumental accompaniment.

47

- - - - -

- - - - -

Detailed description: This system contains measures 47 through 52. It features two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: '- - - - -' on the vocal staves, and '- - - - -' on the piano staves. The music continues with the same instrumental accompaniment.

53

ra glo - - - - - ri -

ra glo - - - - - ri -

Detailed description: This system contains measures 53 through 58. It features two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'ra glo - - - - - ri -' on the vocal staves, and 'ra glo - - - - - ri -' on the piano staves. The music continues with the same instrumental accompaniment.

59

a tu a.

64

Cantus

Contratenor

Tenor 1

Tenor 1

O san na, O -

O san na, O san -

Fi at mi hi se cun -

O san na,

70

san na in ex cel

na in ex cel

dum ver bum

O san na in ex cel

76

sis.

sis.

tu um.

sis.

82

♩ Duo

Cantus

Contratenor

Be ne dic tus qui

Be ne dic tus

92

ve - - - - nit in no -

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

Detailed description: This system contains two staves of music. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef. The lyrics are: "ve - - - - nit in no -" for the upper staff and "qui - - - - ve - - - - nit in no - - - -" for the lower staff.

104

mi - ne Do

mi - ne Do

Detailed description: This system contains two staves of music. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef. The lyrics are: "mi - ne Do" for the upper staff and "mi - ne Do" for the lower staff.

116

mi - ni.

mi - ni.

Detailed description: This system contains two staves of music. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef. The lyrics are: "mi - ni." for the upper staff and "mi - ni." for the lower staff.

127

Cantus

Contratenor

Tenor 1

Tenor 2

O - - - - san - - -

O - - - - san - - -

Be - a - - - ta es, Ma - ri - - - a,

O - - - - san - - -

Detailed description: This system contains four staves of music. The upper staff is labeled "Cantus" and begins with a treble clef, a 2/2 time signature, and a common time signature (C). The second staff is labeled "Contratenor" and begins with a treble clef, a 2/2 time signature, and a common time signature (C). The third staff is labeled "Tenor 1" and begins with a treble clef, a 2/2 time signature, and a common time signature (C). The fourth staff is labeled "Tenor 2" and begins with a bass clef, a 2/2 time signature, and a common time signature (C). The lyrics are: "O - - - - san - - -" for Cantus, "O - - - - san - - -" for Contratenor, "Be - a - - - ta es, Ma - ri - - - a," for Tenor 1, and "O - - - - san - - -" for Tenor 2.

137

na in -

na in -

quae - - - - cre - di - di - - - - sti - - - -

na - - - -

Detailed description: This system contains four staves of music. The upper staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a bass clef and a key signature of one sharp (F#). The lyrics are: "na in -" for the upper staff, "na in -" for the second staff, "quae - - - - cre - di - di - - - - sti - - - -" for the third staff, and "na - - - -" for the fourth staff.

147

ex - - - cel
ex - - - cel - - - sis.
per - - fi - ci - en - - - tur in
in - - - ex - - - cel - - -

155

sis. in ex - - - cel - - - sis,
in ex - - - cel - - - sis, in
te quae dic - - - ta sunt ti - -
sis. in

163

ex
bi a Do - - mi - no.
ex

171

cel sis.
cel sis.
Al - le - - lu - - - ia.
cel sis.

Agnus Dei

Cantus

Contratenor

Tenor 1

Tenor 2

Agnus

gnus De

gnus De

6

qui tol lis

qui tol

Ec ce

Qui tol lis

11

pec ca ta mun di, pec ca

lis pec ca ta mun di, pec

an cil la

pec ca ta mun di,

17

ta mun

ca ta mun

Do mi ni:

pec ca ta mun

23

di, mi se - re

di, mi se - re

Fi at mi hi se - cun - dum

di, mi se

Detailed description: This system contains measures 23 through 28. It features four staves: a vocal line (Soprano/Alto), a vocal line (Tenor/Bass), a lute line, and a bass line. The lyrics are: 'di, mi se - re' (measures 23-24), 'di, mi se - re' (measures 25-26), 'Fi at mi hi se - cun - dum' (measures 27-28), and 'di, mi se' (measures 29-30, which is the start of the next system).

