

Guillaume Du Fay

Opera Omnia 03/07

Missa Ave regina caelorum

Edited by Alejandro Enrique Planchart



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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

03/07 Missa Ave Regina Caelorum

Kyrie eleison

Guillaume Du Fay

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

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

Ténor A -

Bassus A - ve,

The first system of the musical score is for the Kyrie eleison. It features four vocal parts: Cantus, Contraténor, Ténor, and Bassus. The Cantus part begins with a treble clef and a 3/4 time signature. The lyrics are 'Ky - ri - e e - lei - son, Ky -'. The Contraténor part also starts with a treble clef and 3/4 time, with lyrics 'Ky - ri - e e - lei - son, Ky -'. The Ténor part is in a lower register with a bass clef and 3/4 time, with the lyric 'A -'. The Bassus part is in the lowest register with a bass clef and 3/4 time, with the lyric 'A - ve,'. The music is written in a style characteristic of the late 15th century, with a mix of quarter and half notes.

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

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

- ve, Re - gi - na

a - ve, Re - gi

The second system of the musical score continues the Kyrie eleison. It features the same four vocal parts. The Cantus part has lyrics '- ri - e e - lei - son, e - lei - son, Ky -'. The Contraténor part has lyrics 'ri - e e - lei - son, e - lei - son, Ky -'. The Ténor part has lyrics '- ve, Re - gi - na'. The Bassus part has lyrics 'a - ve, Re - gi'. There is an asterisk above the Cantus part at measure 6, indicating a specific note. The music continues with similar rhythmic patterns.

* See notes

11 - ri - e e - lei - son, e - lei - son.

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

- cae - lo - rum.

na cae - lo - rum.

The third system of the musical score continues the Kyrie eleison. It features the same four vocal parts. The Cantus part has lyrics '- ri - e e - lei - son, e - lei - son.'. The Contraténor part has lyrics '- ri - e e - lei - son, e - lei - son.'. The Ténor part has lyrics '- cae - lo - rum.'. The Bassus part has lyrics 'na cae - lo - rum.'. The music concludes this system with a final cadence.

17 Duo Ky - ri - e e - lei - son, e - lei -

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

Ténor A -

Concordans

The fourth system of the musical score is marked 'Duo' and features four vocal parts. The Cantus part has lyrics 'Ky - ri - e e - lei - son, e - lei -'. The Contraténor part has lyrics 'Ky - ri - e e - lei - son, e - lei - son,'. The Ténor part has lyrics 'A -'. The Bassus part is marked 'Concordans'. The music is written in a style characteristic of the late 15th century, with a mix of quarter and half notes.

21

son, Ky - ri - e e - lei - son, Ky - - -
Ky - - ri - e e - - - lei - - son,
ve, do - - mi - - na an - ge - -
A - - ve, do - - - mi - na an - - - ge -

25

- - - ri - e e - - - lei - - son.
Ky - - ri - e e - - - lei - - son.
lo - - - rum, an - ge - - - lo - - - rum.
lo - - - rum, an - - - ge - lo - - - rum.

29

Cantus Chri - - - ste, Chri - - -
Contratenor Chri - - -
Tenor
Bassus Sal - - - ve, sal - - -

37

ste e - - - lei - son, Chri - - - ste
ste e - - - lei - son, Chri - - -
Sal - - - ve, ra - - -
ve, sal - - - ve, ra - - -

45

Four staves of musical notation. The top staff is the vocal line with lyrics: "e - - lei - - son, e - - lei - - son,". The second staff continues the vocal line with lyrics: "ste e - - lei - - son, Chri - - - -". The third staff is the alto line with lyrics: "- - dix san - - - - cta, - -". The bottom staff is the bass line with lyrics: "- - - - dix - - - - san - - - - cta, - -".

53

Four staves of musical notation. The top staff is the vocal line with lyrics: "Chri - - - - ste e - - - - lei - son, - -". The second staff continues the vocal line with lyrics: "ste - - - - e - - - - lei - son, - -". The third staff is the alto line with lyrics: "ex - - - - qua mun -". The bottom staff is the bass line with lyrics: "- - - - ex - - - - qua mun -".

61

Four staves of musical notation. The top staff is the vocal line with lyrics: "e - lei - - son, Chri - - - - ste e -". The second staff continues the vocal line with lyrics: "e - - lei - - son, Chri - - - - ste". The third staff is the alto line with lyrics: "- - - - do - - - -". The bottom staff is the bass line with lyrics: "- - - - do - - - - lux - - - -".

69

Four staves of musical notation. The top staff is the vocal line with lyrics: "lei - - son, e - - lei - son, - -". The second staff continues the vocal line with lyrics: "e - - lei - son, Chri - ste e - - lei - son, - -". The third staff is the alto line with lyrics: "lux - - - - est or - - - - ta, - - - -". The bottom staff is the bass line with lyrics: "est - - - - or - - - - ta, - - - -".

78 C Longa fugat bino, terno brevis in diapason

Cantus
Chri - - ste e - - - lei -

Fuga
[C]
Chri - - ste e - - - lei -

Concordans cum fuga
C
Chri - - ste e - - - lei - son, _____

86
son, Chri - - ste e - - - lei - son,

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

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

94
Chri - - ste e - lei - son, e lei - son,

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

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

106 3
Chri - - ste e - - - lei - son.

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

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

78 a C
Cantus
Chri - - ste e - - - lei -

Concordans sine fuga
C
Chri - - ste e - - - lei -

86 a
son, Chri - - ste e - - - lei - son,

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

94 a

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

Chri - ste e - - - lei - son,

Detailed description: This system contains two staves of music. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with the same key signature. The lyrics are 'Chri - - ste e - - - lei - son,'. The music features a mix of quarter and eighth notes, with some rests.

