

Guillaume Du Fay

Missa Se la face ay pale

Edited with an introduction by
Peter Woetmann Christoffersen

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Preface

This edition started in the mid 1980s as a performance score, written by hand in equidistant notation without modern barlines. My intention was to make the structure of the music and its easy flow more accessible to the singers than it was in existing editions. When I in 1998 started at the University of Copenhagen as associate professor in musicology, this score was transformed into a digital format and rechecked against the sources. My very first seminar at the Department of Musicology was on *Missa Se la face ay pale* and its musical surroundings. The only easily accessible editions were the ones by Heinrich Bessler, which completely screwed up the rhythmical relations between the sections of the mass because of his faulty reduction of the note values.¹ Moreover, the *Gloria* of the mass in Bessler's edition was the only mass section of the entire 15th century, which was reproduced in the then obligatory music anthology for first year students, and the complete mass in the same edition appeared in the anthology for more advanced students.² This misinformation made it difficult to present a balanced picture of the period's sacred music. For my students I had to produce small leaflets of my edition in folded A4-format, duplicated on photocopiers, in order to clarify the exceptional structure of the mass. This edition was used during the next decade in continuously revised versions as part of my courses in 15th century music. I owe professor emeritus John D. Bergsagel great thanks for lending me his microfilms of the sources for this project. Without them it would have been impossible to keep this part of my research going.

- 1 In Guillaume Dufay (H. Bessler, ed.), *Vierstimmige Messe »Se la face ay pale«* (Capella, Heft 2), Kassel 1951, and Dufay (H. Bessler, ed.), *Opera omnia III* (Corpus mensurabilis musicae 1) AIM 1951. An edition in original note values and clefs after Trent 88 had appeared in Guido Adler & Oswald Koller (eds.), *Sechs Trienter Codices. Erster Auswahl* (Denkmäler der Tonkunst in Österreich 14-15) Wien 1900, pp. 120-144, and Laurence Feininger published a similar edition after Rome CS 14 in *Monumenta Polyphoniae liturgicae sanctae ecclesiae romanae. Ordinarium tomus II.2*. Roma 1952, fasc. IV.
- 2 Claude V. Palisca (ed.), *Norton Anthology of Western Music*. Third Edition. New York 1996, pp. 110-119, and Allan W. Atlas (ed.), *Anthology of Renaissance Music. Music in Western Europe, 1400-1600*. New York 1998, pp. 55-86.

Since then Du Fay's mass has appeared in several good and useful editions, and its main sources have been made available online.³ The mass is of course included in Rebecca L. Gerber's monumental edition of Codex 88 in the Museo Provinciale d'Arte, Castello del Buon Consiglio, in Trent, where it now has the manuscript number 1375. Her edition appeared in 2007 in the series *Monuments of Renaissance Music*.⁴ In 2009 followed in the same series Richard Sherr's edition of the other complete source for the mass, Codex 14 in Rome, Città del Vaticano, Biblioteca Apostolica Vaticana, Fondo Cappella Sistina.⁵ Finally, a couple of years later, the mass appeared in Alejandro Planchart's new online edition of the complete works by Guillaume Du Fay (*Opera omnia* 03/04).⁶

With this abundance of satisfactory editions at hand, I could have laid my edition at rest in a drawer. However, for the purposes of my research interests none of the new editions seemed entirely adequate. Gerber and Sherr both normalize the rhythmic tensions of the music by resolving the tenor notes into long note values, and ignore Du Fay's refined use of an overriding rhythmical breathing in perfect *longa*-values. Planchart's edition is aware of this element and brings the tenor voice in un-augmented notes. But in the sections where the tenor sings in double augmentation (Kyrie, Sanctus and Agnus Dei), this awareness seems to weaken, and the double bars of the cantus firmus are allowed to take over. This obscures in my opinion a vital element of the music. There seems to be a niche open for an alternative online edition of this fascinating piece of music.

Peter Woetmann Christoffersen
University of Copenhagen, March 2018

- 3 Trent 88 (for sigla, see the Sources below) can be found online at https://secure.trentinocultura.net/portal/server.pt/community/manoscritti_musicali_trentini_del_%27400/814/sfoglia_codice/22660?Codice=Tr88; Rome CS 14 at https://digi.vatlib.it/view/MSS_Capp.Sist.14; and a facsimile of Siena K.I.2 was published by Frank A. D'Accone in *Siena, Biblioteca Comunale degli Intronati, MS K. I. 2*. (*Renaissance Music in Facsimile* 17) New York 1986.
- 4 Rebecca L. Gerber (ed.), *Sacred Music from the Cathedral of Trent. Trent, Museo Provinciale d'arte, Codex 1375 (olim 88). Edited and with an Introduction by Rebecca L. Gerber*. (*Monuments of Renaissance Music* XII), Chicago 2007, pp. 375-405.
- 5 Richard Sherr (ed.), *Masses for the Sistine Chapel. Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina, MS 14. Edited and with an Introduction by Richard Sherr*. (*Monuments of Renaissance Music* XIII), Chicago 2009, pp. 119-157.
- 6 Copyright 2011, at <https://www.diamm.ac.uk/resources/music-editions/du-fay-opera-omnia/>.

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Introduction

Which event could have called upon Du Fay to compose *Missa Se la face ay pale*? Much thought have been spent on answering this question. In 1974 Alejandro Planchart proposed a royal wedding in 1451 between the daughter of the duke of Savoy and the French crown prince as a fitting occasion for the mass.⁷ This suggestion was in 1982 superseded by David Fallows' proposal of the consummation of the wedding between the same duke's son and heir and a daughter of the French king in 1452 as an even better occasion.⁸ This view held true for many years until Anne Walters Robertson in 2010 in a well-researched article suggested that the ordering and performance of *Missa Se la face ay pale* rather should be put in connection with the acquisition and installment of the sacred relic later known as the "Shroud of Turin" in the ducal chapel in Chambéry.⁹ This would place the composition some time in the years between 1451 and 1455, during the period when Du Fay was connected with the ducal court of Savoy. But we cannot know for sure. A Christological interpretation of his use of his own secular chanson as the basis for a mass ordinary seems at least more fitting than viewing it as part of nuptial or political festivities. This, however, opens up for a lot of possibilities in the wide-ranging net of international connections that Du Fay had built during his already long career and his years in Cambrai. Until new sources surface, any determination of the date and occasion for the mass must remain in the speculative sphere.

What we can know with some confidence about the mass is that it was composed before the middle of the 1450s and that its earliest date may be in the late 1440s. The paper used for its earliest extant source can be dated to the period 1456-1460,¹⁰ and the copying of the mass probably must be placed at the beginning of this period.¹¹ When Johannes Wiser in Trent was finishing copying his big book of music that later became known as Codex 90, he had a big stack of fascicles or gatherings to deal with. He decided that it was too much for one volume and used the two last fascicles to start a new collection, which grew into Codex 88. He bought a lot of new paper and marked up a good portion of it for use (ff. 25-108v). At first he alone entered a repertory similar to

- 7 Alejandro Enrique Planchart, 'Guillaume Dufay's Masses: A View of the Manuscript Traditions' in Allan W. Atlas (ed.), *Papers read at the Dufay Quincentenary Conference. Brooklyn College December 6-7, 1974*. New York 1976, pp. 26-60 (at p. 38).
- 8 David Fallows, *Dufay* (The Master Musicians) London 1982 (2. rev. ed. 1987), p. 70.
- 9 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), pp. 377-434.
- 10 Cf. Suparmi Elizabeth Saunders, *The Dating of the Trent Codices from Their Watermarks. With a Study of the Local Liturgy of Trent in the Fifteenth Century*. New York 1989, pp. 87-95, 106-108, and 197-198; and Peter Wright, *The Related Parts of Trent, Museo Provinciale d'Arte, MSS 87 (1374) and 92 (1379)*. New York 1989, p. 310. A summary of datings can be found in Peter Wright, 'Johannes Wiser's paper and the copying of his manuscripts' in P. Wright (ed.), *I codici musicali trentini: Nuove scoperte e nuovi orientamenti della ricerca: Atti del Convegno internazionale The Trent Codices: New Findings and New Directions, Trento, Castello del Buonconsiglio, 24 settembre 1994*. Trento 1996, pp. 31-53.
- 11 Peter Wright, 'Watermarks and Musicology: The Genesis of Johannes Wiser's Collection', *Early Music History* 22 (2003), pp. 247-332, at p. 283.

