

# Guillaume Du Fay

Opera Omnia 03/02

## Missa Sancti Iacobi

Edited by Alejandro Enrique Planchart



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# Guillaume Du Fay

## Opera Omnia

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03/02 Missa Sancti Iacobi

Introitus

Tenor

Mi - hi au - tem

Cantus 1

Cantus 2

Contratenor

Tenor

Ni - - - - - mis

Guillaume Du Fay

9

ho - no - ra

ho - no - ra

ho - - no - ra - - - - ti

ho - - - - no - - - - ra - - - -

17

ti sunt a - mi

ti sunt a - - mi

sunt a - - - - mi

ti sunt a - - - - mi

25

ci tu - - i, De - - - us.

ci tu - - i, De - - - us.

ci tu - - i, De - - - us.

ci tu - - i, De - - - us.

34

ni - - - mis con - - - for - - - ta - - -

ni - - - mis con - - - for - - - ta - - -

ni - - - mis con - - - for - - - ta - - -

ni - - - mis con - - - for - - - ta - - -

42

ta - - - tus est prin - - -

ta - - - tus est prin - - -

tus est prin - - -

tus est prin - - -

50

ci - - - pa - - - tus e - - -

prin - - - ci - - - pa - - - tus e - - -

ci - - - pa - - - tus

ci - - - pa - - - tus e - - - o - - -

58

o - - - rum.

o - - - rum.

e - - - o - - - rum.

rum.

Cantus

Do - mi - ne pro - ba - sti me et co - gno - vi - - sti me:  
tu cog - no - vi - sti ses - si - o - nem me - am et re - sur - rec - ti - o - nem me - am.

Cantus

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.  
sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum. A - men.

Cantus

Repetitio

Mi - hi au - tem.

Cantus

Contratenor

Tenor

Ni - mis ho - no - ra - ti sunt  
Ni - mis ho - no - ra - ti sunt  
Ni - mis ho - no - ra - ti sunt  
a - mi - ci tu - i, De - us:  
a - mi - ci tu - i De - us:  
a - mi - ci tu - i, De - us:  
ni - mis con - for - ta - tus est prin - ci -  
ni - mis con - for - ta - tus est prin - ci -  
pa - tus e - o - rum.

11

a - mi - ci tu - i, De - us:  
a - mi - ci tu - i De - us:  
a - mi - ci tu - i, De - us:  
ni - mis con - for - ta - tus est prin - ci -  
ni - mis con - for - ta - tus est prin - ci -  
pa - tus e - o - rum.

22

ni - mis con - for - ta - tus est prin - ci -  
ni - mis con - for - ta - tus est prin - ci -  
ni - mis con - for - ta - tus est prin - ci -

30

pa - tus e - o - rum.  
pa - tus e - o - rum.  
pa - tus e - o - rum.

Kyrie eleison

[C] Chorus

Cantus Ky - ri - e - e -

Contratenor Ky - ri - e - e -

Tenor Ky - ri - e - e -

8 lei - son.

15 O Duo

Cantus 1 Ky - ri - e - e -

Cantus 2 Ky - ri - e - e -

Ao 1

23

Ao 1

30 lei - son.

lei - son.

37 C Chorus

Cantus Ky - ri - e -

Contratenor Ky - ri - e -

Tenor Ky - ri - e -

45

lei son.  
lei son.  
lei son.

52 © Chorus

Chri ste e  
Chri ste e  
Chri ste e

60

lei son.  
lei son.  
lei son.

67 ○ Duo

Cantus 1

Chri ste e  
Chri ste e

74

81

lei son.  
lei son.  
lei son.

87 C Chorus

Cantus  
Chri - ste

Contratenor  
Chri - ste

Tenor  
Chri - ste

95

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

102 C Chorus

Ky - - - - - ri - - -

108

e e - - - - - Ao 1

114



120

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

126  $\circ$  Duo

Cantus 1  
Ky - ri - e e - -

Cantus 2  
Ky - ri - e e - -

133

140

lei - son.  
lei - son.

146  $\text{C}$  Chorus

Cantus  
Ky - ri - e e - -

Contratenor  
Ky - ri - e e - -

Tenor  
Ky - ri - e e - -

156  $\text{Ao 1}$

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

## Gloria

[C] Chorus

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

Contratenor  
Et in terra pax

Tenor  
Et in terra pax

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

11  
ne - di - ci - mus te. Ad - o - ra - mus te. Glo - ri - - fi -

16  
ca - - mus — te. Gra ti - as a - gi - mus ti -

21  
bi prop - ter ma - gnam glo - ri - am tu - - - - am.

26  $\circ$  Duo

Cantus 1  
Do - mi - ne De - us, rex cae - les - tis, De - us Pa -

Cantus 2  
Do - mi - ne De - us, rex cae - les - tis, De - us Pa -

32

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

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

38

ni - ge - ni - te, Ie - su Chri - ste. Do - mi - ne De -

ni - ge - ni - te, Ie - su Chri - ste. Do - mi - ne De -

44

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

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

50  $\text{C}$  Chorus

Cantus  
Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

Contratenor  
Qui tollis

Tenor  
Qui tollis

60  $\text{Ao 2}$

Qui tol - lis pec ca - ta mun - di, su - sci - pe de - pre - ca - ti -



99  Duo

Cantus 1  
Cum San - cto Spi - ri - tu, in glo - ri - a

Cantus 2  
Cum San - cto Spi - ri - tu, in glo - ri -

105

De - - - - - i Pa - - - - -

a De - - - - - i Pa - - - - -

111

- - - - - tris.

- - - - - tris.

117 C Chorus

Cantus  
A - - - - -

Contratenor  
A - - - - -

Tenor  
A - - - - -

129

139

# Ao 2  
men. \_\_\_\_\_

# Ao 2  
men. \_\_\_\_\_

men. \_\_\_\_\_

Alleluia

Tenor

Al - le - lu - ia.

Cantus 1

Cantus 2

Contratenor

Tenor

Al - le - lu - ia.

5

11

MS: Gr

17

23

Musical score for measures 23-28, featuring four staves (Soprano, Alto, Tenor, Bass) with vocal lines and a basso continuo line. The music is in a 3/4 time signature and includes various note values and rests.

29

Musical score for measures 29-34, featuring four staves (Soprano, Alto, Tenor, Bass) with vocal lines and a basso continuo line. The music continues with vocal entries and accompaniment.

35

Musical score for measures 35-40, featuring four staves (Soprano, Alto, Tenor, Bass) with vocal lines and a basso continuo line. The lyrics "lu - ia." are written under the vocal lines. A sharp sign (#) is placed above the final measure of the vocal lines.

Tenor

Hi - spa - no - rum

40

Musical score for measures 40-44, featuring five staves (Cantus 1, Cantus 2, Contratenor, Tenor, and D-OO) with vocal lines. The lyrics "cla - rens stel" are written under the vocal lines.

45

la, Ca

la, Ca

la, Ca

la, Ca

50

ris ma tum Ia

ris ma tum Ia

ris ma tum Ia

ris ma tum Ia

56

cob cel

cob cel

cob cel

cob cel

62

la,

la,

la,

la,



70  $\Phi$  Duo

Cantus 1  
Mun - - - - di - - - - li - mi - nis

Cantus 2  
Mun - - - - di - - - - li - mi - nis

80

sis - - - -

sis - - - -

89

stel - - - - la,

stel - - - - la,

99  $\circ$

Cantus 1  
Ma - - - - re - - - - trans - - - -

Cantus 2  
Ma - - - - re - - - - trans - - - -

Contratenor  
Ma - - - - re - - - - trans - - - -

Tenor  
Ma - - - - re - - - - trans - - - -

108

fre - - - - tan - - - - ti - - - - um.

fre - - - - tan - - - - ti - - - - um.

fre - - - - tan - - - - ti - - - - um.

fre - - - - tan - - - - ti - - - - um.

Credo

[C] Chorus

Cantus  
Pa - - - - - trem om - ni - po - ten -

Contratenor  
[C]  
Patrem

Tenor  
[C]  
Patrem

7

tem, fac - to - rem cae li - et ter - rae, vi - si - bi - li - um om - ni - um et in -

13

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

19

stum, Fi - li - um De - i u - ni - ge - - - - - ni - tum.

25 O Duo

Cantus 1  
Et ex Pa - tre na - tum an - te om - ni - a sae - cu - la.

Cantus 2  
Et ex Pa - tre na - tum an - te om - ni - a sae - cu - la.