106 a

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

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

Detailed description: This system contains two staves of music. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with the same key signature. The lyrics are 'Chri - - - ste e - - - lei - - son.' and 'Chri - - - ste e - - - lei - son.'. The music features a mix of quarter and eighth notes, with some rests.

115 ○

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

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

Gau - - - de, glo - -

Gau - - - de, gau - de, glo - - -

Detailed description: This system contains four staves of music. The upper two staves are in treble clef with a key signature of one flat. The lower two staves are in bass clef with the same key signature. The lyrics are 'Ky - - - ri - - e e - lei - son, Ky - ri -', 'Ky - - - ri - e e - lei - - son, Ky - ri -', 'Gau - - - de, glo - -', and 'Gau - - - de, gau - de, glo - - -'. The music features a mix of quarter and eighth notes, with some rests.

121

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

e, Ky - - - ri - - e

ri - - - o - - - sa, su - - - per

ri - - - o - - - sa, su - - -

Detailed description: This system contains four staves of music. The upper two staves are in treble clef with a key signature of one flat. The lower two staves are in bass clef with the same key signature. The lyrics are 'e e - - - lei - son, Ky - - - ri - e e - -', 'e, Ky - - - ri - - e', 'ri - - - o - - - sa, su - - - per', and 'ri - - - o - - - sa, su - - -'. The music features a mix of quarter and eighth notes, with some rests.

126

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

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

om - - - nes spe - ci - -

per om - - - nes spe - - ci - -

Detailed description: This system contains four staves of music. The upper two staves are in treble clef with a key signature of one flat. The lower two staves are in bass clef with the same key signature. The lyrics are '- - lei - son, e - - - lei - son,', 'e - lei - son, e - - - lei - - son, Ky -', 'om - - - nes spe - ci - -', and 'per om - - - nes spe - - ci - -'. The music features a mix of quarter and eighth notes, with some rests.

131

Musical score for measures 131-135. It consists of four staves. The top staff is the vocal line with lyrics: *Ky - ri - e e - lei - son.* The second staff continues the vocal line with lyrics: *- - ri - e e - lei - son, e - lei - son.* The third staff is the basso continuo line with lyrics: *o - - - - - sa.* The bottom staff is the basso continuo line with lyrics: *o - - - - - sa.*

136 Duo

Musical score for measures 136-139. It features three parts: Cantus, Contratenor, and Concordans si placet. The Cantus part has lyrics: *Ky - ri - e e - - - - -*. The Contratenor part has lyrics: *Ky - ri - e - - - - -*. The Concordans si placet part has lyrics: *Ky - ri - e e - lei - son, Ky - ri -*

140

Musical score for measures 140-143. It consists of four staves. The top staff has lyrics: *- - - - - lei - son, Ky -*. The second staff has lyrics: *- - - - - lei - son,*. The third staff has lyrics: *e e - - - - - lei - son,*. The bottom staff has lyrics: *e e - - - - - lei - son,*

144

Musical score for measures 144-147. It consists of four staves. The top staff has lyrics: *- - - ri - e e - - - - - lei - -*. The second staff has lyrics: *Ky - - - - - ri - e e - - - - - lei -*. The third staff has lyrics: *Ky - - - ri - e e - - - - - lei -*. The bottom staff has lyrics: *Ky - - - ri - e e - - - - - lei -*

148

Musical score for measures 148-151. It consists of four staves. The top staff has lyrics: *son, Ky - ri - e e - - - - - lei - son.* The second staff has lyrics: *son, Ky - ri - e e - - - - - lei - son.* The third staff has lyrics: *son, Ky - ri - e e - - - - - lei - son.* The bottom staff has lyrics: *son, Ky - ri - e e - - - - - lei - son.*

152

Musical score for measures 152-156. It features four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: Ky - - - ri - e - - - e - - - lei -
Ky - - - ri - e - - - e - - - lei -
Va - - - le, val - - - de - - - de - - - co -
Va - - - le val - - - de - - - de - - - co -

167

Musical score for measures 167-171. It features four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: son, Ky - - - ri - e, Ky -
son, Ky - - - ri - e, Ky - - -
ra, et pro - - - no - - - bis sem -
ra, et pro - - - no - - - bis sem -

161

Musical score for measures 161-165. It features four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: ri - - - e - - - e - - - lei - son, Ky - ri -
ri - - - e - - - e - - - lei - son,
- - - per Chri - - - stum ex - - - o - - -
- - - per Chri - stum - - - ex - o - - -

165

Musical score for measures 165-169. It features four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: e e - - - lei - son.
e - - - lei - son.
- - - ra.
- - - ra.

Gloria

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

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

Tenor
A - - - - -

Bassus
A - - - - - ve, a - - - - -

6
bo - - - nae vo - lun - ta - - - tis. Lau - da - mus te. Be -

bo - - - nae vo - lun - ta - - - tis. Lau - da - mus te. _____

_____ ve, Re - - - - - gi - - -

_____ ve, Re - - - - - gi -

11
- - - - - ne - di - - - - - ci - - - - - mus te. Ad -

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

_____ na cae - - -

na cae - lo - - - rum, re - - - - - gi - - - - - na cae - - -

16
o - - - - - ra - - - - - mus te. _____

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

lo - - - - - rum, cae - lo - - -

lo - - - - - rum. _____

21

Glo - - ri - fi - ca - - - mus te.
- - - rum.
Cae - - - lo - - - rum.

26 Duo

Gra - - ti - as a - - - gi - - - mus ti - bi pro -
A - - - ve, do -

31

pter ma - - - gnam glo - - -
mi - - - na an - ge - - - lo - - -

36

ri - am tu - - - am.
- - - rum.