29

re no bis.

re no bis.

ver - bum tu - um.

re re no bis.

Detailed description: This system contains measures 29 through 34. It features four staves: a vocal line (Soprano/Alto), a vocal line (Tenor/Bass), a lute line, and a bass line. The lyrics are: 're no bis.' (measures 29-30), 're no bis.' (measures 31-32), 'ver - bum tu - um.' (measures 33-34), and 're re no bis.' (measures 35-36, which is the start of the next system).

35

♩ Duo

Cantus

A gnus De i,

Contratenor

A gnus De

Detailed description: This system contains measures 35 through 42. It features two staves: Cantus and Contratenor. The lyrics are: 'A gnus De i,' (measures 35-42) and 'A gnus De' (measures 43-44, which is the start of the next system).

43

qui tol - lis

i, qui tol -

Detailed description: This system contains measures 43 through 50. It features two staves: Cantus and Contratenor. The lyrics are: 'qui tol - lis' (measures 43-50) and 'i, qui tol -' (measures 51-52, which is the start of the next system).

51

pec - ca - ta mun

lis pec - ca - ta mun

Detailed description: This system contains measures 51 through 58. It features two staves: Cantus and Contratenor. The lyrics are: 'pec - ca - ta mun' (measures 51-58) and 'lis pec - ca - ta mun' (measures 59-60, which is the start of the next system).

59

di,

di,

Detailed description: This system contains measures 59 through 66. It features two staves: Cantus and Contratenor. The lyrics are: 'di,' (measures 59-66) and 'di,' (measures 67-68, which is the start of the next system).

67

mi - se - re

mi - se - re

Detailed description: This system contains two staves of music. The upper staff begins with a treble clef and a 3-measure rest, followed by a 3-measure triplet of eighth notes. The lower staff begins with a 3-measure triplet of eighth notes. The lyrics 'mi - se - re' are written below both staves.

75

re no

re no

Detailed description: This system contains two staves of music. The upper staff has a treble clef and the lyrics 're no'. The lower staff has a bass clef and the lyrics 're no'.

83

Detailed description: This system contains two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. There are no lyrics present in this system.

91

bis.

bis.

Detailed description: This system contains two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. The lyrics 'bis.' are written at the end of both staves.

98

Cantus

Contratenor

Tenor 1

Tenor 2

A - gnus De

A - gnus De

Be - a - ta es, Ma - ri

A - gnus De

Detailed description: This system contains four staves of music. The upper staff is labeled 'Cantus' and has a treble clef. The second staff is labeled 'Contratenor' and has a treble clef. The third staff is labeled 'Tenor 1' and has a treble clef. The fourth staff is labeled 'Tenor 2' and has a bass clef. The lyrics are: 'A - gnus De' for Cantus and Contratenor; 'Be - a - ta es, Ma - ri' for Tenor 1; and 'A - gnus De' for Tenor 2. There is a 3-measure triplet in the Tenor 1 part.

106

i, qui tol - lis, qui tol -

i, qui tol - lis, qui tol -

a, quae cre - di - di -

i, qui tol - lis, qui tol

Detailed description: This system contains four staves of music. The upper staff has a treble clef and the lower staff has a bass clef. The lyrics are: 'i, qui tol - lis, qui tol -' for the upper two staves; 'a, quae cre - di - di -' for the third staff; and 'i, qui tol - lis, qui tol' for the lower staff.