that in Trent 90. Some time later he got access to a big chunk of repertory, apparently for a limited period only, so he enrolled an assistant to help with the copying. Among the new repertory were three four-voice mass ordinaries, which all were based on secular songs. Wiser gave his assistant two empty fascicles of the prepared paper and the exemplars for a four-part *Magnificat* (ff. 73v-77) and a mass in five sections (*Se la face ay pale*, ff. 97v-105v) to copy. Meanwhile he took care of other pieces. Wiser placed one of the other two masses in an empty fascicle. It was *Missa Puisque m'amour* (ff. 85v-93) based on the tenor from John Dunstable's rondeau "Puisque m'amour m'a pris en desplaisir",¹² of which he copied Gloria, Credo and Sanctus, and left space open for Agnus Dei. When he got the first fascicle back from his assistant, he added the texts to the music of the *Magnificat*, which the assistant had copied, and hurriedly filled out the fascicle with *Missa Se tu t'en marias*, whose four sections without a Kyrie (ff. 77v-84) exactly fitted into the remaining space. This mass builds on a popular song, which is known from other settings, among them a triple chanson that has enough of its text to fit the mass tenor: "Se tu t'en marias, tu t'en repentiras. Et quant? Et quant? Avant qu'il soit ung an."¹³ He found time to write in the text in *Missa Se la face ay pale* and to correct the work of his assistant, but many scribal errors remained; the clumsy repair of Tenor bassus in bb. 83-84 of the Kyrie may indicate that the exemplar for the mass was no longer available. He did not get around to write the text for the Gloria of *Missa Se tu t'en marias*, and the Agnus Dei of the other mass was never entered. Also, he apparently did not have opportunity to correct the music in his own copies of the masses as they are riddled with errors.

The four-part music was copied into Trent 88 in a "floating" choir-book layout, which is more convenient for storing music than for performances. Normally, the voices were entered successively in the order superius, tenor, contra and contra secundus (or bassus) on every opening. In *Missa Se la face ay pale* this order was changed into superius, tenor bassus, contra and tenor at last, possibly reflecting an exemplar in which the invariable tenor voice was written only once and verbal canons explained the changes in rests and augmentation.

The chance to acquire these pieces, which all were copied into empty fascicles, may have been offered by a musician travelling through Trent who brought the music in his luggage. He may have stayed for a short while only before resuming his journey. His repertory may also have included the five-part Gloria-Credo pair on the antiphon "Pax vobis ego sum" (ff. 109v-113), which Wiser's helper copied into a new empty fascicle. After finishing this spurt of copying, Wiser concentrated on a very long series of proprium masses.

Obviously, the three masses on secular love songs held a strong appeal for the music collecting Johannes Wiser. They belonged to a recent tendency in sacred music to treat music created for poems about earthly love as mirrors of the longing for a sacred life and

12 See further, David Fallows, *A Catalogue of Polyphonic Songs, 1415-1480*. Oxford 1999, p. 333.

13 "Robinet se veult marier / Se tu t'en marias / Hélas pourquoy se mari on" in El Escorial, Real Monasterio de San Lorenzo del Escorial, Biblioteca y Archivo de Musica, MS IV.a.24, f. 85v, cited after Howard Mayer Brown (ed.), *Theatrical Chansons of the Fifteenth and Early Sixteenth Centuries*. Cam. Mass. 1963, p. 169; see also his *Music in the French Secular Theater. 1400-1550*. Cam. Mass. 1963, p. 224. The tune was also set by Binchois in his well-known double chanson "Filles a marier / Se tu t'en marias", cf. Martin Picker, "The Cantus Firmus in Binchois's *Filles a marier*", *Journal of the American Musicological Society* 1965, pp. 235-236.

especially of the veneration of the Virgin Maria.¹⁴ There seem to be no difference in the quality of the earthly love expressed in the three model songs, which had circulated during the decades before and around 1450. The warning against marrying the girl in the popular song, the suffering, discarded lover in Dunstable's song, or Du Fay's lover in his song "Se la face ay pale", who is pale from devotion and worry of serving a strict mistress – they all obtained the same status in sacred worship. That Wiser was aware of the secular connections is demonstrated by the fact that he soon after added the original three-part rondeau "Puisque m'amour" including an attribution to Jo. Dunstable on the empty opening just before *Missa Puisque m'amour* (f. 84v).

Missa Se la face ay pale belongs in this context. Wiser probably wanted to study this group of new masses. They all use a tenor in long note values and have a contratenor voice that mostly moves below the tenor and regulates the harmony (in Gloria of *Missa Puisque m'amour* the two contras have been exchanged), and they are notated rhythmically quite complicated. Moreover, the two other masses may have been inspired by *Missa Se la face ay pale*. *Missa Se tu t'en marias* uses the same pattern of prolonging the tenor tune, in Gloria and Credo in triple, then in double augmentation, and finally as written – only here the note values are written out in full. And the *motto* or head motif of the main sections of *Missa Puisque m'amour* sounds surprisingly similar to the one in *Missa Se la face ay pale*.¹⁵ The composers of these two masses may be quite a bit younger than Du Fay, and their music is not as systematically retrospective as his, but their musical abilities are far below his mastery of balancing all elements and his sheer "modernity" of sound.

The earliest date for the composition of *Missa Se la face ay pale* can be estimated only on stylistic premises, which always is shaky business. Obviously, the mass adheres to a new style of writing four-part polyphony, where a second, quite independent contratenor is placed generally a fifth below the slower moving tenor, which carries a pre-existent tune. In this way the composer had a wider set of choices for controlling the harmony. This style was propagated by the anonymous English *Missa Caput*, which became known and widely circulated on the Continent during the 1440s. It is highly probable that it had reached Cambrai, where Du Fay worked, some years before 1450.¹⁶ Therefore the date of creation for *Missa Se la face ay pale* could be as early as the last years of the 1440s – roughly contemporary with another mass by Du Fay, in which he by different means explored new possibilities in the composing of mass ordinaries, the three-part mass for Saint Anthony of Padua.

No composer name was given with *Missa Se la face ay pale* in Trent 88. It is here exactly as anonymous as the two other masses on secular songs, which do not survive in any other sources. Its connection with Du Fay's name was established in Johannes Tinctoris' book *Proportionale musices*, which was written in Naples before 1475. Here Tinctoris commends Du Fay for indicating the tenor augmentation in the mass with a verbal canon instead of using proportional signs, a practice that Tinctoris strongly advised against (see *Sources* below). This ascription is confirmed by the appearance of the mass under the name of "Dufay" in the big choir-book Codex 14, which once belonged to the Cappella

14 Cf. M. Jennifer Bloxam, 'A Cultural Context for the Chanson Mass' in Honey Meconi (ed.), *Early Musical Borrowing*. New York & London 2004, pp. 7-35.

15 Cf. the editions in Gerber, *Sacred Music*, pp. 326-344 and 347-368.

16 The research concerning the influence of the *Caput* mass is discussed in Rob C. Wegman's article '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), pp. 235-303, especially pp. 295 ff.

Sistina in the Vatican (ff. 27v-38). The date and provenance of this source has been debated among scholars without reaching any firm conclusions. A tentative consensus may support that it was copied during the second half of the 1470s in Ferrara or Naples.¹⁷ Wherever the actual choir-book was produced, there can be no doubt that it or its exemplar reproduced a repertory of mass music, which was collected and used under the supervision of Tinctoris in Naples.¹⁸ This could mean that we only have Tinctoris' word for Du Fay's authorship of this mass. In view of Tinctoris' authority, such a situation is preferable to the untrustworthy or conflicting ascriptions of some sources in other cases. The only further source for the mass is fragmentary and does not include the opening, where we would expect to find a composer's name. It is in the earliest layer of the choir-book in Siena, Biblioteca Comunale degli Intronati, MS K.I.2. (ff. 222-223v), which was copied in Sienna in 1481.¹⁹ Its few pages of music show that *Missa Se la face ay pale* had a wider circulation in Italy in independent copies during several decades after the middle of the century.