41

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

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

Sal - - - - - ve, ra - - - - - dix san - - - - -

Sal - - - - - ve, ra - - - - - dix san - - - - -

46

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

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

cta, ex qua mun - - - -

cta, ex qua mun - - - - do

51

- mi - ne Fi - - li u - - ni - ge - ni - te Ie - - -

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

do lux est or - - -

lux est or - - -

56

- - - su Chri - - - ste.

Ie - - - su Chri - - - ste.

ta.

ta.

61 C Duo
Cantus
C
Contratenor
Do - mi - ne De - us, A - gnus De - i,
Do - mi - ne De - us, A - gnus De - i, Do - mi - ne

73
Do - mi - ne De - us, A - gnus De - i,
De - us, A - gnus De - i,

84 3
3
Fi - li - us Pa - tris.
Fi - li - us Pa - tris.

93 C
C
C
C
Gau - de, glo - ri - o
Gau - de, glo - ri - o

103
Qui tol - lis pec - ca - ta
Qui tol - lis pec - ca - ta mun -
sa, su -
sa, su -

113
mun - di, mi - se - re - re no - bis.
di, mi - se - re - re no - bis.
per om - nes,
per om - nes,

123

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

133

di, su - - sci - pe de - pre - ca - ti - o - nem no - -
 sci - - - pe de - pre - ca - ti - o - nem no - - -
 nes spe - - - ci - - - o - - -
 nes spe - ci - - - o - - -

143

stram. - - -
 stram, no - - - stram. - - -
 sa. - - -
 sa. - - -

152

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

162

re - re no - - bis. Quo - ni - am tu so - lus
re - re no - - bis. Quo - ni - am tu so - lus
le, val
va le, val

172

san - ctus. Tu so - - - lus Do - - - mi - - - nus.
san - ctus. Tu so - lus Do - - - mi - nus.
de de - - - co - - - ra,
de de - - - co - - - ra,

181

Tu so - lus Al - tis - si - mus Ie - - -
Tu so - lus Al - tis - si - mus Ie - - - su Chri -
et pro no - - - bis Chri - - - stum,

191

su Chri - - - ste, Ie - - - su Chri - - - ste.
- - - ste, Ie - - - su Chri - - - ste.

201

Cum San - cto Spi - - - ri - tu
Cum San - cto Spi - - - ri - - - tu, cum San -
Et pro - - - no - - - bis - - - sem - - -
Et pro - - - no - - - bis - - - sem - - -

211

in glo - ri - a De - - - i
cto Spi - - - ri - tu
per - - - Chri - - - stum ex - - - o - - -
per - - - Chri - - - stum

221

Pa - - - tris.
in glo - ri - a De - - - i
ra.
ex - - - o - - -

231

Pa - - - tris. A - - - men.
ra. A - - - men.
A - - - men.
A - - - men.

Credo

Cantus
 Pa - trem om - ni - po - ten - tem, fa - cto - rem

Contratenor
 Pa - trem om - ni - po - ten - tem, fa - cto - rem

Tenor
 A - - - - -

Bassus
 A - - - - - ve, a - - - - -

6
 cae - li et ter - rae, vi - si - bi - li - um om - ni -
 cae - li et ter - rae, vi - si - bi - li - um om - -
 - - - - - ve,
 - - - - - ve, Re - - - - -

11
 um et in - vi - si - bi - li - um. Et in u - num Do - mi -
 ni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - num
 Re - - - - - gi - - - - - na
 gi - - - - - na cae - - - - - lo - - - - - rum,

17
 num Ie - sum Chri - - - - - stum, Fi - li - um De - - - - - i u - ni - ge - - - - - ni -
 Ie - sum Chri - stum, Fi - - - - - li - um De - i u - ni - ge - - - - - ni - tum,
 cae - - - - - lo - - - - -
 Re - - - - - gi - na cae - lo - - - - -

23

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

28

an te om ni a sae cu la. De um de De o. Lu men de lu mi ne.
tum an te om ni a sae cu la. De um de De o. Lu men de

33

De um ve rum de De o ve ro.
lu mi ne. De um ve rum De de o ve ro.

39

Ge ni tum, non
Ge ni tum, non fa ctum, con sub stan ti a lem Pa tri: per quem
A ve, do mi na
A ve, do mi na

45

fa - - ctum, con - - sub - stan - ti - a - lem Pa - - -
om - - ni - a fa - cta sunt, per - - quem om - ni - a
an - - ge - - lo - - -
an - - - ge - - - lo - - - rum, an - - ge -

50

tri, per quem om - - ni - a fa - - - cta - sunt -
fa - - - cta sunt.
rum, an - ge - lo - - - rum.
- - lo - - - rum.

55

Qui - - - pro - pter - nos ho - - -
Qui - - - pro - pter - nos ho - - -

60

- - - mi - nes, et - - - pro - - - pter - no - - -
- - - mi - nes, et - - - pro - - - pter no -

65

stram sa-lu-tem, de-scen-dit, de-scen-

70

dit de cae-lis, de cae-lis.

Sal - -

75

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

Sal - - - - -

80

San-cto, ex Ma-ri-a Vir-gi-ne, et

San-cto, ex Ma-ri-a Vir-gi-

ve, ra - - - - - dix

ve, ra - - - - - dix san - - - - -

86

ho - mo fa - - - ctus est.
ne, et ho - mo fa - - ctus est. Cru - ci - -
san - - - cta,
cta, san - - -

91

Cru - ci - fi - - xus e - - ti - am pro no - - bis sub
- - fi - xus, cru - ci - fi - xus e - ti - am pro no - bis sub Pon -
ex
cta, ex

96

Pon - - ti - o Pi - - la - - to, pas - sus et se - -
- - ti - o Pi - la - to, pas - - sus et se - -
qua - - - mun - - - do, mun - - -
- qua - - - mun - - - do, mun - - - do, mun - - -

101

pul - - - tus est. Et re - sur - re - xit ter - ti - a
pul - - tus est. Et re - sur - re - - xit ter - ti - a
do lux est or - - -
do lux est or - - -

106

di - - e se - cun - dum scrip - tu - - ras. ta, or - - - - - ta.