114

lis pec - ca - - - -
lis pec - ca - - - -
sti; per - fi - ci - -
lis pec - ca - - - -

122

ta mun - - - di, mun - - -
ta mun - - -
en - tur in - - - te - - - quae dic - - - ta
ta - - - mun - - - di, - - -

132

di,
di, do - - - na, do - - -
sunt ti - - bi - - a Do - mi - no. - -
do - - - na, do - - -

142

do - na no - - - bis pa - - - cem. - -
na no - bis pa - - - cem.
Al - le - - - lu - - - ia. - -
na - - - no - bis - - - pa - - - cem. - -

03/06 Missa Ecce ancilla – Beata es Maria

Sources

Br 5557, fols. 50v-61r.¹

CS 14, fols. 76v-86r. “Dufay.” Missing Agnus 3, replaced by an “ut supra” rubric indicating Agnus 1 to be sung as Agnus 3, which would damage the cantus firmus structure of the work.²

Part names

Br 5557: 1. -; 2. Contra; 3. Tenor; 4. Tenor 2^{us}.

CS 14: 1. -; 2. Contra; 3. Tenor; 4. Contra.

Edition: 1. Cantus; 2. Contratenor; 3. Tenor 1; 4. Tenor 2.

Clefs and Mensurations

Kyrie

		1	49	114
Cantus	c2	○, CS 14	♢, Br 5557, CS 14	○, Br 5557, CS 14
Contratenor	c4	○, CS 14	♢, Br 5557, CS 14	○, Br 5557, CS 14
Tenor 1	c4	○, Br 5557, CS 14	tacet	○, Br 5557, CS 14
Tenor 2	F4 ^b , Br 5557; F4, CS 14	○, CS 14	♢, Br 5557, CS 14	○, Br 5557, CS 14

Gloria

		1	62
Cantus	c2	○, CS 14	♢, Br 5557, CS 14
Contratenor	c4	○, CS 14	♢, Br 5557, CS 14
Tenor 1	c4	○, CS 14	♢, Br 5557, CS 14
Tenor 2	F4 ^b ³	○, CS 14	♢, Br 5557, CS 14

Credo

		1	75	200			
Cantus	c2 ⁴	○, CS 14	♢, Br 5557, CS 14	○, Br 5557, CS 14			
Contratenor	c4	○, CS 14	♢, Br 5557, CS 14	○, Br 5557, CS 14			
Tenor 1	c4	○, CS 14	♢, Br 5557, CS 14	○, Br 5557, CS 14			
Tenor 2	F4 ^b	○, CS 14	♢, Br 5557, CS 14	○, Br 5557, CS 14			

Sanctus

		1	35	64	82	127	
Cantus	c2	○, CS 14	○, CS 14	○, CS 14	♢, Br 5557, CS 14	♢, CS 14	
Contratenor	c4	○, CS 14	○, CS 14	○, CS 14	♢, Br 5557, CS 14	♢, CS 14	
Tenor 1	c4	○, CS 14	tacet	○, CS 14	tacet	♢, Br 5557, CS 14	
Tenor 2	F4 ^b	○, CS 14	tacet	○, CS 14	tacet	♢, Br 5557, CS 14	

¹ Facsimile in *Choirbook of the Burgundian Court Chapel. Brussel Koninklijke Bibliotheek MS. 5557*, ed. Rob C. Wegman (Peer: Alamire, 1989).

² This was observed by David Fallows, *Dufay*, rev. ed. (London: Dent 1987), 209 and note 18.

³ Signature missing in the last staff of fol. 53r in Br 5557 (measures 52-61); signature starts on measure 62 in CS 14.

⁴ CS 14 has c3 in measures 200-210.

Agnus Dei

		1	35	67	69	98
Cantus	c2	○, CS 14	♢, Br 5557, CS 14	-	3	♢, Br 5557, CS 14
Contratenor	c4	○, CS 14	♢, Br 5557, CS 14	3	-	♢, Br 5557, CS 14
Tenor 1	c4	○, CS 14	tacet	tacet	tacet	♢, CS 14
Tenor 2	F4♭	○, CS 14	tacet	tacet	tacet	♢, Br 5557, CS 14