32

De - um de De - o, lu - men de lu - mi - ne,  
 De - um de De - o, lu - - men de lu - - mi - ne,  
 Ao 2, Tr 87 (rejected)

38

De - um ve - rum de De - o ve - - - - ro.  
 De - um ve - rum de De - o ve - - - - ro.  
 Ao 2 (rejected)

45

Cantus  
 Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri: per quem  
 Contratenor  
 Genitum  
 Tenor  
 Genitum  
 C Chorus  
 Tr 92 (rejected)  
 Ao 2, Tr 87

56

om - ni - a fac - - - - ta sunt.

65

Cantus  
 Qui prop - ter nos ho - mi - nes et peop - ter no -  
 Contratenor  
 Qui propter  
 Tenor  
 Qui propter  
 C Chorus

71

stram sa - lu - - - - tem, de - scen - dit de - cae - lis. Et in - car - na - tus

77 Ao 2

est de Spi - ri - tu San - cto ex Ma - ri - a

ex Ma - ri - a

ex Ma - ri - a

83

Vir - gi - ne: et ho - - mo - fac - - tus est.

Vir - gi - ne:

Vir - gi - ne:

Ao 2

Vir - gi - ne:

89 O Duo

Cantus 1

Cru - ci - fi - xus e - ti - am pro no - bis: sub

Cantus 2

Cru - ci - fi - - xus e - ti - - am pro no - bis: sub

Ao 2 (rejected)

95

Pon - ti - o Pi - - la - - - - - to

Pon - ti - o Pi - - la - - to pas - - sus et se - pul - tus

101

pas - - sus et se - pul - tus - est. Et re - sur - re - xit ter - ti - a

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

107

di - e se - cun - dum scrip - tu - - - ras.

di - - - e se - cun - dum scrip - tu - - - ras.

Ao 2

113  $\text{C}$  Chorus

Cantus  
Et \_\_\_\_\_ a - scen - dit in \_\_\_\_\_ cae - lum, se - det \_\_\_\_\_ ad dex -

Contratenor  
Et ascendit

Tenor  
Et ascendit

123

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

133

di - ca - re vi - vos et mor - tu - os: cu - ius re - gni non e - rit \_\_\_\_\_ fi - - nis.

145  $\text{C}$  Chorus

Et \_\_\_\_\_ in Spi ri - tum Sanc - tum Do - - mi - num et \_\_\_\_\_ vi -

Et in Spiritum

Et in Spiritum

150

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

156

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

Tr 87, 92 (rejected)

162  $\circ$  Duo

Cantus 1

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

Cantus 2

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

169

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

176

qui lo - cu - tus est per pro - phe - tas.

183  $\text{C}$  Chorus

Ao 2

Cantus

Et u - nam sanc - tam ca - tho - li - cam, et a - po - sto - li - cam Ec - cle - si - am.

Contratenor

Et unam sanctam

Tenor

Et unam sanctam

193

Con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to -

203 Ao 2 (possible)

rum. Et ex - spe - cto re - sur - re - cti - o nem - mor - tu - -

213 Ao 2

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

223 Chorus

A - - - - -

228

A - - - - -

233 Ao 2

men. men. men.

239 ○

Musical score for measures 239-244. The system consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The middle staff is in bass clef with a key signature of one flat and a common time signature, containing a lower melodic line. The bottom staff is in bass clef with a key signature of one flat and a common time signature, containing a bass line. The letter 'A' is written below the first measure of the top and middle staves.

245

Musical score for measures 245-252. The system consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The middle staff is in bass clef with a key signature of one flat and a common time signature, containing a lower melodic line. The bottom staff is in bass clef with a key signature of one flat and a common time signature, containing a bass line.

253

Musical score for measures 253-258. The system consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The middle staff is in bass clef with a key signature of one flat and a common time signature, containing a lower melodic line. The bottom staff is in bass clef with a key signature of one flat and a common time signature, containing a bass line. The word "men." is written below the first measure of the top and middle staves. The letter 'A' is written below the first measure of the bottom staff.

259

Musical score for measures 259-267. The system consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The middle staff is in bass clef with a key signature of one flat and a common time signature, containing a lower melodic line. The bottom staff is in bass clef with a key signature of one flat and a common time signature, containing a bass line.

268

Musical score for measures 268-273. The system consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The middle staff is in bass clef with a key signature of one flat and a common time signature, containing a lower melodic line. The bottom staff is in bass clef with a key signature of one flat and a common time signature, containing a bass line. The word "men." is written below the final measure of the top, middle, and bottom staves.



Offertorium

Cantus 1  
[C] In om

Cantus 2  
[C] In

Contratenor  
[C] In om

Tenor

5  
nem ter  
om nem ter  
MS: D  
nem ter

10

15  
ram  
ram  
ram

20

ex - - - i - - - vit

ex - - - vit

ex - - - i - - - vit

ex - - - i - - - vit

26

so - - - nus

so - - - nus

so - - - nus

so - - - nus

32

e - - -

e - - -

e - - -

e - - -

37

o - - - rum.

o - - - rum.

o - - - rum.

o - - - rum.

43

et in fi nes or

50

or bis

56

ter rae ver

MS: F MS: G F

62

ver

68

Musical score for measures 68-72. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The vocal parts feature a melodic line with various note values and rests. The bass staff provides a simple accompaniment.

73

Musical score for measures 73-77. It consists of four staves: three vocal staves and one bass staff. The vocal parts have lyrics "ba" written below them. The music includes a key signature change to one sharp (F#) and a melodic line with a slur.

78

Musical score for measures 78-87. It consists of four staves: three vocal staves and one bass staff. The vocal parts have lyrics "e" written below them. The music includes a key signature change to two sharps (F# and C#) and a melodic line with a slur.

88

Musical score for measures 88-92. It consists of four staves: three vocal staves and one bass staff. The vocal parts have lyrics "rum." written below them. The music includes a key signature change to one sharp (F#) and a melodic line with a slur.

Sanctus

Tenor

San - - - - ctus,

[ C ] Chorus

Cantus 1

[ C ] San

Cantus 2

[ C ] San

Contratenor

[ C ] San

Tenor

San - - - - ctus,

5

ctus,

ctus,

ctus,

ctus,

9 Duo

Cantus 1

San

Cantus 2

San

19

Do - mi - nus De - - - us Sa - - - ba - oth.

Do - mi - nus De - - - us Sa - - - ba - oth.

28 [ C ] Chorus

Cantus 1

[ C ] Ple - - ni - - sunt cae - - - li et

Cantus 1

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

Contratenor

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

Tenor

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

34 Ao Ao (rejected)

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

40

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

46 MSS: D C

O - - - san - - - na in - - -  
O - - - san - - - na in - - -  
O - - - san - - - na in - - -  
O - - - san - - - na in - - -

52 #Ao

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

Tenor

Be - ne - - dic - - tus \_\_\_\_\_

59 [O]

Cantus 1  
qui \_\_\_\_\_ ve - - - - nit

Cantus 2  
qui \_\_\_\_\_ ve - - - - nit

Contratenor  
qui \_\_\_\_\_ ve - - - - nit

Tenor  
qui \_\_\_\_\_ ve - - - - nit

67 C Duo

Cantus 1  
in \_\_\_\_\_ no - - - - mi - - - - ne Do - mi - ni,

Cantus 2  
in \_\_\_\_\_ no - - - - mi - - - - ne Do - mi - ni,

73

Do \_\_\_\_\_ mi - - - - ni.

Do \_\_\_\_\_ mi - - - - ni.

79 O MSS: D C

Cantus 1  
O - - - - san - - - - na \_\_\_\_\_ in \_\_\_\_\_

Cantus 2  
O - - - - san - - - - na \_\_\_\_\_ in \_\_\_\_\_

Contratenor  
O - - - - san - - - - na \_\_\_\_\_ in \_\_\_\_\_

Tenor  
O - - - - san - - - - na \_\_\_\_\_ in \_\_\_\_\_

85 #Ao

ex \_\_\_\_\_ cel - sis.

ex \_\_\_\_\_ cel - sis.

ex \_\_\_\_\_ cel - sis.

ex \_\_\_\_\_ cel - sis.