111

Et a - scen - dit in cae - lum, se - det ad dex - te - ram
Et a - scen dit - in cae - - lum, se - det ad dex - te - ram
Et a - scen - dit in cae - lum, se - - det ad dex - te - ram

123

te - ram Pa - - - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a, iu -
Pa - - - tris. Et i - te - rum ven - tu - rus est cum glo - ri -
Pa - - - tris. Et i - te - rum ven - tu - rus est cum

135

di - ca - re vi - vos, vi - vos et mor - - tu - os: cu - ius re - -
a, iu - di - ca - re vi - vos et mor - tu - os: cu - ius re - gni
glo - ri - a, iu - di - ca - re vi - vos et mor - tu - os: cu - ius re - -

147

gni non e rit fi

gni non e rit fi

157

nis. Et in Spi-ri-tum San-ctum, Do-mi-num et

nis. Et in Spi-ri-tum San-ctum, Do-mi-num et

Gau de, gau de,

nis. Gau de,

167

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

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

glo-ri-o

glo-ri-o sa, glo-ri-o

177

que pro-ce-dit.

que pro-ce-dit, qui ex Pa-tre Fi-li-o que pro-ce

sa, su

sa, su per, om

187

Musical score for measures 187-196. The system consists of four staves: vocal line, alto line, tenor line, and bass line. The vocal line has lyrics: "dit. per omnes omnes, super omnes, cum Pa-". The alto line has lyrics: "Qui cum". The tenor line has lyrics: "nes". The bass line has lyrics: "nes, su per omnes".

197

Musical score for measures 197-206. The system consists of four staves: vocal line, alto line, tenor line, and bass line. The vocal line has lyrics: "nes, cum Pa-". The alto line has lyrics: "Qui cum". The tenor line has lyrics: "nes". The bass line has lyrics: "nes".

207

Musical score for measures 207-216. The system consists of four staves: vocal line, alto line, tenor line, and bass line. The vocal line has lyrics: "tre et Fi li o". The alto line has lyrics: "Pa tre et Fi li o". The tenor line has lyrics: "spe ci o sa, spe ci o sa". The bass line has lyrics: "spe ci o sa, spe ci o sa".

217 3

Musical score for measures 217-226. The system consists of four staves: vocal line, alto line, tenor line, and bass line. The vocal line has lyrics: "si mul ad o ra tur et con glo ri fi ca tur: qui lo". The alto line has lyrics: "spe ci o sa, spe ci". The tenor line has lyrics: "spe ci o sa, spe ci". The bass line has lyrics: "spe ci o sa, spe ci".

229

cu - tus est per pro - phe - - - - tas.
o - - - - - sa.
spe - ci - o - - - - sa.

236 [C]

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

244

sto - - - li - cam Ec - cle - si - am. Con - fi - te - or u -
sto - - - li - cam Ec - - - cle - - - si - am. Con - fi - te -
le, val - - - - -
le, val - - - - -

252

num bap - tis - ma in re - mis - si - o - nem pec - ca - - - to - rum.
or u - - - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum.
de - - - - - de - - - - - co - - - - - ra,
de de - - - - - co - - - - - ra,

262

Et ex - spe - cto re - sur - re - cti - o - - - - - nem mor - tu - o - - - - - rum.
 Et re - sur - re - cti - o - - - - - nem mor - tu - o - - - - - rum.
 sem - - - - - per ex - - - - - o - - - - - ra.
 et pro - - - - - no - - - - - bis, pro - - - - - no - - - - - bis
 et pro - - - - - no - - - - - bis

274

rum. Et re - sur - re - cti - o - - - - - nem mor - tu - o - - - - - rum.
 sem - - - - - per ex - - - - - o - - - - - ra.
 sem - - - - - per ex - - - - - o - - - - - ra.

283

vi - tam ven - tu - ri sae - - - - - cu - li.
 Et ex - - - - - o - - - - - ra.

293

vi - tam ven - tu - ri sae - - - - - cu - li. A - - - - - men.
 ex - - - - - o - - - - - ra. A - - - - - men.

Sanctus

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

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

Tenor
A - - - - -

Bassus
A - - - - - ve, a - - - - -

6
— San - - - - - ctus, Do - - - - - mi - - - - - nus De -
ctus, San - - - - - ctus, Do - - - - - mi - - - - - nus —
- - - - - ve, re - - - - - gi - - - - -
- - - - - ve, re - - - - - gi - - - - -

12
- - - - - us, Do - - - - - mi - - - - - nus De - - -
De - - - - - us, Do - - - - - mi - - - - - nus De - - -
na cae - - - - - lo - - - - - rum. —
na cae - - - - - lo - - - - - rum.

18
- - - - - us, De - - - - -
- - - - - us, De - - - - -
A - - - - - ve,

23

us Sa ba oth, Sa
us, De us, Sa ba oth, Sa
A ve, do
A ve,

28

ba oth, Sa ba
ba oth, Sa
mi na an ge
do mi na an ge

33

oth, Sa ba oth.
ba oth, Sa ba oth.
lo rum.
lo rum.