An entry in the accounts of the fabric of the Cathedral of Cambrai for 1463-64 records a payment to Symon Mellet for copying the *Missa Ecce ancilla – Beata es Maria* of Du Fay twice in the choirbooks of the cathedral.⁵ The entry is undated, but given how the entries were made into the registers the payment was made near the end of the fiscal year that ended on 23 June 1464. This becomes important because the accounts of the *grand métier* and those of the wine and bread, note gifts of wine and bread to Jehan de Ockeghem, who was visiting Cambrai, between 15 February and 15 March 1464 and staying with Du Fay.⁶ It appears that during that visit Du Fay came to know Ockeghem's own *Missa Ecce ancilla*, and that his mass represents something of a *réponse* to it, although it is based on a different cantus firmus than the one used by Ockeghem. Scholars have long noted that the opening motive of Du Fay's each movement in Du Fay's mass is a variant of the opening motive in Ockeghem's mass, but in addition, the entire texture of Du Fay's mass lies about a fourth below the texture of all his other late masses, placing it in the registral world of Ockeghem. There is also a notational detail: this is the only one of Du Fay's late works where the duple meter sections are signed with ♢ in a manuscript that surely reflects Du Fay's original, Br 1555, a choirbook copied at the court of Burgundy in the late 1460s, where the mass is copied in a separate fascicle within the main corpus of the manuscript.⁷ Doing this Du Fay abandons in this work his use of English C for duple meter, which had been his practice since the 1440s, and adopts the sign used by Ockeghem and most other continental composers.

The copy of the *Missa Ecce ancilla – Beata es Maria* in Br 5557 is probably the one complete copy we have that stands closest to the composer for any of his late masses.⁸ The copy in CS 14, a manuscript copied in Italy in the 1470s,⁹ is also extremely careful, but it represents an edition of the work following slightly different traditions from those in Br 5557.¹⁰ This becomes apparent in the text underlay, where Br 5557 and Lucca 238 (see note 7), which come from Burgundian lands, present a relatively consistent approach to the text underlay of the two lower voices in the Du Fay masses they contain, and differ in this from CS 14. The edition follows Br 5557, but I have occasionally repeated some text to aid in the phrasing of the music; the added text is in italics.

⁵ Lille, Archives Départementales du Nord, 4G 4671, fol. 24r. Published in Jules Houdoy, *Historie artistique de la cathédrale de Cambrai, ancienne église métropolitaine Notre-Dame* (Paris: Damascène Morgand, 1880. Reprint Geneva: Minkoff, 1972), 194.

⁶ Lille, Archives Départementales du Nord, 4G 5098 (*grand métier*), fol. 13r; 4G 7462 (wine and bread), fol. 5r. See also Craig Wright, "Dufay at Cambrai: Discoveries and Revisions," *Journal of the American Musicological Society* 28 (1975), 208.

⁷ Separate fascicles were also added, and include the copies of Du Fay's *Missa Ave regina caelorum*, and Jehan Le Roy (Regis), *Missa Ecce ancilla*. Cf. the description in Wegman, *Choirbook*, 5-7.