Agnus Dei

Tenor  
A - - gnus De - - i,

Cantus 1  
qui tol - - - lis pec - - - ca - - -

Cantus 2  
qui tol - - - lis pec - - - ca - - -

Contratenor  
qui tol - - - lis pec - - - ca - - - ta

Tenor  
qui tol - - - lis pec - - - ca - - - ta

9  
ta mun - di, mi - - se - re - re no - bis.  
ta mun - di, mi - - se - re - re no - bis.  
mun - di, mi - se - re - re no - bis.  
mun - di, mi - se - re - re no - bis.

17  $\Phi$  Duo  
Cantus 1  
A - - - gnus De - - - i,  
Cantus 2  
A - - - gnus De - - - i,

25  
qui tol - - lis pec - ca - - ta mun - -  
qui tol - - lis pec - ca - - ta mun - -

33  
di, mi - se - - re - re no - - bis.  
di, mi - se - - re - re no - - bis.



Tenor

A - - gnus De - i

43  $\phi$  Chorus

Cantus 1

qui tol - - - lis

Cantus 2

qui tol - - - lis

Contratenor

qui tol - - - lis

Tenor

qui tol - - - lis

47

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

51

di, do - - - na

55

no - - - bis pa - - - cem.

Communio

Cantus

Vos \_\_\_\_\_

Cantus

qui se - cu - ti e - stis me se -

Faux bourdon

qui se - cu - ti e - stis me se -

Tenor

qui se - cu - ti e - stis me se -

Si trinum quaeras / a summo tolle figuras / et simul incipe / dyatessaron in subeondo

9

de - bi - tis su - - -

de - bi - tis su - - -

de - bi - tis su - - -

17

- - per se - - - des iu - di - - can - tes du -

- - per se - - - des iu - di - - can - tes du -

- - per se - - - des iu - di - - can - tes du -

27

o - - de - - cim tri - - -

o - - de - - cim tri - - -

o - - de - - cim tri - - -

37

- - - bus Is - ra - - - el.

- - - bus Is - ra - - - el.

- - - bus Is - ra - - - el.

Appendix  
Gloria

[ C ] Chorus

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

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

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

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

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

bus bo - nae vo - lun - ta - tis. Lau - da - - - mus

11  
ne - di - ci - mus te. Ad - o - ra - mus te. Glo - ri - - fi -

Be - - - ne - di - ci - mus Ad - o - - - ra - mus Glo - ri - fi -

Be - - - ne - di - - - ci - - - mus te. Glo - ri - - - fi - -

16  
ca - - mus te. Gra ti - as a - gi - mus ti -

ca - - mus te. Gra - - - - - ti - as

ca - - mus te. Gra - ti - as a - gi - mus ti - bi

21  
bi prop - ter ma - gnam glo - ri - am tu - - - am.

a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am tu - - - am.

prop - - - ter mag - nam glo - ri - am tu - - - am.

26  $\circ$  Duo

Cantus 1  
Do - mi - ne De - us, rex cae - les - tis, De - us Pa -

Cantus 2  
Do - mi - ne De - us, rex cae - les - tis, De - us Pa -

32

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

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

38

ni - ge - ni - te, Ie - su Chri - ste. Do - mi - ne De -

ni - ge - ni - te, Ie - su Chri - ste. Do - mi - ne De -

44

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

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

50  $\text{C}$  Chorus

Cantus  
Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

Contratenor  
Qui tol - lis pec - ca - ta mun - di, mi - sa - re - re no - -

Tenor  
Qui tol - lis pec - ca - ta mun - di, mi - sa - re - re no - bis.

60  $\text{Ao 2}$

Qui tol - lis pec ca - ta mun - di, su - sci - pe de - pre - ca - ti -

- bis. Qui tol - lis pec - ca - ta mun - - di, su - sci - - pe de -

Qui tol - lis pec - ca - ta mun - di, su - sci - pe de - pre -



99 Duo

Cantus 1  
Cum San - cto Spi - ri - tu, in glo - ri - a

Cantus 2  
Cum San - cto Spi - ri - tu, in glo - ri -

105

De - - - - - i Pa - - - - -

a De - - - - - i Pa - - - - -

111

tris.

tris.

117 Chorus

Cantus  
A - - - - -

Contratenor  
A - - - - -

Tenor  
A - - - - -

129

139

men. \_\_\_\_\_

men. \_\_\_\_\_

men. \_\_\_\_\_

Ao 2

Ao 2

Credo

[C] Chorus

Cantus  
Pa - - - - - trem om - ni - po - ten -

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

Tenor  
Pa - - - - - trem om - ni - po - ten -

7  
tem, fac - to - rem cae li - et ter - rae, vi - si - bi - li - um om - ni - um et in -

fac - - - to - rem cae - li vi - - si - bi - li - um om - ni - um in -

tem fac - to - rem vi - si - bi - li - um om - ni - um in -

13  
vi - si - bi - li - um. Et in u - num Do - mi - num Ie - sum Chri -

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

vi - si - bi - li - um. Do - mi - num Ie - sum Chri - -

19  
stum, Fi - li - um De - i u - ni - ge - - - - - ni - tum.

stum, Fi - li - um De - i u - ni - ge - - - - - ni - tum.

stum, Fi - li - - - um De - i u - - - ni - ge - - - - ni - tum.

25 O Duo

Cantus 1  
Et ex Pa - tre na - tum an - te om - ni - a sae - cu - la.

Cantus 2  
Et ex Pa - tre na - tum an - te om - ni - a sae - cu - la.

32

De - um de De - o, lu - men de lu - - mi - ne,  
 De - um de De - o, lu - - men de lu - - mi - ne,  
 Ao 2, Tr 87 (rejected)

38

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

45 C Chorus

Cantus  
 Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri: per quem  
 Contratenor  
 Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri: per quem  
 Tenor  
 Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - -  
 Tr 92 (rejected)  
 Ao 2, Tr 87

56

om - ni - a fac - - - ta sunt.  
 om - ni - a fac - - - ta sunt.  
 - tri: fac - - - ta sunt.

65 C Chorus

Qui prop - ter nos ho - mi - nes et peop - ter no -  
 Qui prop - ter nos ho - mi - nes et prop - ter no - stram  
 Qui prop - ter nos ho - mi - nes et prop - ter no -

71

stram sa - lu - - - tem, de - scen - dit de - cae - lis. Et in - car - na - tus  
 sa - lu - - - tem, de - scen - dit de cae - - lis. in - car - na - tus  
 stram sa - lu - - - tem cae - lis. in - car -



77 *Ao 2*

est de Spi-ri-tu San-cto ex Ma-ri-a  
 de Spi-ri-tu San-cto ex Ma-ri-a  
 tus est de Spi-ri-tu San-cto ex Ma-ri-a

83 *Ao 2*

Vir-gi-ne: et ho-mo-fac-tus est.  
 Vir-gi-ne: et ho-mo-fac-tus est.  
 Vir-gi-ne: et ho-mo-fac-tus est.

89 *Duo*

Cru-ci-fi-xus e-ti-am pro no-bis: sub  
 Cru-ci-fi-xus e-ti-am pro no-bis: sub

*Ao 2 (rejected)*

95

Pon-ti-o Pi-la-to  
 Pon-ti-o Pi-la-to pas-sus et se-pul-tus

101

pas-sus et se-pul-tus est. Et re-sur-re-xit ter-ti-a  
 est. Et re-sur-re-xit ter-ti-a

107 *Ao 2*

di-e se-cun-dum scrip-tu-ras.  
 di-e se-cun-dum scrip-tu-ras.

113 C Chorus

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

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

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

123

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

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

ram Pa - - tris. Et ven - tu - - rus est cum glo - ri - a

133

di - ca - re vi - vos et mor - tu - os: cu - ius re - gni non e - rit fi - nis.

iu - di - ca - re vi - vos et mor - tu - os: cu - ius re - gni non e - rit fi - nis.

iu - di - ca - re et mor - tu - os: cu - ius re - gni non e - rit fi - - nis.