39

Ple ni, ple ni sunt
Ple ni, ple ni sunt cae

45

cae - - - - - li et - - - - - ter - - - - - ra, et - - - - -

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

51

ter - - - - - ra

ra, et - - - - - ter - - - - - ra

Sal - - - - - ve, ra -

Sal - - - - - ve, ra -

57

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

glo - - - - -

dix san - - - - - cta, ex qua mun - - - - - do, mun -

dix san - - - - - cta, ex qua mun - - - - - do

62

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

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

do lux est - - - - -

lux est - - - - -

67

a, glo - ri - a tu - a.

a, glo - ri - a tu - a.

or - ta.

or - ta.

72

O - san - na,

O - san - na,

Gau - de, glo - ri - o - sa, su -

Gau - de, glo - ri - o - sa, su -

76

O - san - na O - san - na

na, O - san - na,

per om - nes, om - nes

per om - nes, om - nes

81

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

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

nes

nes

85

sis, in ex - cel - sis, in ex - cel - sis, spe - ci - o - spe - ci - o

Detailed description: This system contains measures 85 through 89. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'sis, in ex - cel - sis, in ex - cel - sis, spe - ci - o - spe - ci - o'. The music is in a 2/2 time signature with a key signature of one flat.

90

sis, in ex - cel - sis, in ex - cel - sis, sa, sa, spe - ci - o

Detailed description: This system contains measures 90 through 94. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'sis, in ex - cel - sis, in ex - cel - sis, sa, sa, spe - ci - o'. The music continues in the same 2/2 time signature and key signature.

95

in ex - cel - sis. sis, in ex - cel - sis. spe - ci - o - sa. sa, spe - ci - o - sa.

Detailed description: This system contains measures 95 through 98. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'in ex - cel - sis. sis, in ex - cel - sis. spe - ci - o - sa. sa, spe - ci - o - sa.'. The music concludes with a double bar line.

99 C Duo

Cantus Be - ne - dic - tus

Contratenor Be - ne - dic - tus

Detailed description: This system contains measures 99 through 108. It features two vocal staves: Cantus and Contratenor. The time signature changes to 3/4, and the key signature changes to two flats. The lyrics are: 'Be - ne - dic - tus' for both parts. The music is marked 'C Duo'.

109

tus tus

Detailed description: This system contains measures 109 through 112. It features two vocal staves: Cantus and Contratenor. The lyrics are: 'tus' for both parts. The music continues in the 3/4 time signature and two-flat key signature.

119

qui ve nit, qui ve

129

nit in no mi ne

139 3

do mi ni, do

149

mi ni, do mi ni.

168 C

O san na, O san

Va le, val

166

na, O san na

de de co ra, de de co ra,

174

in ex - cel - sis, in in et pro no - bis sem - per et pro no - bis sem - per Chri -

182

ex - cel - sis, in ex - cel - sis, in ex cel - sis, Chri - stum ex -

190

sis, in ex - cel - sis, in ex - cel - sis, o - ra. ra, ex -

200

in ex - cel - sis. sis, ex - cel - sis. in ex - cel - sis. o - ra, in ex - cel - sis.

* After ModD, ties in Br 5557.

Agnus Dei

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

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

Tenor
A - - - - -

Bassus
A - - - - - ve, a - - - - -

6
- - gnus De - - - - - i, qui tol - - - - -

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

- - - - - ve,

- - - - - ve, re - - - - -

10
lis, qui tol - - - - - lis, qui tol - - - - -

- - lis, qui tol - - - - - lis, qui tol - - - - -

re - - - - - gi - - - - - na cae - - - - -

gi - - - - - na cae - - - - -

15
lis, pec - ca - - - - - ta, pec - - - - - ca - - - - -

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

- - lo - - - - - rum.

- - - - - lo - - - - - rum. A - - - - -

20

ta mun di, pec

ta mun di, pec

A

ve, A

Detailed description: This system contains measures 20 through 23. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Tenor and Bass). The vocal parts have lyrics 'ta mun di, pec' in measure 20 and 'ta mun di, pec' in measure 21. The piano parts have 'A' in measure 22 and 've, A' in measure 23. The key signature has one sharp (F#) and the time signature is common time (C).

24

ca ta mun

ca ta mun

ve,

ve, A

Detailed description: This system contains measures 24 through 28. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Tenor and Bass). The vocal parts have lyrics 'ca ta mun' in measure 24 and 'ca ta mun' in measure 25. The piano parts have 've,' in measure 26 and 've, A' in measure 28. The key signature has one sharp (F#) and the time signature is common time (C).

29

di, mun di,

di, mun di,

do mi na

ve, do mi na

Detailed description: This system contains measures 29 through 32. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Tenor and Bass). The vocal parts have lyrics 'di, mun di,' in measure 29 and 'di, mun di,' in measure 30. The piano parts have 'do mi na' in measure 31 and 've, do mi na' in measure 32. The key signature has one sharp (F#) and the time signature is common time (C).

33

mi se re re no bis.

mi se re re no bis.

an ge lo rum.

an ge lo rum.

Detailed description: This system contains measures 33 through 36. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Tenor and Bass). The vocal parts have lyrics 'mi se re re no bis.' in measure 33 and 'mi se re re no bis.' in measure 34. The piano parts have 'an ge lo rum.' in measure 35 and 'an ge lo rum.' in measure 36. The key signature has one sharp (F#) and the time signature is common time (C).