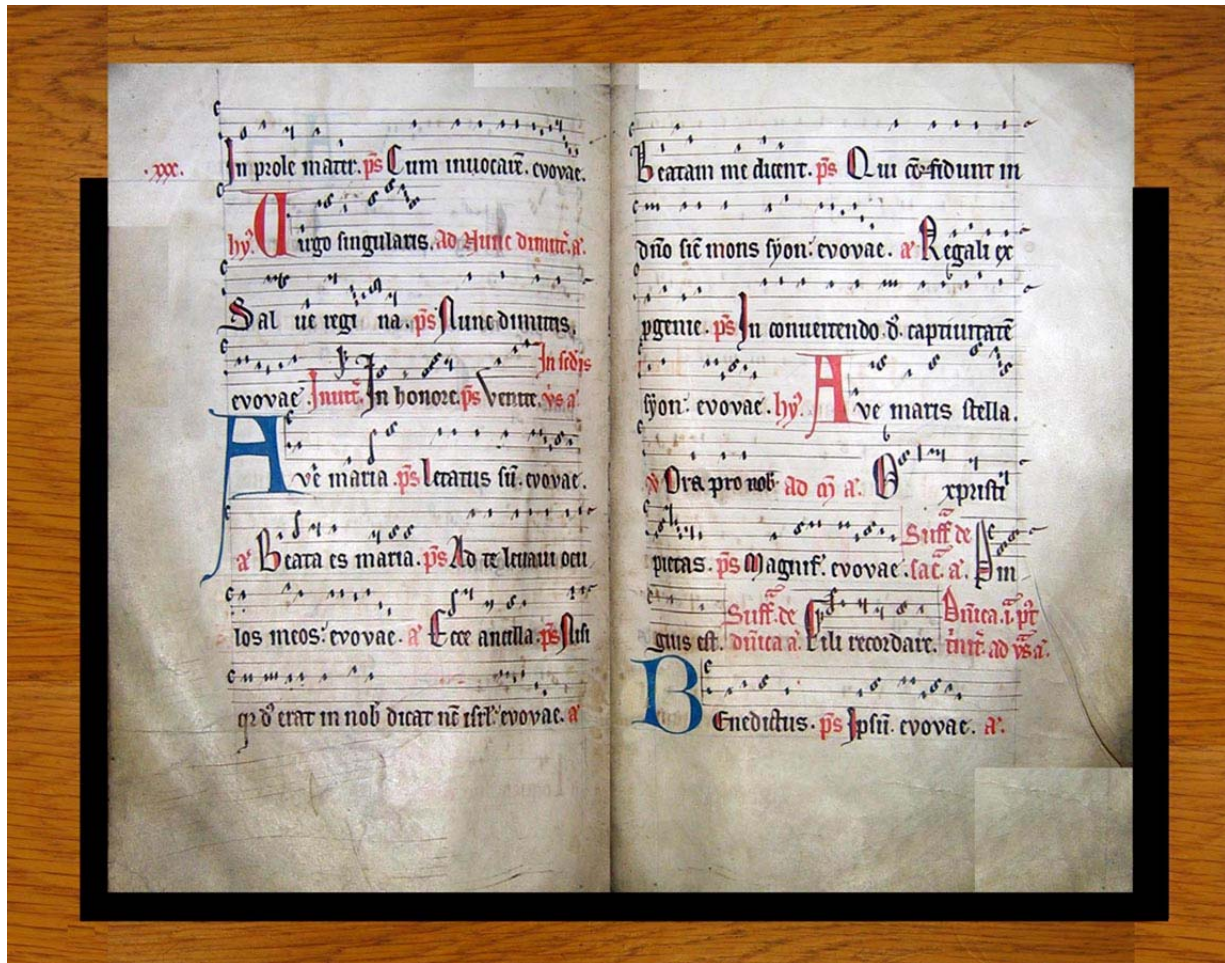
⁸ The copy of the *Missa Ave regina caelorum* in Br 5557 is slightly more removed, see Rob C. Wegman, "Miserere supplicanti Dufay, the Creation and Transmission of Guillaume Dufay's *Missa Ave regina caelorum*," *The Journal of Musicology* 13 (1995), 18-54. The copy of Du Fay's *Missa L'homme armé* in Lucca 238 would be as close to the composer as the copy of *Ecce ancilla*, but Lucca 238 is sadly fragmentary and transmits only part of four movements. Cf. Guillaume Du Fay, *Opera omnia* 03/05, *Missa L'homme armé*, ed. Alejandro Enrique Planchart (Santa Barbara: Marisol Press, 1911).

⁹ See Guillaume Du Fay, *Opera Omnia* 03/05, 41-42; Richard Sherr, *Masses for the Sistine Chapel, Vatican City, Biblioteca Apostolica Vaticana, MS 14*, *Monuments of Renaissance Music* 13 (Chicago: University of Chicago Press, 2009), 10-16.