145 C Chorus

Et in Spi ri - tum Sanc - tum Do - - mi - num et vi -

Et in Spi - ri - tum Sanc - - - tum et

Et in Spi - - - ri - - - tum

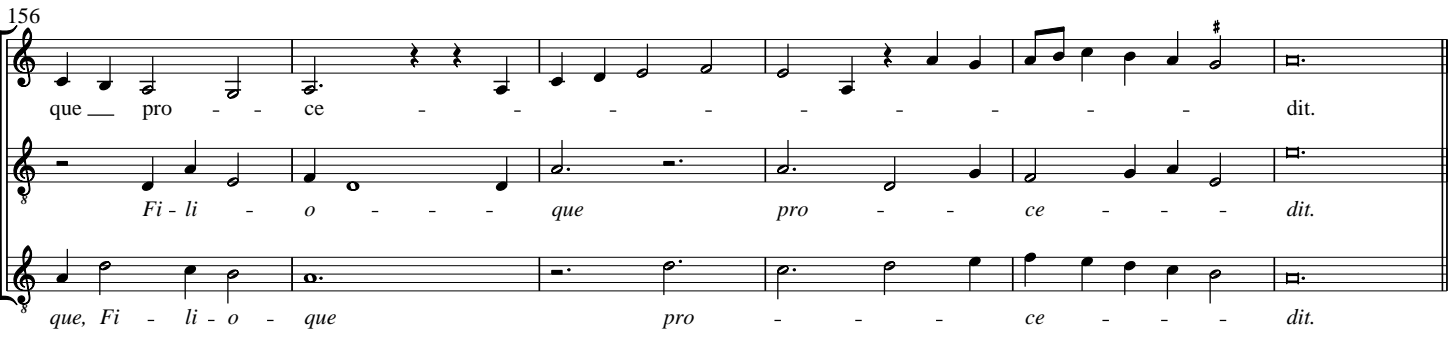
150

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

vi - vi - fi - - can - - tem: qui ex Pa - tre

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

156



que pro - - ce - - - - - dit.  
 Fi - li - o - - - que pro - - - ce - - - dit.  
 que, Fi - li - o - - que pro - - - ce - - - dit.

162 **Duo**

Cantus 1  
 Qui cum Pa - - tre et Fi - - li - o si -

Cantus 2  
 Qui cum Pa - - - tre et Fi - - li - o si - -




169



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

176



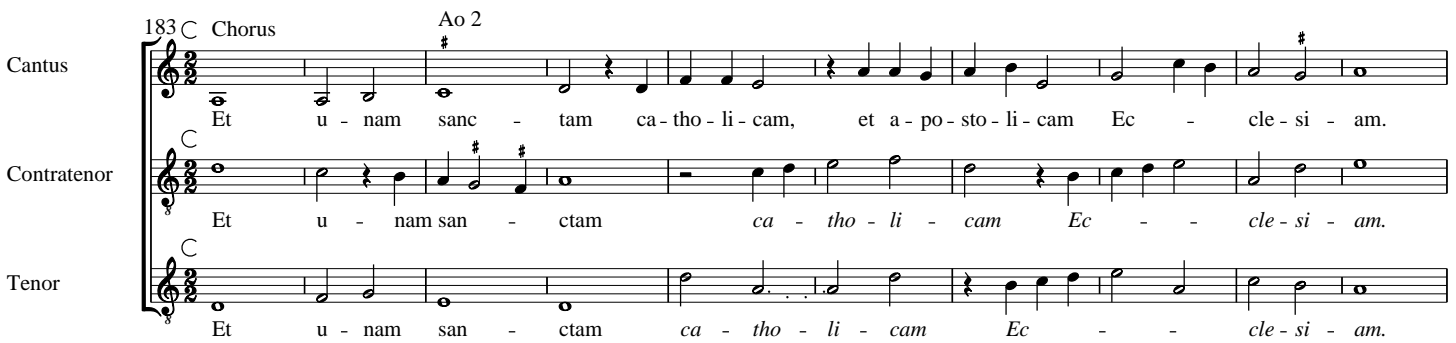
qui lo - cu - tus est per pro - phe - tas.  
 qui lo - cu - tus est per pro - phe - tas.

183 **Chorus** **Ao 2**

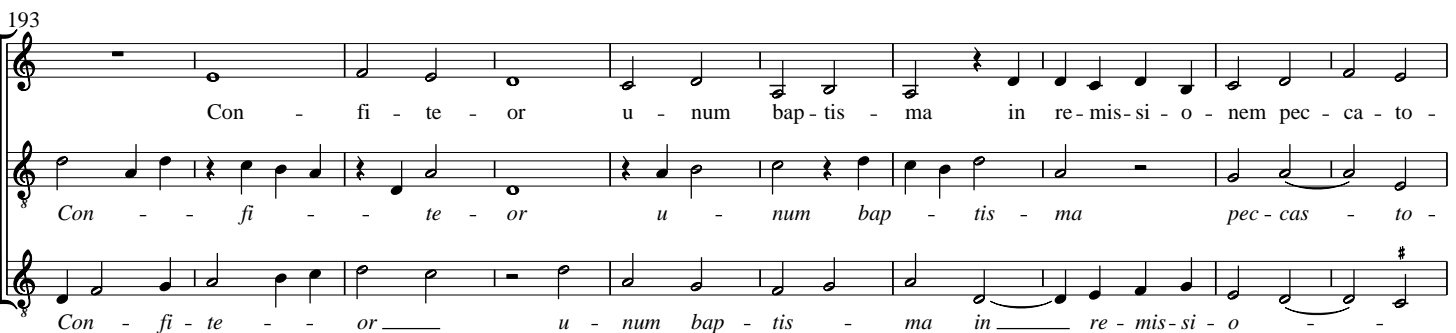
Cantus  
 Et u - nam sanc - tam ca - tho - li - cam, et a - po - sto - li - cam Ec - cle - si - am.

Contratenor  
 Et u - nam san - ctam ca - tho - li - cam Ec - - - cle - si - am.

Tenor  
 Et u - nam san - ctam ca - tho - li - cam Ec - - - cle - si - am.



193



Con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to -  
 Con - - fi - - te - or u - num bap - tis - ma pec - cas - to -  
 Con - fi - te - - - or u - num bap - tis - ma in re - mis - si - o - - -

203 Ao 2 (possible)

rum. Et ex - spe - cto re - sur - re - cti - o nem - mor - tu - -  
rum. Et ex - spe - cto re - sur - re - cti - o - nem mor - tu -  
nem Et ex - spe - cto re - - sur - re - cti - o - nem mor - tu - o -

213 Ao 2

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

223 Chorus

A - - - - - A  
A - - - - - A  
A - - - - - A

228

233 Ao 2

239 ○

Musical score for measures 239-244. The system consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The middle staff is in bass clef with a key signature of one flat and a common time signature, containing a lower melodic line. The bottom staff is in bass clef with a key signature of one flat and a common time signature, containing a bass line. The letter 'A' is written below the first measure of the top and middle staves.

245

Musical score for measures 245-252. The system consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The middle staff is in bass clef with a key signature of one flat and a common time signature, containing a lower melodic line. The bottom staff is in bass clef with a key signature of one flat and a common time signature, containing a bass line.

253

Musical score for measures 253-258. The system consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The middle staff is in bass clef with a key signature of one flat and a common time signature, containing a lower melodic line. The bottom staff is in bass clef with a key signature of one flat and a common time signature, containing a bass line. The word "men." is written below the first measure of the top and middle staves. The letter 'A' is written below the first measure of the bottom staff.

259

Musical score for measures 259-267. The system consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The middle staff is in bass clef with a key signature of one flat and a common time signature, containing a lower melodic line. The bottom staff is in bass clef with a key signature of one flat and a common time signature, containing a bass line.

268

Musical score for measures 268-273. The system consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The middle staff is in bass clef with a key signature of one flat and a common time signature, containing a lower melodic line. The bottom staff is in bass clef with a key signature of one flat and a common time signature, containing a bass line. The word "men." is written below the final measure of the top, middle, and bottom staves.

## 03/02 Missa Sancti Iacobi

### Sources

Q15 (I), fols. A 144r-153r, R 121r-129r, M 143-152: individual movements as follows:

Introit 1, *Mihi autem*, fol. A 144r, R 121r, M 143, 4vv, “Introitus misse sancti iacobi G. du fay.” Black notation with void coloration and flagged semiminims. Text in cantus 1-2 and tenor, incipit in the contratenor. Chant intonation of the antiphon in the tenor, chant intonation of the psalm and end of the doxology in cantus 1. The plainsong introit for apostles (LU 1304, GT 425) is in the tenor.

Introit 2, *Mihi autem*, fols. A 144v-145r, R 121v-122r, M 144, 3vv, “Repeticio.” Black notation with void coloration and flagged semiminims. Chant intonation in cantus. Text in cantus, incipit in the other voices. The plainsong introit for apostles (LU 1304, GT 425) is paraphrased in the cantus.