39 C

Cantus

Contratenor

Bassus

gnus De

49

i, A gnus De i, Sal

59

ve, ra dix san

69

cta, ex qua mun do lux est

79

or

89

Qui tol lis pec ca ta

99

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

107

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

120

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

128

gnus
 gnus De
 Gau - - - de, glo ri - o - sa,
 Gau - - - de, glo - - ri - o - sa,

140

De - - - i, qui tol - - - lis,
 i, qui
 su - - - per om - - - nes
 su - - - per om - - - nes

152

pec - ca - ta, pec - ca - ta,
 tol - lis pec - ca - ta,
 spe - ci - o sa. Va

162 3

ca - ta, ca - ta,
 le, val de de - co - ra,
 le, val de de - co - ra,

172

mun - di, mun - di,
 et pro - no - bis sem - per Chri -
 et pro - no - bis sem - per Chri -

182

di, do - na no - bis pa - cem.
 di, do - na no - bis pa - cem.
 stum ex - o - ra.
 stum ex - o - ra.

* MSS:

03/07 Missa Ave regina caelorum

Sources

Br 5557, fols. 110v-120v, G. du Fay (ascription partly cut off); fol. 110 torn off at the bottom, causing the loss of measures 19 and 26-77 of the tenor in the Kyrie.

ModD, No. 14 [fols. 159v-176r], G. Dufay. Ave regina. No gaps in copying, but it omits measures 136-151 of the Kyrie.

SP B80, fols. 9v-20v. Incomplete, a missing fascicle causes the loss of cantus and tenor from measure 99 on of the Sanctus, and of the contratenor and bassus from measure 39 on of the Sanctus, as well as the entire Agnus.

Poznań 7022, fols. 1v-2v and 5r-8v of gathering 1. Isolated fragments of several movements.

Voice designations

Br 5557, 1. -; 2. Contratenor/Concordans; 3. Tenor; 4. Bassus/Concordans.

ModD, 1. -; 2. Contra/Concordans; 3. Tenor; 4. Bassus.

SP B80, 1. -; 2. Contra; 3. Tenor; 4. Bassus

Edition: 1. Cantus; 2. Contratenor/Concordans; 3. Tenor; 4. Bassus/Concordans

Clefs and mensurations (Poznań 7022 not collated here; key signatures as Br, but cf. the notes).

Kyrie eleison

		1	29	78	106	108	115	136
Cantus	c1	○, Mod, SP	C, Br, Mod; ♯, SP	C, Mod	3 all	-	○, all	-
Contratenor Concordans	c3	○, Mod, SP	C, Br, Mod; ♯, SP	tacet	tacet	tacet	○, all	-
Tenor	c3 \flat	○, Mod, SP	C, Br, Mod; ♯, SP	tacet	tacet	tacet	○, all	-
Bassus Concordans	F3(E \flat)	○, Mod, SP	C, Br, Mod; ♯, SP	C, Br, Mod; ♯, SP	-	3 all	○, all	○, Br

Gloria

		1	61	84	85	93
Cantus	c1/g2 Br; c1 Mod, SP	○, Mod, SP	C, Br, Mod; ♯, SP	-	3, all	C, Br, Mod; ♯, SP
Contratenor	c3	○, Mod, SP	C, Br, Mod; ♯, SP	3, all		C, Br, Mod; ♯, SP
Tenor	c3 \flat	○, Mod, SP	tacet	tacet	tacet	C, Br, Mod; ♯, SP
Bassus	F3(E \flat)	○, Mod, SP	tacet	tacet	tacet	C, Br, Mod; ♯, SP

Credo

		1	55	74
Cantus	c1/g2 Br; c1 Mod, SP	○, Mod, SP	○, Mod, SP	-
Contratenor	c3	○, Mod, SP	○, Mod, SP	-
Tenor	c3 \flat	○, Mod, SP	○, Mod, SP	○, Br
Bassus	F3(E \flat)	○, Mod, SP	○, Mod, SP	-

111	217	218	236
C, Br, Mod; ♯, SP	-	3, all	♯, SP
C, Br, Mod; ♯, SP	-	-	♯, SP
C, Br, Mod; ♯, SP	○, Br	-	C, Br, ♯, SP
C, Br, Mod; ♯, SP	-	-	♯, SP

Sanctus

		1	39	72	99	139	168
Cantus	c1/g2 Br; c1 Mod, SP	○, Mod, SP	○, SP	○, Mod	○, Br, Mod	3	○, Br, Mod
Contratenor	c3	○, Mod, SP	missing, SP	○, Mod	○, Br, Mod	3	○, Br, Mod
Tenor	c3b	○, Mod, SP	○, SP	○, Mod	tacet	tacet	○, Br, Mod
Bassus	F3(Eb)	○, Mod, SP	missing, SP	○, Mod	tacet	tacet	○, Br, Mod

Agnus Dei (only in Br and Mod)

		1	39	128	160	162	166	180	184
Cantus	c1	○, Mod	○, both	○, both	-	3, both	-	-	○, both
Contratenor	c3	○, Mod	○, both	○, Mod	3, both	-	-	○, both	-
Tenor	c3b	○, Mod	tacet	○, Mod	3, both	-	-	-	-
Bassus	F3(Eb)	○, Mod	○, both	○, Mod	-	-	3, both	-	-

This mass is almost certainly the *Missa Ave regina caelorum*, that was copied into the choirbooks of the Cathedral of Cambrai by Symon Mellet in 1473-74.¹ Another copy, belonging to Du Fay, was given at his death to the Duke of Burgundy.² Neither of these manuscripts survives.

Br 5557 was copied at the Burgundian court.³ The fascicle containing the *Missa Ave regina caelorum* was most likely written shortly after 1472, and revised after 1474 on the basis of manuscripts probably originating with Du Fay himself.⁴

SP B80 was copied in Rome shortly after 1474;⁵ it was written by a northern scribe for the choir of the basilica of San Pietro in Vaticano rather than for the papal chapel.⁶

ModD was copied in Ferrara ca. 1481.⁷ No facsimile of this source has been published.