¹⁰ See Richard Sherr, "Thoughts on Some Masses in Vatican City, Biblioteca Apostolica Vaticana, MS Cappella Sistina 14 and its Concordant Sources (os, Things Bonnie Won't Let Ma Publish)," *Uno gentile et subtile ingenio. Studies in Renaissance Music in Honour of Bonnie J. Blackburn*, ed. M. Jennifer Bloxam et al. (Turhout: Brepols, 2009), 319-22.

As the cantus firmus for the mass Du Fay uses two antiphons for the office of the Virgin, *Ecce ancilla Domini* (CAO 2491) and *Beata es Maria* (CAO 1564). At Cambrai they were used at different feasts during Advent and together in the Feast of the Annunciation.¹¹ But the melody Du Fay uses for *Ecce ancilla Domini* is not found at Cambrai, or indeed virtually anywhere else in Europe. The only plainsong source that transmits the melody used by Du Fay, with its opening leap of a fourth, is a late fourteenth century double cantatorium for the mass and the office from Saint-Pierre de Lille, Lille, Bibliothèque Municipale, MS 599,¹² where both antiphons appear in very close proximity in second vespers of the annunciation:

Figure 1
Lille 599, opening 30 of the Office Cantatorium



¹¹ *Beata es Maria*: Cambrai, Mediathèque Municipale, MS 38, fol. 17v, Magnificat antiphon on the second Sunday in Advent; fol. 267v, Magnificat antiphon on second vespers of the Annunciation. The same assignments appear for it in *Antiphonale secundum usum Cameracensis ecclesiae completissimum* . . . (Paris: Simon Vostre, [1508-18]) in Cambrai, Mediathèque Municipale, Impr. XVI C 4, fols. 2v and 126v, which uses it for the suffrages of the Virgin during Advent, fol. 245r. *Ecce ancilla Domini*: Cambrai 38, fol. 22v, Magnificat antiphon on Friday of the third week in Advent; fol. 267v, fifth antiphon at Lauds in the Annunciation. The same assignments in the *Antiphonale*, fols. 126v (Annunciation) and 236v (third wee of Advent, but Thursday), which adds it in fol. 164r, Magnificat antiphon at the feast of the *Recollectio*, and fol. 245r, as a suffrage for the Virgin in Advent.

¹² Description and inventory in Alejandro Enrique Planchart, “Un manuscript liturgiques lillois,” *La Bibliothèque Municipale de Lille fête les 40 and de la Médiathèque Jean Lévy* (Lille: Bibliothèque Municipale de Lille, 2005), 64-65.

Because Lille 599 is a cantatorium and not an antiphoner, it transmits only the incipits of the choral chants for the mass and for vespers and only the solo parts are copied in full, but fortunately in the case of *Ecce ancilla Domini* the crucial variant is the rising fourth at the start of the antiphon.

Although the two antiphons are most closely associated with the feast of the Annunciation, and in the order that Du Fay uses them they produce a dialogue between Mary and the angel, two things are worth noting: one is that Du Fay chose to begin the dialogue with Mary's response, but the cantus firmi do not reference the actual annunciation in the greeting of the angel, "Ave Maria." It is true that the antiphon *Ave Maria* (cf. the incipit in Figure 1) would not fit the mode of the other two antiphons, but its absence also implies that Du Fay apparently wanted to make center the symbolic content of the mass upon Mary herself. Further, the work could not have been sung for the Feast of the Annunciation at any time after its composition in Du Fay's lifetime, since the feast fell within Lent, where Gloria could not be sung.¹³ With the second antiphon ending with an alleluia the mass was most likely intended for a Marian celebration during Eastertide. Of the established Marian feasts, besides the newly instituted *Recollectio*,¹⁴ would be the Feast of the Visitation, begun by St. Bonaventure among the Franciscans in 1286 and made into an universal feast by Pope Urban VI in 1389, which the rubrics in Lille 599 still call *Nova sollemnitatem Beatae Mariae Virginis*,¹⁵ which fell on 31 May. Reinhard Strohm's hypothesis that the mass was indented for the "Missus Mass," usually celebrated on Wednesday of Ember Week in Advent,¹⁶ is improbable at least as the original destination of a mass composed in the spring, although it could be eventually used for that feast. That the variant of the chant used by Du Fay follows a version sung in Lille but not in Cambrai indicates that the mass was probably intended for a Burgundian ceremony, probably one connected with one of the *petit chapitres* of the Order of the Golden Fleece,¹⁷ which always included the celebration of a Marian Mass.