As already mentioned, MS Trent 88 was not primarily copied with performance in mind. The collection of loose fascicles, which later were bound into thick volumes, functioned as containers for storing away great volumes of available music for future use.²⁰ However, the voices seen on each opening are complete for every section, which makes it possible for a small group to sing the music, or rather, for a single person to read it. But, as the many errors caused by the hasty copying of *Missa Se la face ay pale* were not consistently corrected, it probably never happened.

For practical use the voices probably would have to be re-copied on paper of a larger format, and with a clearer distribution of the texts. In Trent 88 only the highest voice has continuous text-underlay. Much in the process towards a performance in sound had to rely on the copyist's and the singers' knowledge of and feeling for the most adequate placement of the words. The two later sources are both made for practical use, even if the copy in Rome CS 14 probably never was performed, as its errors and missing notes stand uncorrected. In Rome CS 14 the texting is fairly complete in the upper voices, and in Siena K.I.2 the fragments are provided with informative verbal cues.

The Italian scribes probably did not have access to a manuscript with close relations to the composer, one that so to say reflected his intentions concerning the declamation of the words of the liturgy; their work represents an expansion or interpretation of their exemplars. Nevertheless, they were far closer to Du Fay than a 21st century editor can be, so their contribution must be taken in account. Considering their collective efforts, some principles seem to emerge: 1) Duo-passages are sung with the words sounding simultaneously as far as possible. 2) When the cantus firmus in the tenor comes in, the text in the upper voices become staggered, and a multi-layered sound spectrum becomes dominant, a shimmering of words and melody related to the multi-texted motets. 3) When the

17 Cf. the Introduction, Chapter V (pp. 10-18), in Sherr, *Masses for the Sistine Chapel*.

18 Cf. John Bergsagel, 'Tinctoris and the Vatican Manuscripts Cappella Sistina 14, 51 and 35' in *Collectanea II. Studien zur Geschichte der Päpstlichen Kapelle. Tagesbericht Heidelberg 1989*. (Capellae apostolicae sistinaeque collectanea monumenta 4), Città del Vaticano 1994, pp. 497-527.

19 Timothy J. Dickey, 'Rethinking the Siena Choirbook: A New Date and Implications for Its Musical Contents', *Early Music History* 24 (2005) pp. 1-52.

20 Further on 'stock manuscripts', see P. Woetmann Christoffersen, *French Music in the Early Sixteenth Century. Studies in the music collection of a copyist of Lyons. The manuscript »Ny kgl. Samling 1848 2°« in the Royal Library, Copenhagen I-III*. Copenhagen 1994, Vol. I, pp. 61-93.

highest voice rests, and the contra becomes the highest sounding or the voice with the clearest word-declamation along with one or two other voices, a preceding important text-passage can be repeated and thus sung twice. In this way, which very well could be envisaged by the composer, important passages in the text are emphasized and thereby eliminating the need for emphasis in block-chords.

The mass is built upon Du Fay's song "Se la face ay pale", which he composed in the early 1430s.²¹ The song tenor is used unchanged except for the insertion of rests at the beginning of most sections and to subdivide it in Gloria and Credo, and a few cadential extensions. It can be sung entirely in the combined C- and G-hexachords with a short excursion into a F-hexachord (bb. 16-18), and it begins and ends on the note *c'*. Accordingly the mass is notated without any hexachordal signatures, and its sound is strongly coloured by primarily the choices of concords offered by the combined C- and G-hexachords with ventures into the F-realm along with the tenor and in other passages as contrasts. The tension between the G-hexachord including the B-natural and the F-hexachord with a B-flat is underscored by Du Fay's choice of letting every section of the mass except one, the "Qui tollis" in Gloria, end with a cadence to F with the tenor taking the fifth in the final chord.

The structural tenor is not the only element that was transferred from the song. The song's memorable ending, in which all voices participate in a triumphant triadic clarion call, reappears in all sections of the mass using all the voices; at the ends of Gloria and Credo at the same fast tempo as in the song. This element – the sound of joy, triumph and confidence – must have weighed heavily among the factors that induced Du Fay to use the song for a complete ordinary mass. Other traces of the song is found in less conspicuous places. For example, the contratenor's notated sharp at the beginning of the Kyrie (b. 8) is a clear aural reminder of the song's opening (b. 4). And when the tenor reaches its highest note in the song, at the repeated *a'* in bar 11, it is sounding above the other voices. This highly audible effect reappears every time the tenor reaches these notes in the mass sections; only in Osanna I (Sanctus bb. 76-77) it is eclipsed by the high superior, but this voice is stationary on a long *c''*, so the tenor may easily dominate the sound. In these passages the singer of the tenor must choose the words to sing with great care!

The notes and rests of the notated tenor voice are prolonged by verbal canons in a strictly proportional way. In Gloria and Credo the tenor is sung trice, and the values must simply be multiplied by first three, then by two and at last sung as written, producing a strict 3:2:1 relationship. In Kyrie, Sanctus and Agnus Dei the tenor is sung once only in doubled values. The score edition brings the tenor as notated in Trent 88; the prolongation has to happen during performance. Du Fay's strategy of tenor manipulation more or less automatically creates harmonious proportions between and internally in the sections. In the two central sections it creates a slow intensification of the rhythmic layout as the slow-moving tenor gradually becomes integrated in the sound world of the other voices.

The long rests at the start of the tenor, which determine the lengths of the introductory duos in most sections, and the groups of internal rest in all the voices are almost completely consistent written as vertical strokes covering three spaces between the staff-lines. This means that *brevis*-rests are grouped in threes, which indicates an overriding rhythmic structure of perfect *longae*, perfect *minor modus*. This slow pulse in perfect *longae* lies

21 See the Appendix, where the song is published after MS Oxford, Bodleian Library, Canon. misc. 213, ff. 53v-54. For a detailed discussion, see <http://chansonniers.pwch.dk/CH/CH202.html>.

behind all sections of the mass. To us it looks as if the composer consciously has put himself on to a task more difficult than really necessary.

Clearly, the whole concept was probably developed during the setting of Gloria. Here everything fits like a glove. The tenor multiplied by three is clothed in groups of three bars in *tempus perfectum* (triple time) in the other voices. When the tenor changes to double values, the mensuration of the other voices changes into *tempus imperfectum* (double time), which fits the tenor bars just as well in groups of three. The setting of Credo is in principle one big surface variation of this structure. The mass' relationship with the old tradition of isorhythmic motets is prominent in these sections, also as regards the occurrence of so-called isomelic passages.²²

One advantage of the online publication is that users can print out single pages. In this mass it is instructive to place the pages in nearly equidistant musical notation side by side in parallel and compare the settings, not least in Gloria and Credo. A straight account of Du Fay's procedures cannot avoid making the music appear boring. When it comes to the sounding reality, it is a miracle how the similarities and the small variations, the supple displacements of cadences and top notes, the varying densities, all produce a musical balance and beauty of elegance, which never bores. *Figure 1* offers a schematic overview of the structure of the mass, which clearly demonstrates its regularity and hints at the means of variation.²³

This ability to manipulate a rigid scheme becomes even more critical in the sections Kyrie, Sanctus and Agnus Dei, where the tenor sounding in double values in most of the four-part sections and is juxtaposed music in *tempus perfectum* in the other voices (only Osanna II is in *tempus imperfectum*). Here the perfect *minor modus* does not fit the bars of the augmented tenor. Every second *modus*-bar begins in the middle of a tenor-bar. This non-fit of the major rhythmic modules creates tensions that enliven the music. The composer may ignore the *modus* structure by letting the tenor-bars dominate or vice versa. At the end everything resolve perfectly.