Kyrie eleison, fols. A 144v-146r, R 121v-123, M 144-145, 3vv for four singers. Cantus 1 and 2 copied seriatim by section in a single part.<sup>1</sup> The tacet sections of tenor and contratenor are not made explicit in any manner.<sup>2</sup> Text in all voices. The melody of Vatican Kyrie IV (Melnicki, no. 18),<sup>3</sup> is paraphrased in the cantus of sections 3, 6, and 9.

Gloria, fols. A 145v-147r, R 122v-124r, M 145-146, 3vv for four singers, “dufay.” Black notation with void coloration. Text in the cantus, incipits in the other voices. Cantus 1 and 2 copied seriatim by section in a single part. Tacet sections of the tenor and contratenor indicated by a short “empty measure” between red bar lines, the rubric *duo* and a text incipit.

Alleluia: *Hispanorum clarens stella*, fols. A 146v-148r, R 123v-125r, M 146-147, 4vv, “dufay.”<sup>4</sup> Black notation with void coloration. Text in cantus 1 and 2 and tenor, incipits in the contratenor. Plainsong intonations in the tenor, the one for the respond in black notes, the one for the verse in void notes, although in neither case there appears to be a rhythmic significance. The tacet section in the tenor indicated by a small “empty measure” between red bar lines, the rubric *duo*, and a text incipit, but not indicated in any manner in the contratenor. Concerning the plainsong see below.

Credo, fols. A 148v-150r, R 125v-127r, M 148-149, 3vv for four singers, “du fay.” Black notation with void coloration and flagged semiminims. Text in cantus 1 and 2, incipits in the other voices. Cantus 1 and 2 copied seriatim by section in a single part. Tacet sections of the tenor and contratenor indicated by a short “empty measure” between red bar lines, the rubric *duo* and a text incipit.

Offertory: *In omnem terram*, fols. A 150v-151r, R 127v-128r, M 150, 4vv “offertorium sancti iacobi G. du fay.” Black notation with void coloration. Text in cantus 1 and 2 and tenor, partial text in contratenor. Rests notated for the tacet sections of the tenor. Plainsong offertory for apostles (LU 1327, GT 435), from the last note of *terram* to the last note of *finis*, and transposed down a 5<sup>th</sup> is paraphrased in the tenor.

Sanctus, fols. A 151v-152r, R 127v-128r, M 151, 4vv, “du fay.” Black notation with void coloration. Text in all voices. Tacet sections of the tenor and contratenor indicated by a short “empty measure,” the rubric *duo* and a text incipit. Plainsong intonations in the tenor in void notation. Plainsong melody of Vatican Sanctus II (LU 21, GT 717) (Thannabaur, no. 203)<sup>5</sup> paraphrased in the tenor and in cantus 1 in the duo.

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<sup>1</sup> E.g., Kyrie 1 (cantus), Kyrie 2 (cantus 1 followed by cantus 2), Kyrie 3 (cantus), Christe 4 (cantus), Christe 5 (cantus 1 followed by cantus 2), Christe 6 (cantus), etc.

<sup>2</sup> E.g. These parts have the music for Kyrie 1, a red barline, and the music for Kyrie 3, etc.

<sup>3</sup> Margareta Melnicki, *Das einstimmige Kyrie des lateinischen Mittelalters*, Forschungbeiträge zur Musikwissenschaft I (Regensburg: Bosse, 1954).

<sup>4</sup> The composer’s name appears in the left margin in fol. A 146v, right at the start of cantus 1, and again in the top margin of fol. A 147v, over the verse.

<sup>5</sup> Peter Josef Thannabaur, *Das einstimmige sanctus der römischen Messe in der handschriftlichen Überlieferung des 11. bis 16. Jahrhunderts*, Erlanger Arbeiten zur Musikwissenschaft I (Munich: W. Ricke, 1962).

Agnus Dei, fols. A 152v-153r, R 128v-129r, M 152, 4vv, “du fay.” Black notation with void coloration. Text in all voices. Tacet sections of the contratenor indicated by a short “empty measure,” the rubric *duo* and a text incipit, no indication of the tacet sections at all in the tenor. Plainsong intonations in the tenor in void notation. Plainsong melody of Vatican Agnus XI (LU 48, GT 751) (Schildbach, no. 220)<sup>6</sup> paraphrased in the tenor and in cantus 1 in the duo.

Communion: *Vos qui secuti*, fols. A 152v-153r, R 128v-129r, M 152 (directly below the Agnus), 2vv and *fauxbourdon*, “post communio (sic) du fay.” Black notation with void coloration. Plainsong intonation in void notation. Text in the cantus. Plainsong of the communion for apostles (LU 1392, GT 438) paraphrased in the cantus. Canon for the *fauxbourdon*: “Si trinum quaeras / A summo tolle figuras / Et simul incipite / Dyatessaron in subeondo.”

## Clefs and Mensurations in Q15

## Introit 1

		1	34	46	48
Cantus 1	c2	[Φ]	☉	Φ	-
Cantus 2	c2	[Φ]	☉	-	Φ
Contratenor	c4	[Φ]	-	-	-
Tenor	F3	[Φ]	-	-	-

## Introit 2

		1	22
Cantus	c2	C	☉
Contratenor	c4	-	☉
Tenor	c4 <sup>b</sup>	C	☉

## Kyrie

		1	15	37	52	67	87	102	126	146
Cantus 1 and 2	c2	[☉]	○	C	☉	○	C	☉	○	C
Contratenor	c4	[☉]	tacet	C	☉	tacet	C	☉	tacet	C
Tenor	c4	[☉]	tacet	C	☉	tacet	C	☉	tacet	C

## Gloria

		1	26	50	79	99	117
Cantus 1 and 2	c2	[☉]	○	C	☉	○	C
Contratenor	c4	[☉]	tacet	C	☉	tacet	C
Tenor	c4	[☉]	tacet	C	☉	tacet	C

## Alleluia

		1	40	70	99
Cantus 1	c2	[Φ]	○	Φ	○
Cantus 2	c2	[Φ]	○	Φ	○
Contratenor	c4	[Φ]	○	tacet	-
Tenor	F3	[Φ]	○	tacet	○

<sup>6</sup> Martin Schildbach, *Das Einstimmige Agnus Dei und seine handschriftliche Überlieferung vom 10. Bis zum 16. Jahrhundert*, (Erlangen: Friedrich-Alexander Universität, 1967).

## Credo

		1	25	45	66	90	114	147	164	185	226	242
Cantus 1 and 2	c2	[C]	○	C	C	○	C	C	○	C	C	○
Contratenor	c4	[C]	tacet	C	C	tacet	C	C	tacet	C	C	○
Tenor	c4	[C]	tacet	C	C	tacet	C	C	tacet	C	C	○

## Offertory

		1	20	37	43	79
Cantus 1	c2	[C]	-	C	○	Φ
Cantus 2	c2	[C]	-	C	○	Φ
Contratenor	c4	[C]	-	-	○	Φ
Tenor	F3	[Rests]	[C]	-	○	-

## Sanctus

		1	19	28	46	59	67	79
Cantus 1	c2	[C]	○	C	○	-	C	○
Cantus 2	c2	[C]	○	C	○	-	C	○
Contratenor	c4	[C]	tacet	-	○	-	tacet	○
Tenor	F3	[C]	tacet	-	○	○	tacet	○

## Agnus Dei

		1	18	44
Cantus 1	c2	C	Φ	-
Cantus 2	c2	C	Φ	-
Contratenor	c4	C	tacet	Φ
Tenor	F3	C	tacet	Φ

## Communion

	1
Cantus	[Φ]
Tenor	[Φ]

## Concordances

Introit 1 and 2, Alleluia, Offertory: none.

**Kyrie**

Ao(1), fols. 20v-21v, “G. du fay.” Cantus 1 and 2 copied seriatim by section in a single part. Tacet sections in tenor and contratenor indicated by a short “empty measure” a mensuration and an incipit. Text in all voices. Mensurations indicated as in Q15 (with the added mensuration signs in the “empty measures”).

Ao(2), fols. 50v-52r, “du fay” (on fol. 51v). Each part copied separately, cantus 1 continuously and cantus 2, tenor, and contratenor, also continuously but without indication of the tacet section. Instead each section is provided with a rubric, “kyrie primum,” “kyrie tertium,” etc.<sup>7</sup> Text in all voices. Mensurations as in Q15.