That the mass is specifically not just a Lady Mass, but a Mass liturgically, rhetorically, and theologically "about" the Virgin, is shown by M. Jennifer Bloxam in a detailed study of the structure of the mass, its symbolic context, its relationship to contemporary iconography and theology, coupled with a perceptive analysis of how the text of the two antiphons sung by Tenor 1, interact with and coincide with specific passages of the ordinary text creating a tissue of narrative and theological resonances.¹⁸ In terms of the musical structure itself Du Fay uses the cantus firmi in a systematic manner:

Kyrie	4v	○	<i>Ecce ancilla Domini</i>
Christe	3v	○	No cantus firmus
Kyrie	4v	⊕	<i>Beata es Maria</i>
Et in terra	4v	○	<i>Ecce ancilla Domini</i>
Qui tollis	4v	⊕	<i>Beata es Maria</i>

¹³ There were only four years in the entire fifteenth century when March 25 fell after Lent, and of these only three where the mass for the Virgin could take precedence: 1410 and 1421 (Tuesday *in albis*), 1478 (Wednesday *in albis*), and 1439 (Easter).

¹⁴ The best description of the origins and nature of the feast to date is Haggh, Barbara, "The Aostan sources for the *Recollectio festorum Beatae Mariae Virginis* by Guillaume Du Fay," *Cantus Planus*, ed. Péter Halász et al. (Budapest: Magyar Tudományos Akadémia, 1990), 355-75.

¹⁵ Lille, Bibliothèque Municipale, MS 599, fol. 55r (mass cantatorium), fol. 29v (office cantatorium). Bessler, in *Opera Omnia III*, critical notes, xiv, claims that *Beata es Maria* is for the Feast of the Visitation, but it was never used for that feast in fifteenth century Cambrai or Burgundy.

¹⁶ Reinhard Strohm, *The Rise of European Music, 1380-1500* (Cambridge: Cambridge University Press, 1993), 473.

¹⁷ See William Prizer, "Brussels and the Ceremonies of the Order of the Golden Fleece," *Revue Belge de Musicologie* 55 (2001), 69-90, for the use of polyphony in the *petit chapitres*.

¹⁸ M. Jennifer Bloxam, "Du Fay as a Musical Theologian: The Case of the *Missa Ecce ancilla Domini*," Paper read at the seventy-first Annual Meeting of the American Musicological Society, Washington, D.C., October 2005 (publication forthcoming). I am deeply grateful to Professor Bloxam for sharing with me the drafts of her study.

Patrem omnipotentem	4v	○	<i>Ecce ancilla Domini</i>
Et incarnatus	4v	⌄	<i>Beata es Maria</i>
Et in Spiritum Sanctum	4v	○	<i>Ecce ancilla Domini</i>
Sanctus	4v	○	<i>Ecce ancilla Domini</i> (first clause)
Pleni sunt caeli	2v	○	No cantus firmus
Osanna 1	4v	○	<i>Ecce ancilla Domini</i> (second clause)
Benedictus	2v	⌄	No cantus firmus
Osanna 2	4v	⌄	<i>Beata es Maria</i>
Agnus 1	4v	○	<i>Ecce ancilla Domini</i>
Agnus 2	2v	⌄	No cantus firmus
Agnus 3	4v	⌄	<i>Beata es Maria</i>

The first antiphon is always used as the cantus firmus for sections in triple meter and the second always for sections in duple meter. Even though the pattern of voicings above would suggest that the mass is largely scored for a full ensemble, the relatively short length of the cantus firmi, which Du Fay barely ornaments makes most of the sections for four voices consist largely of a series of interlocked duos and trios, so this is probably the most lightly scored of Du Fay's late masses. In this respect it resembles the motet *Ave regina caelorum* 3, which was written probably shortly after this mass.¹⁹ Much of the imitation in the duos is strict canon, although the canonic technique here does not call attention to itself as it does in the duos of the *Missa Ave regina caelorum*. Still, Fallows observation that it would appear that Josquin learned a good deal about canonic procedures in Du Fay's late music,²⁰ made two decades before we learned that Josquin had been a choirboy at St. Géry in Cambrai precisely in the years when this mass and the *Ave regina caelorum* 3 were being written, was quite prescient.