To make the different proportional prolongings of the tenor work with the triple and duple mensurations of the other voices, the *semibreves* have to be unchanged in all mensurations. The equivalence of the *semibreves* makes the tenor manipulation possible. This contrasts with a contemporary or slightly older ordinary mass by Du Fay, in which the rhythmic intricacies of alternating triple and duple time are explored on the basis of the equivalence of the *breves* – with variable *semibreves*. In this way Du Fay's three-part and freely composed *Missa Sancti Anthonii de Padua* explores a completely different rhythmic layout without the strictures of the perfect *minor modus*.²⁴

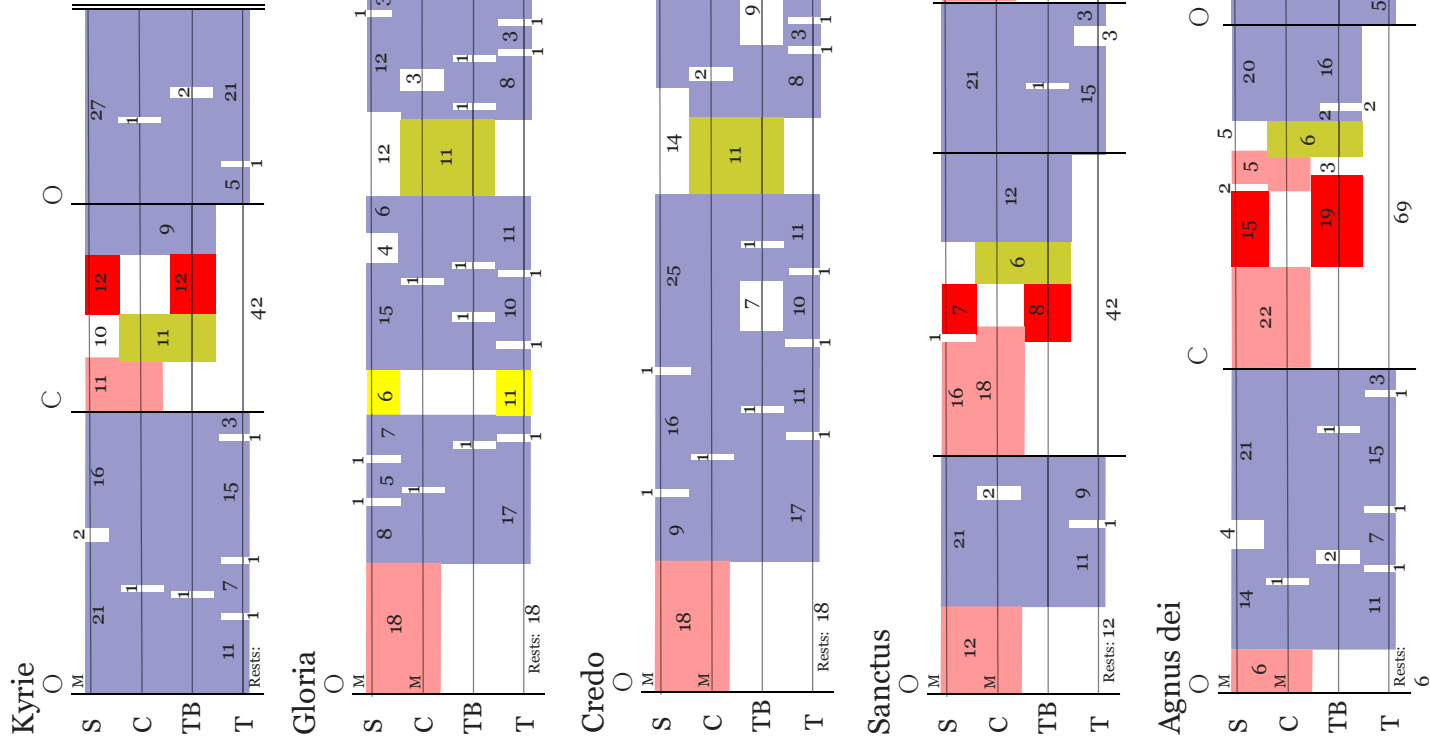
The notation of *Missa Se la face ay pale* and its invariable *semibreves* to some degree obscure the rhythmic difficulties of the music. On paper it looks negotiable, but a rather fast tempo is required in order to do justice to its flow and complexity. One has to remember that this a virtuoso piece of music created by a virtuoso musician at the height of his powers. The mass is by its use of perfect *minor modus* and its isorhythmic elements related to Du Fay's two big motets of the 1440s, "Moribus et genere / Virgo, virga / Virgo est"

22 Cf. Thomas Brothers, 'Vestiges of the isorhythmic tradition in Mass and motet, ca. 1450-1475', *Journal of the American Musicological Society* 1991, pp. 1-56.

23 For a comparison with the anonymous English masses *Caput* and *Veterem hominem*, see Figures 1-3 in my edition, *The anonymous Missa Sine nomine* in *MS Cappella Sistina* 14, at http://sacred.pwch.dk/Ma_An01.pdf.

24 See further my online edition at http://sacred.pwch.dk/Ma_Duf01.pdf.

Figure 1, schematic overview of Du Fay, *Missa Se la face ay pale*



and “Fulgens iubar ecclesiae / Puerpera pura / Virgo post partum”. The obvious complexity of their notation and the resulting difficulties in performances may have induced Du Fay to seek new ways of creating large-scale music in his mass ordinaries.²⁵ The present edition of *Missa Se la face ay pale* is an attempt to present in score Du Fay’s intricate play with melodic lines and harmony upon a carefully calculated multidimensional rhythmic scheme.

25 Cf. the online editions and wise commentary in Planchart (ed.), *Guillaume Du Fay. Opera* (02/13-14).

Sources

Main source:

Trent 88 – Trento, Museo Provinciale d'Arte, Castello del Buon Consiglio, ms. 1375 (*olim* Cod. 88) ff. 97v-105v, anonymous. Copied in Trent, probably in 1456-57. Facsimile online: https://secure.trentinocultura.net/portal/server.pt/community/manoscritti_musicali_trentini_del_%27400/814/sfoglia_codice/22660?Codice=Tr88.

Other sources:

Rome CG 14 – Roma, Città del Vaticano, Biblioteca Apostolica Vaticana, Fondo Cappella Sistina, Cod. 14, ff. 27v-38, Dufay. Copied in Naples or Ferrara in the second half of the 1470s. Facsimile online: https://digi.vatlib.it/view/MSS_Capp.Sist.14.

Siena K.I.2 – Siena, Biblioteca Comunale degli Intronati, MS K.I.2. ff. 222-223v. Copied in Siena in 1481. The fragmentary fascicle contains on f. 222 Contra and Tenor of Sanctus (bb. 97-207); f. 222v is blank; f. 223 has Contra and Tenor of the 1st section of Credo (bb. 1-120), and f. 223v Superius and Tenor bassus of the 2nd section of Credo (bb. 121-240). Facsimile published by Frank D'Accone.²⁶

Johannes Tinctoris, *Proportionale musices*, Naples before 1475, Liber tertius, Capitulum III: “Quid enim admirabilius est, quam videntes a via caecitatis ingredi, sed quoniam in tali eorum componendi modo, si ita signaretur [O 2/1] prout ars requirit, difficultas pronuntiationis immo totius melodiae destructio propter nimiam velocitatem oriretur melius tenori canon apponeretur, scilicet “Crescit in duplo,” vel aequivalens, sicut laudabiliter fecit Dufay in Missa Se la face ay pale.”²⁷

Transcription

Note values have been halved during the transfer into modern score notation of the original mensural notation in choir-book layout. This also applies to the notes of the tenor cantus firmus, which stand as notated, without resolving the canonic prescriptions. This voice must be performed in tripled and doubled values or as it stands in accordance with the canons. The tripled or doubled tenor bars have not been given their own bar numbers in the transcription. References in the remarks below are made in parentheses to the general numbering of the bars in the other voices.

All five settings of mass ordinary texts are rigorously composed in perfect *minor modus*; that is, strictly organized in *longa*-bars consisting of three *breves*. While the *brevis*-bars are marked by small ticks on the upper lines of the staves – the Tenor often diverging from the other voices as ordered by the canons –, the *longa*-bars are marked by ticks appearing in all voices on the lowest line of the staves.