The Poznań manuscript is a series of leaves and fragments from a choirbook copied in Lwów ca. 1485-90.⁸

The edition is based primarily on Br 5557, although ModD and SP B80 were consulted, particularly for matters of text distribution and in the case of doubtful readings in Br 5777. Wegman, in *Miserere supplicanti* notes changes in the Agnus dei of the mass that were made after the music had been copied in Br 5557. These changes

¹ Lille, Archives Départementales du Nord, 4G 4861, 21v.

² Lille, Archives Départementales du Nord, 4G 1313, p. 66.

³ A facsimile of the entire manuscript appears in Rob Wegman, ed., *Brussels, Koninklijke Bibliotheek, MS 5557. Choirbook of the Burgundian Chapel* (Peer: Alamire, 1989).

⁴ The most detailed accounts of the manuscript are Rob Wegman, "New Data Concerning the Origins and Chronology of Brussels, Koninklijke Bibliotheek, Manuscript 5557," *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 36 (1986), 5-25, and "Miserere supplicanti Dufay, the Creation and Transmission of Guillaume Dufay's *Missa Ave regina caelorum*," *The Journal of Musicology* 13 (1995), 18-54. This last study should be read in conjunction with Alejandro Enrique Planchart, "Notes on Guillaume Du Fay's Last Works," *The Journal of Musicology* 13 (1995), 55-72.

⁵ Facsimile in *Vatican City, Biblioteca Apostolica Vaticana, San Pietro B 80*, ed. Christopher Reynolds, *Renaissance Music in Facsimile* 23 (New York: Garland, 1986).

⁶ See Christopher Reynolds, "The Origins of San Pietro B 80 and the Development of a Roman Sacred Repertory," *Early Music History* 1 (1981), 257-304, and *Papal patronage and the music of St. Peter's, 1380-1513* (Berkeley: University of California Press, 1995).

⁷ The best account of its origins is in Lewis Lockwood, *Music in Renaissance Ferrara 1400-1505: The Creation of a Musical Center in the Fifteenth Century* (Cambridge: Harvard University Press, 1984. Rev ed. Oxford: Oxford University Press, 2009). No facsimile of the manuscript has been published.

⁸ Cf. Miroslav Perz, "The Lvov Fragments: A Source for Works of Dufay, Josquin, Petrus de Domarto, and Petrus Grudencz in 15th-Century Poland," *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 36 (1986), 26-51.

reflect two versions of the work, the first which became available after the dedication of Cambrai cathedral in 1472 and the second that became available when Du Fay's own copy of the work reached the Burgundian court after his death in 1474.

In the shape of the mass, particularly that of the Kyrie, the edition follows Rob Wegman's suggestion that all the repetitions indicated in Br 5557 are probably late editorial additions, and that Du Fay probably wrote the Kyrie in the irregular shape that it has if the cantus firmus is sung just once through,⁹ but Wegman's suggestion that this form followed an unknown liturgical tradition at the Chapel of St. Stephen in Cambrai (where the mass was to be sung according to Du Fay's instructions),¹⁰ is implausible. The shape of the Kyrie appears to have been something that Du Fay decided upon for his own reasons. The alternate two-voice *Christe eleison* and the *si placet* voice added to the next to the last Kyrie *eleison* reflect the history of a work originally conceived as a private work, which was pressed into service for a very public occasion, the dedication of the cathedral in July 1472.¹¹

The different voicings of the Kyrie do not, in the end, contradict what Wegman suggests, which is that the Kyrie apparently consisted of seven sections: Kyrie 1, Kyrie 2, *Christe* 1, *Christe* 2, Kyrie 3, Kyrie 4, and Kyrie 5,¹² a view that is supported by his observation that the Kyrie, when viewed that way, is structurally closely related to the Gloria.¹³ Since the publication of Wegman's study I had two occasions to perform the mass in concert, and followed the pattern he proposes. In both instances I was struck by the fact that the Kyrie, which in some twenty performances in the previous thirty years always felt like an "outlier" in the work, appeared to fit perfectly well with the rest of the movements. As to why Du Fay chose that particular shape, there might be traces of an explanation in the "retrospective" aspects of the work already noted by Fallows,¹⁴ and in the retrospective aspects of some of the very late songs as well. The structure of the Kyrie when one sings it without the repetitions indicated in Br 5557, follows exactly what Edward Kovarik called the "seven-section short form" of notating the isolated Kyries Du Fay wrote in the 1430s.¹⁵ This seven section form was designed for *alternatim* Kyries, and as Kovarik shows, it was intended to yield all nine invocations through repetitions identical to those indicated in Br 5557, but the point of the repetitions in the Kyries of the 1430s was to preserve the structure of the plainsong Kyrie, the cantus firmus of the movement, while in the Kyrie of the *Missa Ave regina caelorum* the repetitions *disrupt* the cantus firmus of the piece in ways no other cantus firmus in any work of Du Fay is disrupted. I hear the unusual form of the Kyrie in this mass as one final example of something Du Fay did time and again throughout his career, a backwards reference to something he had done long before tied to a completely novel experiment. Performers who want to restore the repetitions indicated in Br 5557, would need to sing measures 1-16 again after measure 28, and measures 29-77 after measure 114.

The text underlay follows in general that of Brussels 5557 and some of the indications for the lower voices found in the other two manuscripts, but it is, by and large, entirely editorial. Text repetitions in the Kyrie, Sanctus, and Agnus are intended to bring out the phrase structure of the music.

Even though Br 5557 is a source unusually close to Du Fay's original in time and place, the copy of the mass was subjected to some alteration, as Wegman has noted. Further, the work has a number of unusual features that would have mystified copyists that were relatively familiar with Du Fay's music. The mass was subjected to further editing in the copies in ModD and SP B80, but as was the case with many of Du Fay's late works, some of the alterations were carried inconsistently, leaving here and there traces of what must have been Du Fay's original text. Because the work is in some ways the most idiosyncratic of his late masses, even the version in Br 5557 has some problems that are absent from the copy of the *Missa Ecce ancilla – Beata es Maria* in the same manuscript.

