

A CRITICAL STUDY OF GUILLAUME DUFAY'S
MISSA "ECCE ANCILLA DOMINI" AND MISSA "AVE REGINA CAELORUM"

by

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INTRODUCTION

Guillaume Dufay was one of the composers owning the prestige of spanning an entire transitional period of music history--in this case, that from the Middle Ages to the Renaissance. As a result, the progress of this transition can be seen through an examination of his works. The two masses central to this paper, Missa "Ecce ancilla domini" and Missa "Ave regina caelorum," are both quite late works, and in them are shown the close of the Middle Ages and the beginning of the Renaissance. In order to understand their position more fully, the historical perspective must first be set.

There appears to be considerable disagreement among scholars as to whether Dufay was a pioneer or just a skillful craftsman. Despite this they still generally agree that Dufay was certainly one of the best composers of the early Renaissance.

HISTORICAL BACKGROUND

Guillaume Dufay was considered by his contemporaries to be one of the greatest composers of his time. This reputation is shown through the writings of Martin le Franc and Johannes Tinctoris,¹ the positions he held, and his relationships (especially later in life at home in Cambrai) with other composers including Gilles Binchois, Antoine Busnois, Johannes Ockeghem, and Johannes Regis.

The earliest references to Dufay show him to have been a choirboy at the cathedral in Cambrai² from 1409-1412, after which time he worked as a clerk (1413-1414). Following a gap in time, he was found, in 1420, in the service of the Malatesta family in northern Italy. Just how he came to be here is not exactly clear. It may have been that he went to the Council of Constance (1414-1418) as part of the entourage of Pierre d'Ailly, cardinal of Cambrai; from there entering the service of the Malatesta's, or indirectly entering their service through Pope Martin V, who wintered with the Malatesta's in 1418-1419.

After becoming a priest (1428) he could be found in Rome in the papal chapels of Martin V and Eugene IV until 1433. He then travelled

1 Charles Hamm, "Dufay," in The New Grove Dictionary of Music and Musicians (1980), V, 674; Donald Jay Grout, A History of Western Music (3rd ed.; New York: Norton, 1980), p. 159; Martin le Franc is quoted in Craig Wright, "Dufay at Cambrai: Discoveries and Revisions," Journal of the American Musicological Society, XXVIII (1975), 180, and Gustave Reese, Music in the Renaissance (New York: Norton, 1959), p. 12-13; Johannes Tinctoris, The Art of Counterpoint, trans. by Albert Seay (Rome: American Institute of Musicology, 1961), p. 15.

2 The initial researches on Dufay were done by Jules Houdoy and Franz X. Haberl, both working in the latter part of the nineteenth-century. For my research, however, I have relied on the recent work of Craig Wright and Charles Hamm.

to the court of Duke Amadeus VIII of Savoy. It was during this Savoyan stay that Dufay probably came into contact with the Burgundian composer, Gilles Binchois. The Duke of Burgundy, Philip the Good, was present at the wedding of Louis of Savoy and Anne of Cyprus (held in Chambery, February 7, 1434).³ In the manner of the time, he would have been accompanied by a large part of the court, which would have included the musicians. Therefore, Binchois, as chaplain, would surely have travelled with the Duke. It is from this time that Martin le Franc's poem, "Le champion de dames," dates.⁴ Except for a few interruptions, Dufay remained in the employ of the Duke of Savoy until 1439. These interruptions consisted of a trip back to Cambrai to visit his mother (August, 1434-March 1435), a term with Pope Eugene IV, who was at the time maintaining residence in Florence (June, 1435-May, 1437), and some shorter stays in Lausanne, Basel, and Bern, mainly as a representative to the Council of Basel. When he left Savoy in 1439, Dufay returned to Cambrai. Here, except for two trips back to Savoy (April-November, 1450 and July, 1452-October, 1458), and a few trips within the vicinity of Cambrai on business of the cathedral, he remained for the rest of his life.

In the tradition of the Middle Ages, Dufay, as a highly-educated man, was connected throughout his life with the church--from his early education in the cathedral school, through his training in canon law, his ordination as a priest, and on through the positions he held, especially as a canon at Cambrai. Although Dufay is remembered in our time as a musician rather than as a cleric, it must be pointed out that his view of himself was probably the opposite. In fact, his library,

3 Wright, "Dufay at Cambrai," p. 179.

4 For a translation of le Franc's poem see Reese, Music in the Renaissance p. 12-13.

with its propensity toward theological writings,⁵ bears this out. In whichever way his contemporaries viewed him, he died a wealthy and well-respected man. Craig Wright says that by the time of his death "he had become the most renowned musician of his day, an intimate of dukes and kings, the 'chief ornament of our age.'"⁶ Dufay did truly fit the mold of the great medieval cleric-composer, and from what we know of the lives of his successors, was probably the last.