Otherwise the edition observes normal practice as regards marking the use of ligatures, coloration and editorial accidentals. Text in italics has been added by the editor.

26 Frank A. D'Accone (ed.), *Siena, Biblioteca Comunale degli Intronati, MS K. I. 2.* (Renaissance Music in Facsimile 17) New York 1986.

27 At https://chmtl.indiana.edu/tml/15th/TINPRO_TEXT.html.

Editorial report

The edition is based on the earliest source, Trent 88. The mass was clearly copied in a ‘floating’ choir-book layout, which was not practical for performance, meant only for storing the music with the use of as few pages as possible. The highest voice begins on every opening in the upper left corner. Below follows the Tenor bassus, which ends on the uppermost staves on the right-hand page. The Contra starts after the end of the Tenor bassus, and on the remaining staves the shortest voice, the Tenor with the inflexible cantus firmus, is pressed in – on several openings its last notes had to be inserted on an empty spot left over in one of the other voices (see below). On the last page, f. 105v, the voices for Agnus Dei III were placed below each other in the same order as on the preceding openings: Superius, Tenor bassus, Contra and Tenor. An assistant scribe entered the music in a separate fascicle, while the main scribe of Trent 88, Johannes Wiser, wrote in the text and corrected the work of his assistant. However, quite many scribal errors remain (see below); the clumsy repair of Tenor bassus in bb. 83-84 of Kyrie may indicate that the exemplar for the mass after a short time no longer was available. The text is complete and quite carefully placed below the upper voice; the lower voices have incipits or a few words only.

If nothing else is mentioned, every change in the music is in accordance with the versions of the mass preserved in Rome CS 14 (and in Siena K.I.2).

Kyrie

On top of f. 97v the title “Selafagepalay”.

Superius:

Bar 14.1-2, the lower note *d'* is black.

Bar 27.2, *g'-a'* (error); *a'* has been changed into *b'* by small corrective strokes, which ought to have been applied to *g'* too.

Bar 67, *b'* (error).

Bar 101, first written as *g'-a'-e'* (error), then corrected by erasure changing *a'* into *b'* and by adding small corrective strokes to *e'* changing it into *f'*; the correction ought to have included the last note only.

Text: At the start of the sections we find what mostly looks like a title, “Kyrie primo”, “Christe”, and “Kyrie ultimo”, and at the end of the sections the single word “elyson”.

Contra:

Bars 13-14, *e'-a* (error).

Bar 22.3, *e'* (error).

Bar 24.1-2, originally written as *d'-c'* (error), changed into *e'-d'* by small corrective strokes.

Bar 42, *d'* (error).

Bar 45, *d'* (error).

Bar 47.2, *b-e'* (error).

Bars 100.3-101.2, the notes are notated a tone lower (error), corrected in MS with small strokes.

Text: At the start of the sections “Kyrie”, “Christe”, and “Kyrie ultimo”, and at the end of the sections the single word “elyson”.

Tenor:

The performance of this part in doubled note values is prescribed with the word “du” (duplo) just after the clef; it does not have a mensuration sign indicating its basic *tempus perfectum*, if not the heightened “o” in “du” doubles as a circle sign.

(Bar 87.2-3), the rest is a *minima* (error).

Text: Only two times “Kyrie elyson”.

Tenor bassus:

Bar 20.2, two *minimae* g-g has been erased, leaving two *minimae* f-f (error).
Bars 27-28, the ligature was written a-f (error), corrected by erasure of the end of the ligature.
Bar 65, b (error).
Bar 67.2, e (error).
Bars 84.3-85, the single note f and the ligature were left out during the copying (error); a repair was later attempted by pressing in a *brevis* rest after the ligature b. 83.1-2.
Bar 99.2-3, the *semibrevis* is missing a *punctus* (error).
Bar 102.3, e-d (error).
Bar 105.1, e-c (error).
Text: At the start of the sections “Kyrie”, “Christe”, and “Kyrie ultimo”, and at the end of the two first sections the single word “eleyson”.

Gloria

On top of f. 98v the title “Selafagepalay”.

Superius:

Bar 55.1, c'''-b' (error).
Bar 64, the value of the rest is two *breves* (error).
Bars 238-240, after b. 237 a *longa* e' has been erased; in its place a later hand has squeezed in a cadence to f' (*semibrevis* f', *minima* e', *semibrevis* e', *minima* d', *longa* f') – the other voices (Contra and Tenor bassus) have not been altered in order to conform with this alteration.

Bars 275.3-276.1, b'-a'-g' (error).

Text: Full text.

Contra:

Bar 97.3, g (error).
Bar 209.1, d'-f' (error).
Bar 222, e'-d' (error).
Bar 237, *brevis* f' is black.
Bars 238-240, *longa* g' is black.

Bar 264.3, f' (error).

Text: Incipits “Et in terra”, “Qui tollis” and “Cum sancto”.

Tenor:

The canon prescription for the first section is “tri” (triplo); no mensuration sign. There was not space enough for the voice on ff. 98v-99, so it ends after the Superius on a slightly prolonged staff ending in a repetition sign (:||:); marks make the connection obvious. The second and third sections (f. 99v-100) are only written once with a repetitions sign. Before the part on f. 100 is the canon prescription “du” (duplo), and after the repetition sign “prout iacet”.

(Bar 46), the *semibrevis* rest has been written as a *punctus* (error).

(Bars 168 and 256), as in b. 46 (error).

Text: Incipits “Adoramus te” and “Qui tollis”.

Tenor bassus:

No mensuration sign.

Bar 77.1, *brevis* g is missing (error).

Bar 106.1, the first *minima* b is missing (error).

Bars 157-158, the rest is a perfect *longa* (error).

Text: Incipits “Adoramus te”, “Qui tollis” and “Cum sancto”.

Credo

Superius:

Bar 42.3, f' (error).

Bar 269, four *minimae* and a *semibrevis* are missing (error).

Text: Full text.

Contra:

Bars 34-35.1, both split voices are black.
Bar 50.3, g (error).

Bars 72-73.1 were at first left out; later added on a prolongation of the staff and referred to by signs.
Bar 96.1, *minima d'* is missing (error).
Bar 97.3, *f'* (error).
Bars 208-245.1, C-clef misplaced on the fourth line instead of the third (error).
Bars 269-70, three *semibreves* and a *brevis* are missing (error).
Text: Incipits “Patrem omnipotentem”, “Et iterum” and “Confiteor unum baptisma”.

Tenor:

The canon prescription for the first section is “triplo”; no mensuration sign. The second and third sections are only written once with a repetitions sign (:||:). There was not space enough for the voice on f. 102, so it ends after the Superius – marks make the connection obvious. The canon prescriptions are “du^o” (duplo) and after the repetition sign, “prout iacet”.
Text: The first section (ff. 100v-101) is without text, in the second section the incipit “Cuius regni” only.

Tenor bassus:

Bar 48, the accidental is placed before *d'* and stands a third higher.
Bars 74-74, *g-f* (error).
Bars 210-213, two imperfect *longa*-rests; should have been only one perfect *longa*-rest leaving the preceding *longa* perfect (error).
Text: Incipits “Et invisibilium // Et ex patre”, “Et iterum // Cuius regni” and “Confiteor unum baptisma”.

Sanctus

“Pleni sunt” and “Benedictus” are in Superius and Contra designated “duo”.

Superius:

Bar 31.3, *c''-g'* (error).
Bar 84, at the left side of the ligature, the scribe had started a stroke down, but regretted and smudged the ink in an attempt to write the ligature as *longa-brevis* (without a tail to the left).
Bar 157.2, *e'-e'* (error).
Bar 161.2, the last note is *g'* (error).
Bar 162.2, before the ligature a *semibrevis a'* has been erased.
Bars 163-164.1 are written a tone too low: *e'-d'-c'-h* (error).
Bar 196, the *brevis* has a superfluous *punctus* (error).
Text: Full text.