Three aspects of the mass require special consideration. The first is the key signatures. The upper voices have no key signatures anywhere. In the tenor SP B 80 has no key signature, ModD has a B♭ for measures 1-28 of

⁹ Wegman, "*Miserere supplicanti*," 42-43.

¹⁰ Wegman, "*Miserere supplicanti*," 42-43, and 48.

¹¹ Planchart, "Notes," 164-167.

¹² Wegman, "*Miserere supplicanti*," 43.

¹³ Wegman, "*Miserere supplicanti*," 44 and table 5.

¹⁴ David Fallows, *Dufay*, rev. ed. (London: Dent, 1987), 212-213.

¹⁵ Edward Kovarik, "The Performance of Dufay's Paraphrase Kyries," *Journal of the American Musicological Society* 28 (1975), 239.

the Kyrie, and Br 5557 has a B \flat for measures 1-167 of the Kyrie, measures 1-60 and 116-151 of the Gloria,¹⁶ measures 1-161 and 181-221 of the Credo, measures 1-56 of the Sanctus, and for the entire Agnus Dei. In the bassus ModD has no signatures. Br 5557 has an initial E \flat signature at the start of every movement, which disappears after the first staff. SP B80 has a two flat signature for all of Kyrie 1, the first staff of Christe 1, and nothing thereafter. The edition uses a B \flat signature throughout for the tenor, and an E \flat signature for measures 1-4 of each movement (with signed E \flat s for good measure), that is cancelled at measure 5.

The second aspect is the mensuration signs for the duple meter; Br 5557 and ModD consistently use C, and SP B80 consistently uses C . Du Fay's original sign was surely English C, which he used in most of his late music but was often changed into C in Italian and German manuscripts.¹⁷ Du Fay uses three basic mensurations in the mass and in the model motet, mensurations that follow the English rather than the continental tradition. These are O , C, and C3. The relationship between O and C in the mass and the motet is a traditional English one, where three semibreves in O equal four in C. The relationship between C and C3 is made absolutely explicit in the motet, in a section where the cantus, tenor, and bassus shift to C3 but the contratenor remains in C, three semibreves in C3 equal two in C. The mass, however, has one exceptional use of O in the Credo in measures 217-235. Up to that point in the section all four voices have been moving in English C, but at measure 217 the cantus shifts to C3 and the tenor shifts to O but with semibreve equivalence with English C, the only such instance in all of Du Fay's music after 1440. The reason for the shift in the tenor probably had to do with matters of phrasing, Du Fay could have notated the tenor in measures 217-223 as a series of dotted semibreves, and the rest of the passage exactly as notated without leaving C, and in this case the O of the tenor is being treated as a "subsidiary mensuration," with the semibreve moving at an entirely different tempo from that which it has under O in the rest of the mass, the only instance of such usage in his music.¹⁸

The third aspect is the text underlay. From the underlay in Br 5557 and SP B80 it is clear that some of the antiphon text was to be sung in the tenor, parts of the bassus, and in the contratenor (in Agnus 2). Wegman has offered a detailed and judicious evaluation of the text underlay in the sources¹⁹ with relatively ambiguous conclusions. In the edition, and this should be regarded largely as one possible interpretation, I provide the text of the antiphon for the lower parts throughout the mass. In addition repetition of text phrases, particularly in the Kyrie and the Sanctus, are editorial; they are intended to aid bringing out the phrase structure of the music.

Du Fay deliberately plays with a series of cross-relations (particularly in the opening motto of each movement with its curious E flat signature in the bassus for the first system only). These cross-relations are a part of his musical language that goes back to the earliest music he wrote, and a part that was misunderstood by scribes who copied the music after his death and has generally been misunderstood by most modern scholarship. I have found that when reading the scores at a modern piano or even an organ, something that many conductors do in the process of studying a work, these cross-relations invariably sound much harsher than when the music is sung.

Virtually all available recordings of the mass and the motet take this music far too slow. This was virtuoso music written for what at the time was one of the best musical establishments in Europe. I would suggest tempos of MM 84 to 96 for the semibreve in O and of MM 112 to 128 for the semibreve in C, possibly using the slow end of the tempi for the Kyrie, Sanctus, and Agnus, and the fast end for the Gloria, the Credo, and the motet.

Since virtually all parts in the mass and some in the motet use divided notes the minimum number of singers required for performance is two on a part. At Cambrai the mass would have been sung entirely *a cappella*. Modern singers might find that singing both works at A 415 appears to be far more comfortable.

An edition of the plainsong used by Du Fay as cantus firmus for this mass and for the *Ave regina caelorum* 3, edited from Cambrai sources, has been published in the edition of the motet.²⁰

¹⁶ One could read the flat at measure 116 as a single inflection and not a key signature.

¹⁷ In the case of this mass see the discussion in 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 (Brooklyn: Department of Music, Brooklyn College, 1976), 44-47.

¹⁸ Uses of a mensuration sign with two meanings in terms of the tempo in a single composition are relatively rare, one such instance occurs in the second Agnus Dei of Ockeghem's *Missa Prolationum*, see Alejandro Enrique Planchart, "The Relative Speed of *Tempora* in the Period of Dufay," *Research Chronicle of the Royal Musical Association* 17 (1981), 45.

¹⁹ Wegman, "Miserere supplicanti," 34-42.

²⁰ Guillaume Du Fay, *Opera Omnia* 01/07, ed. Alejandro Enrique Planchart (Santa Barbara: Marisol Press, 2008).