<sup>7</sup> Margaret Bent, “*Divisi and a versi in Early Fifteenth-Century Mass Movements,*” *Antonio Zacara da Teramo e il suo tempo*, ed. Francesco Zimei (Lucca: Libreria Musicale Italiana, 2004), 95-137



Tr 87<sub>1</sub>, fols. 88v-89r. Missing Kyrie 1. The remainder copied as three parts, cantus 1, cantus 2 and tenor conflated, and contratenor. Order of sections: K2, K3, X6, X5, X4, K7, K8, K9. X6 and X5 inverted in the cantus2-tenor part and reordered by a rubric. Text in all voices. Mensurations as in Q15.

Tr 90, fols. 69v-70r. K3, X6, and K9 only. Text in all voices. Mensuration: C at measure 1.

Tr 93, fols. 100v-101r. K3, X6, and K9 only. Text incipits. Mensuration: C at measure 1.

### Gloria

Ao(2), fols. 64v-66r, “dufay de apostolis.” Cantus 1 and 2 copied as separate parts.<sup>8</sup> The tacet sections in the extra cantus part, tenor, and contratenor are not indicated and need to be deduced from the text incipits. Text in cantus 1-2, incipits in the other voices except for the Amen. Mensurations as in Q15.

Tr 87<sub>1</sub>, fols. 1r-2r, “Dufay.” Cantus 1 and 2 copied seriatim within a single part; tacet sections not indicated in the tenor or contratenor, but to be deduced from the incipits. Text in cantus 1-2, incipits in the other voices. Mensurations as in Q15.

### Credo

Ao(2), fols. 119v-122r, “dufay de apostolis.” Cantus 1 and 2 copied as separate parts. Tacet sections in cantus 2, tenor, and contratenor not indicated and need to be deduced from text and incipits. Text in cantus 1-2, incipits in the tenor, contratenor largely textless. Mensurations as in Q15 except for measure 242, no sign in tenor or contratenor.

Tr 87<sub>1</sub>, fols. 151v-153r, “dufay.” Cantus 2: measures 25-44 conflated with the contratenor but without a clef change and hence at the wrong pitch; measures 90-113 and 164-184 copied as a separate part. Tacet sections not indicated in tenor and contratenor, must be deduced from the incipits. Text in cantus 1 and 2, incipits in the other voices. Tenor and contratenor missing from measure 226 to the end. Mensurations as in Q15 for the sections copied.

Tr 92<sub>1</sub>, fols. 118v-120r, “Dufay.” Cantus 1 and 2 copied seriatim within a single part. Tacet sections not indicated in the tenor and contratenor, must be deduced from the incipits. Text in cantus 1 and 2, incipits in the other voices. Measures 185 to the end (275) missing, replaced with measures 50-99 of the Gloria set to the text from *Et unam sanctam* to the end. Mensurations as in Q15 for the sections copied.

### Sanctus

Ao(2), fols. 149v-150r, “G. du  $\text{E}^{\text{H}}$  y da apostolis.” Text in cantus 1 and 2 and tenor, partial text in the contratenor. Plainsong intonations in the tenor. Tacet sections not indicated in tenor and contratenor, must be deduced from the text and incipits. Mensurations as in Q15 but with C in the tenor at measure 1 as well. Final Osanna indicated by an incipit and the rubric *ut supra*.

### Agnus Dei

Ao(2), fols. 154v-155r, “dufay de apostolis.” Text in cantus 1 and 2 and tenor, partial text in the contratenor. Mensurations as in Q15.

### Communion

Tr 87<sub>1</sub>, fol. 57r, “dufay.” Two notated voices, no rubric indicating *fauxbourdon*. Text in the cantus. Mensuration: none.

Text of the Propers

Introit	
Mihi autem nimis honorati sunt amici tui, Deus: nimis confortatus est principatus eorum. Ps. Domine probasti me, et cognovisti me: tu cognovisti sessionem meam et resurrectionem meam.	To me your friends, O God, are made exceedingly honorable: their principality is exceedingly strengthened. Ps. Lord, you have proven me and known me: you have known my sitting down and my raising up.

<sup>8</sup> The continuous cantus part includes cantus 2 for measures 26-49 and cantus 1 for measures 100-117.

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen	Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.
Alleluia	
Alleluia, alleluia. Hispanorum clarens stella, Charismatum Iacob cella, Mundi liminis sis stella Mare transfretantium.	Alleluia, alleluia. O clear star of the Spaniards, James, storehouse of spiritual gifts, May you be the star at the end of the world To those hastening across the sea.
Offertory	
In omnem terram exivit sonus eorum: et in fines orbis terrae verba eorum.	Their sound went forth into all the earth; and their words to the ends of the world.
Communion	
Vos qui secuti estis me, sedebitis super sedes, iudicantes duodecim tribus Israel.	You that have followed me shall sit upon seats, judging the twelve tribes of Israel.

The genesis of this work is quite complicated, and its history in modern scholarship turns out to be equally complex. What follows is a summary of our current state of knowledge about the mass and a brief history of its scholarly history.

The mass was apparently composed in stages over a period of about five years, from 1426 to sometime after 1429. The movements fall into four categories that most likely represent different stages in the composition:

1. Kyrie, Gloria, and Credo, are written in a specific texture of “three voices for at least four singers,” consisting of cantus, tenor, and contratenor, with strict alternation between sections in or three voices and extended duos for a divided cantus. Each movement has an equally strict progression of mensurations,  $\mathfrak{C}$ ,  $\circ$ ,  $\mathfrak{C}$ , running three times through in the Kyrie, twice in the Gloria, and three times in the Credo, which ends with an extended close in the in  $\mathfrak{C}$  and  $\circ$  leading to a final passage in *cantus coronatus*. The only movement that uses plainsong is the Kyrie, where Vatican Kyrie IV is paraphrased in the cantus of Kyrie 3, Christe 6, and Kyrie 9.

The nature of the ending of the Credo suggests that it was originally meant to be the close of the entire work. According to Margaret Bent, these movements were copied in Q15 in the second stage, after 1430, but were probably composed earlier.<sup>9</sup> They were probably composed in Bologna, where Du Fay was between February 1426 and August 1428.

2. Sanctus and Agnus, composed for a texture similar to that of the Kyrie, Gloria, and Credo, but notated as four voices: cantus 1 and 2, tenor, and contratenor, so that while the first three ordinary movements alternate between passages in two and three voices, these alternate between passages in two and four voices. Both movements use plainsong, which is paraphrased in the tenor in the four-voice sections and in the cantus 1 in the duos. The strict succession of mensurations found in the Kyrie, Gloria, and Credo is not present in the Sanctus and the Agnus.

3. Three movements setting proper texts (introtit, alleluia, offertory), using the four-voice texture of the Sanctus and the Agnus, and written in the style of tenor motets, with a plainsong cantus firmus in the tenor and little or no paraphrase. The alleluia is an exception in that the “plainsong” was composed *ad hoc* by Du Fay (see below). no chant source for the melody has turned up, but its texture is similar to that of the introtit and offertory.

4. A second setting of the introtit as a three voice chant paraphrase with the plainsong paraphrased in the cantus, and the communion, set as a chant paraphrase in *fauxbourdon*, perhaps the earliest use of this procedure, with the chant paraphrased in the cantus.

Margaret Bent has made a compelling argument connecting the copying of the mass in Q15, which started the extended revision and recopying of the original manuscript, to provisions of the will of Bishop Pietro Emiliani made in 1429.<sup>10</sup> It is thus most likely that the alleluia, a musical and liturgical *unicum* and the only piece in the cycle

<sup>9</sup> Margaret Bent, “*Divisi and a versi* in Early Fifteenth-Century Mass Movements,” *Antonio Zachara da Teramo e il suo tempo*, ed. Francesco Zimei (Lucca: Libreria Musicale Italiana, 2004), 95-137; eadem, “Music and the Early Veneto Humanists,” *Proceedings of the British Academy* 101 (1999), 124-27.

<sup>10</sup> Bent, “Music and the Early Veneto Humanists,” 126-28.

that is entirely specific to St. James, was written at the request of either Emiliani or the scribe of Q15, who was a member of the bishop's inner circle.<sup>11</sup>

The five movements of the ordinary appear in Ao although not as a cycle with the rubric *de apostolis*, which has misled scholars into overemphasizing the neutral nature of the cycle if one excludes the alleluia. But when one adds the introit, offertory, and communion this neutrality virtually evaporates. The propers for the apostles, with the exception of their alleluias, are among the most stable items in the entire liturgy. These are given in Table 1 with the propers used in the mass for St. James in boldface.