Contra:

Bar 68, *a-g-f* (error).
Text: Incipits “Sanctus”, “Pleni”, “Osanna”, “Benedictus” and “Osanna”.

Tenor:

No canon prescription or mensuration sign is given. Below the part a later hand (Wiser) has entered the second half of the tune, and below bars (76-78) written “ad Osanna secundum” with some misplaced signs of reference. When he realized his mistake, all the added notes and text were crossed out.
Text: Incipits “Sanctus” and “Osanna”.

Tenor bassus:

The copyist forgot the mensuration sign. As an afterthought it was placed in the next staff in the Pleni sunt section (b. 34). On an empty stave below the Superius on f. 103v, a later hand added first the Tenor bassus part for Osanna I, which is on ff. 102v-103, and the

remainder of the part. Osanna I was then crossed out.

Bar 50, a note (*semibrevis d* ?) has been erased before the *longa*.

Bar 141, *g* (error).

Bars 146.2-147.1, two notes *e-f* have been left out (error).

Bar 200, *B* (error).

Bar 203.2, *g* (error).

Text: Incipits “Domine deus”, “gloria tua” and “Osanna”, no text on f. 103v.

Agnus Dei

All the voices for Agnus Dei III are placed below each other on f. 105v in the order: Superius, Tenor bassus, Contra and Tenor. They all miss a mensuration sign to indicate the change back to *tempus perfectum*.

Superius:

Bar 37.2, the *semibrevis b*’ has been corrected to *c*’ on the page with small strokes.

Bar 61.2, a superfluous *minima b*’ before *a*’ has been erased.

Bar 71.1, a superfluous *minima g*’ before *a*’ has been erased.

Bar 102.1, *e*’’-*b*’ (error).

Text: Full text.

Contra:

Bar 38.1, the rest is missing (error).

Bar 41.1-2, *d*’-*c*’ (error).

Bar 55, *f* (error).

Bar 60, the ligature is *c*’-*g* (error).

Bar 105.1, the rest is a *semibrevis* (error).

Bar 115.3, a *punctus divisionis* is missing after the *semibrevis* (error).

Bars 130.3-131.1, *c*’ (error).

Text: “Agnus Dei” (I), “Agnus Dei qui tollis secundum” and incipit “miserere” (II), “Agnus” (III).

Tenor:

No canon prescription or mensuration sign is given from the beginning. At the start of Agnus Dei III (f. 105v) “duplo” is indicated.

Text: Incipit “Agnus” in the first section only.

Tenor bassus:

No mensuration sign.

Bar 24.1, a *brevis* rest has been erased and replaced by a *semibrevis* rest.

Bars 72.2-76, the value of 7 *semibreves* had originally been left out; added later on lines prolonging the staff at the right.

Bar 106, after the *brevis* note comes a superfluous *semibrevis f* (error).

Bar 128.2-3, *d* (error).

Bar 135.2-3, *f* (error).

Text: Agnus Dei I and III only the word “Agnus”; “Agnus secundum” has incipits “peccata” and “miserere”.

Du Fay, *Missa Se la face*, p. 2 – Kyrie

19

son, Ky -

e e - ley - son, Ky - ri - e - ley -

Ky - ri - e - ley - son, e -

ley - son, Ky - ri - e -

25

ri - e - ley - son, e -

son, e -

ley - son, e - ley - son, Ky - ri -

ley son,

31

ley

ley

e - ley - son, e - ley - son.

e - ley

37

son.

son.

[Tenor tacet]

son.

Du Fay, *Missa Se la face*, p. 3 – Kyrie

40 $\text{♩} = \text{♩}$

Chri - ste - - - - - ley - - - - -

Chri - ste - - - - - ley - - - - -

[Tenor tacet]

49

son,

son, Chri - ste - - - - - ley - - - - -

Chri - ste - - - - - ley - - - - -

58

Chri - - - - - ste - - - - -

son,

son, Chri - - - - - ste - - - - - ley - - - - -

67

ley - - - - - son, e - - - - - ley - - - - -

e - - - - - ley - - - - -

son, e - - - - - ley - - - - -

76

son.

son.

son.

Du Fay, *Missa Se la face*, p. 4 – Kyrie

82 $\text{♩} = \text{♩}$

Ky - ri - e e -

Ky - - - ri - e e -

Ky - - - ri - e

Ky - - - ri - e e -

88

ley - - - son, Ky - - - ri - e -

ley - - - son, e - - - - -

e - ley - son, Ky - - - ri - e -

- ley - son, Ky - - - ri - e - ley -

94

ley - - - son, Ky -

ley - - - son, Ky - ri -

ley - - - son. Ky -

son, Ky -

100

ri - e e - ley - - - son.

e - - - - - ley - - - son.

ri - e - ley - - - son.

ri - e e - ley - - - son.

Guillaume Du Fay, *Missa Se la face ay pale* – Gloria

Selafagepalay
[Superius]

Mensura = ♩

Contra

Tenor triplo

Tenor bassus

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

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

* Canon in Rome CS 14: *Tenor ter dicitur. Primo quaelibet figura crescit in triplo, secundo in duplo, tertio ut jacet.*
(Sing the tenor thrice. First with every note tripled in value, then in double values, and the third time as written)

bo - ne vo - lun - ta -

bo - ne 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

te. Ad - o - ra - mus te, glo - ri - fi -

Ad - - - o - ra - - - mus

Ad - o - - - ra - mus te,

Du Fay, *Missa Se la face*, p. 6 – Gloria

25

te, glo - ri - fi - ca - mus

ca - - - mus te, Gra -

te, glo - ri - - - -

glo - ri - - - - -

31

te. Gra - ti - as a - gi -

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

fi - ca - mus te.

fi - - - ca - mus te. Gra -

37

mus ti - bi prop - ter ma - - - gnam

gnam glo - ri - am tu - am,

Gra - - - ti - as a -

ti - as a - gi - mus

43

glo - ri - am tu - - - am, do - mi - ne de -

do - mi - ne de -

gi - mus ti - bi,

do - mi - ne de -

Du Fay, *Missa Se la face*, p. 7 – Gloria

49

us, rex ce - le - stis, de -

us, rex ce - le - stis, de -

do - mi - ne de - us, rex

us, rex ce - le - stis, de -

55

us pa - ter o - mni - po - tens.

us pa - ter

ce - le - stis, de -

us

61

Do - mi - ne

o - mni - po - tens.

us pa - ter o - mni - po - tens. Do -

pa - ter o - mni - po -

67

fi - li

do - mi -

mi - ne fi - li

tens. Do - mi -

73

ne fi - - - li u - - - ni - - -

79

u - ni - ge -

- ge - - - - ni - te

Je - - - - su

ge - - - - - ni - te Je - su

85

ni - - - - te Je - - - - su

Je - - - - su,

Chri - - - - ste.

Chri - - - - ste. Do -

91

Chri - - - - ste. Do

Chri - - - - ste. Do - - - - mi - - -

Do - mi - ne de - us, a - gnus

mi - ne de - us, a - gnus -

97

mi - ne de - us, a - - - gnus

ne de - us, a - - - gnus

de - - - i, fi - - -

de - - - i, fi - - - li -

103

de - - - i, fi - - -

de - - - i, fi -

li - - - us

us pa - - -

109

li - us pa - - -

li - us pa - - -

pa - - -

115

tris.

tris.

tris.

tris, pa - - - tris.