In the large scale formal organization of the work Du Fay harks back to some procedures he had used as early as *Nuper rosarum flores*, specifically matters of isomelic construction. By 1463 the use of an opening motto was a common occurrence in mass cycles, and here Du Fay uses the opening motive, and its immediate extensions (when the opening duets go beyond the opening motive) to group the Kyrie, Sanctus, and Agnus, together, and the Gloria and Credo together, although in this mass the opening motive of the Kyrie, Sanctus, and Agnus, reveals a number of variations, with the Kyrie being the simplest, the Sanctus the most complex, and the Agnus being a simplification of the opening of the Sanctus. In the Gloria and the Credo the immediate continuation of the opening motive is similar in both movements. Beyond this, however, just as in *Nuper rosarum flores* and in *Fulgens iubar ecclesiae* the isomelic moments in the piece happen at the entrance of the cantus firmus, Du Fay articulates the entrance of the second cantus firmus in the mass *Beata es Maria* by writing textures that are remarkably similar.²¹

Echoes of this mass return in his last mass, the opening of the second Agnus of this mass reappears as the opening of the second Christe eleison in the *Missa Ave regina*, and one can also hear echoes of the second part of the Rondeau *Adieu m'amour* in the music for the *Confiteor unum baptisma* in this mass,

Although the workmanship and the inspiration of the work are impeccable, its compactness and Du Fay's decision to simply use Osanna 2 for Agnus 3 might mean that he had to write the work relatively quickly. Another possible symptom of this is the almost total absence of quirky complexities that one finds in all the other late masses, even *Se la face ay pale*.

This is not to say that the mass contains no idiosyncrasies. The most pronounced of these is its tonal language, although it is much clearer than that of the *Missa L'homme armé* and without the purple patches of alteration one finds in the *Missa Ave regina*. Still, some of the tonal tensions found in the two masses just mentioned are also present in the *Missa Ecce ancilla – Beata es Maria*, but were entirely eliminated by Besseler in his edition

¹⁹ It was copied in the Cambrai choirbooks in 1464-65, probably in the fall of 1464, Lille, Archives Départementales du Nord, 4G 4672, fol. 23v, also Houdoy, *Histoire artistique*, 195.

²⁰ Fallows, *Dufay*, 209.

²¹ Fallows, *Dufay*, 208.

of the mass in order to turn the work into a “C major” piece.²² Both sources (not just Br 5557 as Bessler claims) have a B♭ in Tenor 2, which does affect the color of a number of passages, a particularly important moment being measure 2 of the Sanctus, which is clearly part of Du Fay’s interest in creating a difference, including the addition of Tenor 2, in the head motive of this movement.

The tempo relationships in this mass are the same that obtain in Du Fay’s last three masses and in most of his late music: the two basic mensurations he uses are ○ and ⚔ (instead of his usual English C) where three semibreves in ○ equal four in ⚔ (or in English C). I would suggest a tempo of MM 72-84 for the semibreve in ○, with a proportional acceleration in ⚔, with the Kyrie, Sanctus, and Agnus in the slower part of the range and the Gloria and the Credo in the faster part.

²² Heinrich Bessler, ed. *Guglielmi Dufay Opera Omnia*, 6 vols., *Corpus Mensurabilis Musicae* 1 (Rome: American Institute of Musicology, 1951-66), III, no. 9, and critical notes, p. xv, where he claims the B♭ signature of Tenor 2 is “evidently wrong,” without giving any reasons for his thinking.