Table 1  
Propers of the Apostles

	Introit	Gradual	Alleluia	Offertory	Communion
01. St. Andrew	<b>Mihi autem</b>	Constitues eos	Nimis honorati	Mihi autem	Dicit Andreas
02. St. Bartholomew	<b>Mihi autem</b>	Constitues eos	Per manus	Mihi autem	<b>Vos qui secuti</b>
03. St. James the Elder	<b>Mihi autem</b>	Constitues eos	Vos estis	<b>In omnem terram</b>	<b>Vos qui secuti</b>
04. St. John	In medio	Exiit sermo	Hic est	Iustus ut palma	Exiit sermo
05. St. Mathew	Os iusti	Beatus vir	Te gloriosus	Posuisti domine	Magna est
06. St. Peter	Nunc scio	Constitues eos	Tu es Petrus	Constitues eos	Tu es Petrus
07-08. SS. Philip & James	Exclamaverunt	A. Confitebuntur	A. Tanto tempore	Confitebuntur	Tanto tempore
09-10. St. Simon & Jude	<b>Mihi autem</b>	Nimis honorati	Isti sunt	<b>In omnem terram</b>	<b>Vos qui secuti</b>
11. St. Thomas	<b>Mihi autem</b>	Nimis honorati	Vos estis	<b>In omnem terram</b>	Mitte manum
12. St. Matthias	<b>Mihi autem</b>	Constitues	T. Desiderium	<b>In omnem terram</b>	Amen dico

Four of these liturgies are not part of the oldest layer of the Gregorian tradition, that is, they do not appear in the sources for the *Sextuplex*,<sup>12</sup> namely St. Bartholomew, St. James the elder, St. Thomas, and St. Mathias. The liturgy of these was derived with small variations from the mass for SS. Philip and Jude in the course of the 10<sup>th</sup> and 11<sup>th</sup> centuries, but the only one of these derived liturgies that coincides with that of SS. Simon and Jude in most of the 14<sup>th</sup> and 15<sup>th</sup> century graduals and missals I have examined, is that of St. James the Elder.

Thus, given the liturgical traditions of northern Italy in the early fifteenth century, a mass containing the introit *Mihi autem*, the offertory *In omnem terram*, and the communion *Vos qui secuti*, was not a generic *missa apostolorum* but a mass either for SS. Simon and Jude or a mass for St. James the Elder. Therefore the possibility should remain open that Du Fay might have begun expanding the three-movement ordinary and even composing a set of propers for St. James while he was in Bologna, where there was an important church dedicated to St. James.

Early scholarship on the mass associated it with Du Fay's colleague, Robert Auclou and with the church of Saint-Jacques de la Boucherie in Paris of which Auclou was curate. The reason for this was the acrostic in the text of Du Fay's motet, *Rite maiorem*, preserved uniquely in Q15, which reads "Robertus Auclou curatus Sancti Iacobi." In 1976 I showed, however, that the entire fifteenth-century liturgy for St. James at Saint-Jacques de la Boucherie survived, and that it contained neither the text used as an incipit for the tenor of *Rite maiorem* nor the Alleluia *Hispanorum clarens stella*.<sup>13</sup> At the same time I found out that the church of San Giacomo Maggiore in Bologna, apparently had a rhymed office for the saint, because even though the summer volumes of the Gradual and the Antiphoner were lost, the other volumes of the antiphoner transmitted a *suffragium* for the saint that was an antiphon with a rhymed text, *O doctor et lux Hispaniae*, and such *suffragia* were usually the Magnificat antiphon for the saint's day.<sup>14</sup> Bent's compelling case for the connection between the *Missa Sancti Iacobi* and Emiliani's testament, led her at first to posit that the mass was mainly a compilation by the scribe of Q15 and that even the motet was connected with the bishop's will,<sup>15</sup> though later she came to think the motet and the mass may be unrelated.<sup>16</sup> In the

<sup>11</sup> Bent, "Music and the Early Veneto Humanists," 134-129.

<sup>12</sup> René-Jean Hesbert, *Antiphonale Missarum Sextuplex* (Brussels: Vroomans, 1935. Reprinted Rome: Herder, 1963).

<sup>13</sup> Alejandro Enrique Planchart, "Guillaume Dufay's Masses: A View of the Manuscript Traditions," *Papers Read at the Dufay Quincentenary Conference, Brooklyn College, December 6-7, 1974*, ed. Allan W. Atlas (New York: Brooklyn College Music Department, 1976), 27-29.

<sup>14</sup> Planchart, op. cit., 26, idem, "Guillaume Du Fay's Benefices and his Relationship to the Court of Burgundy," *Early Music History* 8 (1988), 128-29.

<sup>15</sup> Bent, "Music and the Early Veneto Humanists," 127.

meantime Barbara Hagg sought to associate the mass and the motet with Robert Auclou,<sup>17</sup> although the route of the connection, by the Burgundian Sainte-Chapelle in Dijon and through the Dominican order,<sup>18</sup> is chronologically and politically implausible given Du Fay's Franciscan sympathies and that he had little connection with Burgundy before 1439.

The recovery and restoration after nearly 150 years of the summer volume of the Antiphoner of San Giacomo Maggiore in 2002, provided confirmation that the cantus firmus of *Rite maiorem* came from the first matins responsory for St. James at that church, and that virtually the entire office for St. James was unique.<sup>19</sup> Given that this shows involvement between Du Fay and the church of San Giacomo it is possible to postulate that he might have, indeed, begun to compile a *Missa Sancti Iacobi* for that church, either in connection with Cardinal Louis Allemand, the papal legate in Bologna and Du Fay's patron.<sup>20</sup>

Since San Giacomo did have an office for St. James using a number of unique rhymed pieces, one should keep open the possibility that the mass liturgy for the saint made use also of a rhymed alleluia. But there are two details that can be pointed out that indicate that the *Missa Sancti Iacobi* was incomplete by the time the Canedoli revolted and ejected the papal government in August of 1428, and that the impulse to continue the work came from Emiliani, either directly or more likely through the scribe of Q15, who clearly knew Du Fay, since he had almost immediate access to virtually everything Du Fay wrote until ca. 1433.

By August of 1428 probably the entire ordinary and perhaps the introit and offertory had been composed. After receiving a request to complete the mass sometime in 1430 Du Fay wrote the second introit, the alleluia, and the communion. In the alleluia he retained the style of the first introit and offertory, but the second introit and the communion are written in the style he had begun to cultivate in Rome, a three voice texture either with contratenor or with *fauxbourdon*, and with chant paraphrase in the cantus.<sup>21</sup> This is the texture found in the hymns and in the cycle of Kyries.

In the case of the alleluia there is evidence that Du Fay wrote not only the plainsong intonations but the text itself. The text is a simple stanza in the style found in most proses at the time, which any competent versifier could have written. Further, the music of the alleluia provides strong proof that Du Fay did not have a plainsong alleluia before his eyes when composing this piece. Absolutely without exception plainsong alleluias are notated as follows:

Alleluia ----- V. Verse

where the dashes represent the *iubilus*. The singers knew, of course, that a cantor sang the word "Alleluia" and then the schola repeated that word and proceeded to the *iubilus*. We now have at least fifteen polyphonic settings of the alleluia by Du Fay, and in most of those the polyphonic setting of the word itself makes use, somewhere in the polyphony of the melody of the intonation.<sup>22</sup> This is not the case in the alleluia of the *Missa Sancti Iacob*, where no trace of the intonation is found anywhere in the polyphony. And there cannot be the possibility that Du Fay had a chant where the repeat of the alleluia was set to different music. That is not how plainsong alleluias worked and not

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<sup>16</sup> Private correspondence.

<sup>17</sup> Barbara Hagg, "Guillaume Du Fay's *Missa Sancti Iacobi*: A Mass for his Friend, Robert Auclou?" *Gedenkschrift für Walter Pass*, ed. Martin Czernin (Tutzing: Schneider, 2002), 307-319.

<sup>18</sup> Saint Jacques de la Boucherie in Paris was a Dominican church.

<sup>19</sup> Giacomo Baroffio and Eu Ju Kim, "La tradizione liturgico-musicale in San Giacomo a Bologna," *I corali de San Giacomo Maggiore: Miniatori e committenti a Bologna nel Trecento*, ed. Giancarlo Benevolo and Massimo Medica (Bologna: Musei Civici d'Arte Antica, 2003), 123-43.