Du Fay, *Missa Se la face*, p. 10 – Gloria

121 $\text{♩} = \text{♩}$

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

Qui tol - lis pec - - - ca -

duplo

130

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

- ta mun - di, mi - se - re - re no -

139

bis. Qui tol - lis pec - ca - ta

bis. Qui tol - lis

Qui tol - lis pec - ca - - -

Qui tol - lis pec - ca - - -

148

mun - - - di, sus - ci - pe de -

mun - - - di, sus - ci - pe de -

ta mun - - - di, sus - ci - pe

ta mun - di, sus - ci - pe

Du Fay, *Missa Se la face*, p. 11 – Gloria

157

pre - ca - ti - o - nem no - - -

pre - ca - ti

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

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

166

stram. Qui se - des ad

no - stram. Qui se - des ad dex - -

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

stram. Qui se - - - -

175

dex - te - ram pa - - - tris,

- - - te - ram pa - tris, mi - se - re - re

ram pa - - - tris, mi - se - re - re, mi -

- des

184

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

no - - - bis. Quo - ni - am tu

se - re - re no - - - bis.

mi - - - se - re - re no - bis. Quo - ni - am

193

so - - - - - lus sanc - - - - -

tu so - - - - - lus sanc - - - - -

202

Quo - ni - am tu so - - - - - lus

tus, tu so - - - - - lus

Quo - - - - - ni - am tu

tus, tu so - - - - -

211

sanc - - - - - tus, tu so - - - - - lus do - mi - - - - -

do - - - - - mi - - - - - nus, so - lus sanc - tus, tu so - lus do - mi - - - - -

lus do - mi - - - - - nus, tu

220

nus, tu so - - - - - lus al - tis - si - mus, Je - - - - -

tu so - - - - - lus al - tis - si - mus, Je - - - - -

nus, tu so - - - - - lus al - tis - si - mus, Je - - - - -

so - - - - - lus al - tis - si - mus, Je - - - - -

229

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

241

Cum sanc - to spi - ri - tu,
 Cum sanc - to spi - ri - tu,
 Cum sanc - to spi - ri - tu,
 Cum sanc - to spi - ri - tu,

247

Cum sanc - to spi - ri - tu,
 Cum sanc - to spi - ri - tu,
 Cum sanc - to spi - ri - tu,
 Cum sanc - to spi - ri - tu,

253

in glo - ri - a, glo - ri -
 in glo - ri - a
 in glo - ri - a, glo - ri - a de - i pa -
 in glo - ri - a, glo - ri -

Du Fay, *Missa Se la face*, p. 14 – Gloria

259

a de - i pa - tris.
de - i pa - tris. A -
tris, in glo - ri - a de - i pa-tris, pa - tris.
a de - i pa - tris. A -

265

A -
A -
A -

271


A -
A -
A -

277

men.
men.
men.
men.

Guillaume Du Fay, *Missa Se la face ay pale* – Credo

[Superius]

Mensura = 

Contra

Tenor triplo

Tenor bassus

Pa - - - - - trem om - ni -

Pa - - - - - trem om - ni -

Pa - - - - - trem om - ni -

Pa - - - - - trem om - ni -

* Canon in Rome CS 14: *Tenor ter dicitur. Primo quaelibet figura crescit in triplo, secundo in duplo, tertio ut jacet.*
(Sing the tenor thrice. First with every note tripled in value, then in double values, and the third time as written)

7

po - ten - tem, fac - to - rem ce - li et

po - - - ten - tem, fac - to - rem ce - li

po - - - ten - tem, fac - to - rem ce - li

po - - - ten - tem, fac - to - rem ce - li

13

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

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

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

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

19

um et in - vi - si - bi - li - um. Et in u - num do - mi - num Je - sum *Christum*, fi - li - um de -

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

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

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

25

- i u - ni - ge - ni - tum. Et ex pa - tre na -
 in u - num do - mi - num Je - sum Chri - stum, fi - li - um de -
 bi - li - um. Et
 vi - si - bi - li - um.

31

- tum an - te om - ni - a se - cu - la. De - um de de - o, lu -
 i u - ni - ge - ni - tum. Et ex pa - tre na -
 Et ex Pa - tre
 ex Pa - tre na -

37

men de lu - mi - ne, de - um ve - rum de de - o
 tum an - te om - ni - a se - cu - la. De - um de de -
 na - tum an - te
 tum an - te om - ni -

43

ve - ro. Ge - ni - tum, non factum, con - substan - ti - a -
 o, lu - men de lu - mi - ne, de - um ve - rum
 om - ni - a se - cu - la.
 a se - cu - la. De - um de de -

49

lem pa - tri, per quem om - ni - a fac - ta sunt. Qui prop - ter nos ho -
de de - o ve - ro. Ge - ni - tum, non fac - tum, con -
De - um de de - o, lu -
o,

55

mi - nes et prop - ter no - stram sa - lu - tem de - scen - dit de ce - lis.
sub - stan - ti - a - lem pa - tri, per quem om - ni - a fac -
men de
lu - men de lu - mi -

61

Et in - car - na - tus est de spi - ri - tu sanc - to ex Ma - ri - a
ta sunt. Qui prop - ter nos ho - mi - nes et
lu - mi - ne, de - um ve - rum de
ne, de - um ve -

67

vir - gi-ne: Et ho - mo fac - tus est.
prop - ter no - stram sa - lu - tem de - scen - dit
de - o ve - ro.
rum de de - o ve - ro. de - scen -

73

de ce - lis. Et in - car - na - tus est de

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

79

spi - ri - tu sanc - to Et ho - mo fac - tus

Cru - ci -

spi - ri - tu sanc - to

85

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

est. Cru - ci - fi - xus e -

fi - xus.

91

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

ti - am pro no - bis: sub Pon - ti - o Pi - la - to

Et re - sur - re - xit ter - ti -

97

xit ter - ti - a di - e, se - cun -
 pas - sus, et se - pul - tus est. Et re - sur -
 a di - e, se -
 Se - cun

103

dum scrip - tu - ras. Et a - scen - dit in ce -
 re - xit ter - ti - a di - e, se - cun - dum scrip -
 det ad dex - te - ram pa -
 dum scrip - tu - ras. Et a - scen - dit in

109

lum, se - det ad dex - te - ram pa -
 tu - ras. Et a - scen - dit in ce - lum, se - det ad
 ce - lum, se - det ad dex - te - ram pa -

115

tris.
 dex - te - ram pa - tris.
 tris.
 ram pa - tris.

Du Fay, *Missa Se la face*, p. 20 – Credo

121 $\text{♩} = \text{♩}$

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

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

duplo

130

ca - re vi - vos et mor - tu - os,

-- ca - re vi - vos et mor - tu - os,

139

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

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

Cu - - - jus re - - - gni non e - - -

Cu - - - jus re - - - gni non e - - -

148

Et in spi - ri - tum sanc - tum, do - mi - num, et vi -

Et in spi - ri - tum sanc - tum, do -

rit fi - - - nis.

rit fi - - - nis.

157

vi - fi - can - tem, qui ex pa - tre fi - li - o - que pro - ce -
 mi - num, et vi - vi - fi - can - tem,
 Et in spi - ri - tum sanc -

166

dit, qui cum pa - tre et fi -
 qui ex pa - tre fi - li - o - que pro - ce -
 tum, pa - tre fi - li - o - que
 Qui cum pa - tre et fi - li - o

175

li - o si - mul ad - o - ra - tur et con -
 dit, qui cum pa - tre et fi - li - o si - mul
 pro - ce - dit. Qui cum pa - tre et
 si - mul ad - o - ra - tur,

184

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

193

-ca - tur, qui lo - cu - tus

ca - tur, qui lo - cu - - - tus

202

Qui lo - - - cu - - - tus est per pro - phe -

est per pro - - - - -

qui lo - cu - - - - tus est

est per pro - - - phe - - - tas.

211

- tas. Et u - nam san - ctam ca - tho -

phe - - - - tas.

per pro - phe - tas. Et u - nam san - ctam ca - tho -

Et u - - - nam san - ctam ca -

220

- li - cam et a - po - sto - li - - -

Et u - nam san - ctam ca - tho - li -

- li - cam et a - po - sto - li - cam ec -

tho - li - - - cam et a - - - po - - -

229

cam ec-cle - si - am.
 cam et a - po - sto - li - cam ec - cle - si - am.
 cle - si - am.
 sto - li - cam ec - cle - si - am.