<sup>20</sup> San Giacomo has a chapel, actually a separate structure, that served as the parish church and was dedicated to St. Cecilia. Shortly after Du Fay's arrival in Bologna, Pope Martin V elevated Louis Allemand to the cardinalate and conferred upon hi the *titulus* of St. Cecilia in Trastevere.

<sup>21</sup> From the beginning of his chant paraphrase settings to the mid 1440s, Du Fay clearly views *fauxbourdon* settings and settings with a composed contratenor as closely related. This is obvious from his hymn and sequence settings and from some of the propers written at Cambrai in the 1440s.

<sup>22</sup> See Alejandro Enrique Planchart, "Guillaume Du Fay's Second Style," *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, ed. Jessie Ann Owens and Anthony M. Cummings (Warren: Harmonie Park Press, 1996), 307-340.

a single example of this turns up in the immense collection of alleluias edited by Schlager.<sup>23</sup> Almost equally suspicious is the fact that the intonation of the verse is identical to the intonation of the alleluia. Again this is a trait that does not ever appear in plainsong alleluias, but which corresponds to the structural use Du Fay made of his made up plainsong intonations in the Sanctus and Agnus Dei of his previous mass, the *Missa sine nomine*. With this we have a virtually airtight argument against Du Fay having ever seen a chant version of this alleluia either at San Giacomo or anywhere else. This supports Bent's hypothesis that the *Missa Sancti Iacobi* as transmitted in Q15 was ultimately a consequence of Emiliani's last will. It also remained incomplete; for whatever reason Du Fay never wrote the gradual, and second introit and the communion, beautiful as they are, give the impression of having been written in a bit of a hurry.

The alleluia poses a different problem as well. The text of the verse has a word set down in an unconventional abbreviation the meaning of which eluded both De Van and Bessler, both of whom passed it over in complete silence in their editions. A number of scholars had not only noticed it but also the fact that its absence made the third line of the quatrain three syllables shorter, and a number of practical emendations had been proposed.<sup>24</sup> The scribe copied it three times abbreviated in the same odd manner, which really means that the scribe did not know what the word was: the clearest reading is on fol. A 148r, where it could read "ljns."<sup>25</sup> The solution came at a seminar in Dozza in the summer of 2002 through the concerted efforts of Margaret Bent, Cesarino Ruini, and Donato Gallo, when Gallo remembered that shortly to the west of Compostela was the westernmost point of Europe, called Finisterre (*finis terrae*), which the poet was referring to as *mundi liminis*. This, in turn, reinforces Bent's hypothesis of the connection between the final form of the mass and Emiliani's will. One of the provisions of the will was to send four pilgrims to Santiago to pray for the bishop's soul.<sup>26</sup> An attendant rite of all such pilgrimages was for the pilgrims eventually to walk the extra 90 Km to Finisterre, and pick up a scallop shell as proof of the completed pilgrimage.<sup>27</sup> The author of the text, with its oblique reference to Finisterre, which is unique among all chants devoted to St. James, must have known of the provisions in Emiliani's will.<sup>28</sup> Still, it is clear that the scribe of Q15 had really no idea of what word he was seeing in his exemplar. Had he, or anyone from Emiliani's circle sent the text to Du Fay the scribe of Q15 would have known what this word was, but if he got the text from Du Fay (and at a time when Du Fay was about to leave Rome for Savoy and could not be reached), he was thrown upon his own devices for reading the unclear word.

This is not the only problem with the text of the alleluia. The setting in Q15 is grammatically absurd in a way no other setting by Du Fay is. A scheme of the piece is as follows:

Music	Text
Intonation	Alleluia
Polyphony à 4	Alleluia
Intonation	Hispanorum
Polyphony à 4	clarens stella Mundi liminis
Duo	sis stella Mare
Polyphony à 4	transfretantium.

Given that every section of polyphony ends with a very strong cadence this makes absolutely no sense. Thus, even though the scribe of Q15 is entirely consistent in all the parts, I have emended the text setting as follows:

<sup>23</sup> Karlheinz Schlager, *Alleluia-Melodien I-II*, Monumenta Monodica Medii Aevi 7-8 (Kassel: Bärenreiter, 1968-87).

<sup>24</sup> See the one used by Andrew Kirkman and the Gilles Binchois ensemble in their recording, Hyperion CDA 66997, which is credited to Brian Trowell and is both elegant and imaginative.

<sup>25</sup> This is the evidence that the text was not sent to Du Fay by the scribe of Q15 or anyone in Emiliani's circle; had they sent this text to the composer the scribe or someone in his circle would have known what this word was.

<sup>26</sup> Bent, cite #

<sup>27</sup> The scallop shell was intimately with the iconography of St. James and relieves of it were to be found in churches and signs along the entire pilgrimage route in France and Spain.

<sup>28</sup> Horton Davies, cite #

Music	Text
Intonation	Alleluia
Polyphony à 4	Alleluia
Intonation	Hispanorum
Polyphony à 4	clarens stella
Duo	Mundi liminis sis stella
Polyphony à 4	Mare transfretantium.

The text underlay in the edition follows that of Q15 in all the parts with text. In addition I have provided text for the contratenor of introit 1, the lower voices of introit 2, the contratenor of the alleluia (which has extended incipits), the contratenor of the offertory, which has a virtually complete text with an occasional word or even syllable missing, and the tenor of the communion. The contratenors of introit 1, alleluia, and offertory were almost certainly sung with their full text, the lower parts of introit 2 and the tenor of the communion might have been sung with full text or simply vocalized. Performers who would prefer to vocalize these parts should feel free to ignore the text underlay. Setting the text to the lower parts of the three-voice sections of the Gloria and the Credo is far more problematic because only partial text can be fit to them. Hearing numerous performances of this mass in the last two decades, even with very good ensembles, I find that with modern singers the vocalized parts become obtrusive. For performers who might want to experiment with partial text in the lower parts of the Gloria and the Credo I provide a possible underlay for both movements in an appendix to the edition.

In terms of the tempo, there should be minim equivalence between  $\mathfrak{C}$ ,  $\circ$ , and  $\mathfrak{C}$  in each movement where these mensurations are present, the beat being on the perfect semibreve in  $\mathfrak{C}$  and on the imperfect semibreve in  $\circ$  and  $\mathfrak{C}$ . For these movements I would suggest MM 60-72 for the perfect semibreve and MM 80-108 for the imperfect semibreve. The repetition of the introit appears to call for a slightly slower tempo: MM 72-96 for the imperfect semibreve at the start and MM 48-64 for the perfect semibreve. The tempo and beating of the repetition of the introit apply also to the offertory. In sections in  $\phi$ , namely the first introit, the respond (and the verse duo) of the alleluia, and the communion the beat should be on the perfect breve: MM 40-50 in the introit and alleluia<sup>29</sup>, and MM 50-60 in the communion, while the section in  $\circ$  in the verse of the alleluia the beat should be on the imperfect breve moving at MM 80-96.

My assumption that the first introit, the alleluia, and the communion begin in  $\phi$  is based entirely on Du Fay's mensural practice. From the beginning of his career until around 1450 he writes consistently two different kinds of rhythmic density in *tempus perfectum*. One moves largely in semibreves and minims, and is consistently signed with  $\circ$ . The other moves in breves and semibreves with occasional flourishes of minims, uses a good deal of remote alteration of the breve or the long, groups the breves in a strict minor or imperfect *modus*, and is virtually always signed, when it is signed at all, with  $\phi$ . Initial use of this sign is rare in his music, but not absent, and in fact initial use of *any* sign of *tempus perfectum* is less frequent in his music than any other initial sign until the 1450s. It appears that he assumed that singers could recognize  $\circ$ ,  $\phi$ , and even  $\mathfrak{C}$ , from a first glance at the part.

The sections of the mass signed with  $\mathfrak{C}$  are organized for the most part in an implicit minor or imperfect *modus*, although with occasional extra breves added here and there. In this the *Missa Sancti Iacobi* is less fluid than the *Missa sine nomine* and some of the early Gloria settings, but not as regular as the latter works written in English  $\mathfrak{C}$  (a development from the 1440s on).

Accidentals found only in sources other than Q15 are noted in the score as *musica ficta*, those marked with the comment "rejected" represent those that I regard as unsatisfactory, but it is possible that other performers might find them correct or sufficiently beautiful to incorporate them.

<sup>29</sup> Most likely the upper limit in the alleluia should be MM 48 to the perfect breve.