241 $\text{♩} = \text{♩}$

Con - fi - te - or u - num bap - tis -
 Con - fi - te - or u - num bap - tis -
 prout jacet

247

ma
 ma in re -
 Con - fi - te - or u - num bap - tis - ma
 Con - fi - te - or u - num bap - tis - ma

253

in re - mis - si - o - nem pec -
 mis - si - o - nem pec - ca - to - rum. Et ex - spe -
 in re - mis - si - o - nem pec - ca - to - rum. Et
 in re - mis - si - o - nem pec -

259

ca - to - rum. Et ex-spe - - - - - cto re -
cto re - sur - rec - ti - o - nem mor -
ex - spe - cto re - sur-rec - ti - o-nem mor - tu - o - rum.
ca - to - rum. Et ex - spe - cto re - sur - rec - ti - o -

265

sur - rec - ti - o - nem mor - tu - o - rum. Et vi -
tu - o - rum. Et vi -
Et vi - tam
nem mor - tu - o - rum. Et vi - tam ven - tu - ri

271

tam ven - tu - ri se - cu - li. A - - - - -
tam ven - tu - ri se - cu - li. A - - - - -
ven-tu - ri se - cu - li. A - - - - -
se - cu - li. A - - - - -

277

men.
men.
men.
men.

Guillaume Du Fay, *Missa Se la face ay pale* – Sanctus

[Superius] Mensura = ♩

Contra

Tenor

Tenor bassus

* Canon in Roma CS, MS 14: *Tenor crescit in duplo* (sing the notes in double values)

7

13

tus do - mi -

tus do - mi -

Sanc - tus do - mi -

Do - mi -

19

nus de - us sa - ba -

nus de -

nus de - us

- nus de - us sa -

Du Fay, *Missa Se la face*, p. 26 – Sanctus

25

us sa - ba - oth, sa - ba - oth, sa -

31

oth.
ba - oth. oth.
[Tenor tacet]
oth.
ba - oth.

34 Duo

Ple - ni Ple - ni

40

sunt ce - li et ter -
sunt ce - li et ter -

Du Fay, *Missa Se la face*, p. 27 – Sanctus

46

ra glo

ra

glo

52

ri a

ri a,

58

glo ri a tu

glo ri a tu

64

tu

70

a.

a.

a.

Du Fay, *Missa Se la face*, p. 28 – Sanctus

76

O - - - san - - - - -

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

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

O - - - - - san - - - - -

82

na in ex -

na in ex -

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

na in

88

in ex - cel - - - cel - - -

in ex - cel - - - sis.

ex - cel - - - sis.

ex - - - cel - - -

94

sis.

sis.

(sis)

sis.

[Tenor silet]

Du Fay, *Missa Se la face*, p. 29 – Sanctus

97 $\text{♩} = \text{♩}$

Duo

Be - - - ne - dic - tus qui

Duo

Be - - - ne - dic - - - tus *qui*

Tenor Benedictus şilet

106

ve - - -

ve - - -

115

nit in no - - -

nit in no - - -

124

mi -

mi -

133

ne

ne do - - -

do - - -

Du Fay, *Missa Se la face*, p. 30 – Sanctus

142

mi

mi

151

do

ni,

ni, do

160

- mi

ni.

do mi ni.

mi ni.

169

O san na

O san na

O san na

O san na

178

in ex cel - sis, in ex -

187

cel - sis, in ex -

196

sis.

205

sis.

Guillaume Du Fay, *Missa Se la face ay pale* – Agnus Dei

[Superius]

Mensura = ♩

Contra

Tenor

Tenor bassus

A - - - gnus de - - -

A - - - gnus de - - -

A - - - gnus de - - -

A - - - gnus de - - -

* Canon in Roma CS, MS 14: *Tenor crescit in duplo* (sing the notes in double values)

7

i qui tol - lis pec -

i qui tol - - - lis

A - - - gnus de - - -

A - - - gnus de - i qui tol -

13

ca - - - ta mun - di

pec - - - ca - ta mun - di

- - - i

lis pec - ca - ta,

19

mi - - -

qui tol - lis pec - ca - - -

pec - - - ca -

25

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

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

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

ta mun - di mi - se - -

31

se - - - re - re

se - - - re - - - -

di mi - - - se - re -

re - re

37

no - - - -

re no - - - -

re no - bis, no - - - - bis

no - - - -

43

bis.

bis.

(bis).

bis.

[Tenor tacet]

Du Fay, *Missa Se la face*, p. 34 – Agnus Dei

46 $\text{♩} = \text{♩}$

A - - - gnus de - - -

A - - - gnus de - - -

[Tenor tacet]

55

i qui tol - - -

i qui tol - - -

64

lis pec - ca - - -

lis pec - ca - - -

73

ta mun - - -

ta mun - - -

82

di mi - se - re - - - re

mi - se - re - - - re

di mi - se -

Du Fay, *Missa Se la face*, p. 35 – Agnus Dei

91

(re) no -

re

re no

100

no

no

no

109

bis.

bis.

bis.

115

$\text{♩} = \text{♩}$

A - gnus de - i qui

A - gnus de - i qui

duplo

A - gnus de - i

A - gnus de - i qui

121

tol - lis pec - ca - ta

tol - lis pec - ca - ta mun -

qui tol - lis pec - ca -

tol - lis pec - ca - ta

127

mun - di do -

di, mun - di do -

ta mun - di do -

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

133

na no - bis pa -

na no - bis pa -

na no - bis pa - cem.

na no - bis pa -

139

cem.

cem.

cem.

cem.

[Superius] Mensura = ♩
1)

Se la fa - ce_ay pa - - - le,
Se_ay pe - san - te ma - - - le
C'est la plus re - a - - le

Tenor

Se la fa - ce_ay pa - - - le, la
Se_ay pe - san - te ma - - - le de
C'est la plus re - a - - le qu'on

Contratenor

Se la fa - ce_ay pa - le,
Se_ay pe - san - te ma - le
C'est la plus re - a - le

5

la cau - se_est a - mer, c'est la prin - ci - pa -
de dueil a - por - ter cest de A - mour est ma -
qu'on puist re - gar - der, de s'a - mour le - iau -

8

cau - se_est a - mer, c'est la prin - ci - pa -
dueil a - por - ter cest de A - mour est ma -
puist re - gar - der, de s'a - mour le - iau -

2)

la cau - se_est a - mer, c'est la prin - ci - pa -
de dueil a - por - ter cest de A - mour est ma -
qu'on puist re - gar - der, de s'a - mour le - iau -

10

le, et tant m'est a - mer, a - mer, qu'en la mer
le pour moy de por - ter; car soy de - por-ter
le ne me puis guar - der, fol sui de_a - gar-der

8

le, et tant m'est a - mer, a - mer, qu'en
le pour moy de por - ter; car soy de -
le ne me puis guar - der, fol sui de_a -

le, et tant m'est a - mer, qu'en
le pour moy de por - ter;
le ne me puis guar - der, der, de_a -

1) Mensuration signs added in all voices.

2) Contratenor, bar 5.1 the *semibrevis* is a *minima* in the MS.

15

me vou-droy - e voir; or, scet bien de voir la bel -
 ne veult de vou-loir, fors qu'a son vou - loir o - be -
 ne fai - re de - voir d'a - mour re - ce - voir fors d'el -

18

la mer me vou - droy - e voir; or, scet bien de voir la bel -
 por - ter ne veult de vou-loir, fors qu'a son vou - loir o - be -
 gar - der ne fai - re de - voir d'a - mour re - ce - voir fors d'el -

20

le_a qui suis que nul bien a - voir sans el - le ne
 is - se_et puis qu'el-le_a tel po - oir. Sans el - le ne
 le, je cuis se ne veil dou - loir. Sans el - le ne

22

le_a qui suis que nul bien a - voir sans el - le ne
 is - se_et puis qu'el-le_a tel po - oir. Sans el - le ne
 le, je cuis se ne veil dou - loir. Sans el - le ne

24

la bel - le_a qui suis que nul bien a - voir sans el - le ne
 o - be - is-se_et puis qu'el - le_a tel po - oir. Sans el - le ne
 fors d'el - le, je cuis se ne veil dou - loir. Sans el - le ne

25

puis.
 puis.
 puis.

28

puis.
 puis.
 puis.

31

puis.
 puis.
 puis.

1) Contratenor, bar 24.3 is *f*.