Probably because of this strong association with the church, the greater portion of his works is sacred rather than secular. Despite this, the secular compositions comprise a sizable portion of Dufay's total compositional output. The majority of his works, however, are masses, mass movements, motets, hymn settings, and various settings of the Propers.

At this point it is necessary, in order to further define the historical perspective, to turn to the mass compositions prior to Dufay. By the fourteenth century the compositions intended for use in the Mass were no longer settings of the Propers, but of the Ordinary. While it is true that the fourteenth century was a predominantly secular age experiencing a general decline in the composition of sacred music, the change of interest was due more to the decline of the great ecclesiastical choirs than to any other cause. This in turn was due to the lack of confidence in the clergy on the part of the laity and to the general state of confusion within the church itself during the Avignon papacy. It then became necessary to limit the repertory of masses in order to

5 Wright, "Dufay at Cambrai," p. 215-218.

6 Wright, "Dufay at Cambrai," p. 220 quoting a letter of 1467 of Antonio Squarcialupi.

stay within the facility of the choirs. This was done by using polyphonic settings of the Ordinary which could be done on any number of occasions during the year instead of only once or twice each year, which was the case with the settings of the Propers.

The most common compositional procedure was to compose either independent movements or paired movements of the Ordinary. Guillaume Machaut's La Messe de Notre Dame was a singular achievement in its use of the complete Ordinary. Friedrich Ludwig has given definitions of the various categories in the composition of mass movements.⁷ He has shown that the mass compositions were written using the same forms as were used with other types of works--secular as well as sacred. Among his categories were the ballade (or treble-dominated) style, the conductus style, and the motet style. It was the last style which later developed into the cantus firmus mass.

There were cantus firmus masses which used the plainsong chant appropriate to the individual movement written both on the continent and in England, but Howard Mayer Brown gives credit to the English for the unification of the individual movements through the use of a single cantus firmus.⁸ The earliest of these cyclical cantus firmus masses came into view in the early-fifteenth century in the works of Leonel Power, John Dunstable, and their contemporaries. The assimilation in the mid-fifteenth century of this style of mass composition corresponds to the adoption of la contenance angloise by the continental composers.

7 Friedrich Ludwig, "Die Mehrstimmige Messe des 14. Jahrhunderts," Archiv für Musikwissenschaft, VII (1925), 417.

8 Howard Mayer Brown, Music in the Renaissance (Englewood Cliffs: Prentice-Hall, 1976), p. 17.

A very important difference, however, between the continental cyclic masses and the insular ones is that the latter most often did not include polyphonic settings for the Kyrie. Another difference is that most of the English masses employed only three voices.⁹

While settings of the Ordinary made it possible to use a given mass several times during the course of the year, the use of the cyclical cantus firmus style could in actuality have limited its usage, depending upon what was used for the cantus firmus. If an antiphon, or other chant from the Propers, was used, this would again associate the mass with a particular liturgical feast. In contrast, the use of a non-liturgical cantus firmus would not have had this commemorative connotation, thereby being more easily adaptable to numerous occasions. It may be that it was precisely for this reason that composers felt free to remove the mass one step farther from the Proper by using a secular source for the cantus firmus. This is found very early in the development of the cantus firmus style with Dufay's Missa "Se le face ay pale" and Missa "L'Homme Arme," both of which use secular tenors. With these developments we have been brought to the time of Missa "Ecce ancilla domini" and Missa "Ave regina caelorum."

9 Heinrich Bessler, Dufay Opera Omnia (Rome: American Institute of Musicology, 1951), III, iii.

SOURCES

Missa "Ecce ancilla domini" and Missa "Ave regina caelorum" are both recorded in the manuscript known as Brussels 5557. Missa "Ecce ancilla domini" has Dufay's name cut off, but it is also listed in Rome Capella Sistina, ms 14 with his name, "Dufay." Missa "Ave regina caelorum" in Brussels has his name "G. du Fay." This mass is also found in Modena Biblioteca Estense, as a M. I. 13 ("G. Dufay") and in Rome, San Pietro B80 where it is listed anonymously. In this manuscript the Sanctus is incomplete and the Agnus Dei is missing.

Deciding which of these sources is the most authoritative is something over which scholars still argue. While most authorities consider Brussels 5557 to be the most reliable, there are still unsettled problems regarding the scribe, the transmission of these masses into the Brussels manuscript, and the text setting. Sylvia Kenny is of the opinion that Missa "Ecce ancilla domini" in this source is one of the two which Simon Mellet, a copyist at Cambrai during Dufay's time, copied into the Cambrai choirbooks. Craig Wright shows that this cannot be the case, for Mellet copied into the existing choirbooks or made completely new ones. In any case, he did not copy separate fascicles which would later be taken into a larger volume.¹⁰

Whether or not the Brussels manuscripts of Missa "Ecce ancilla

¹⁰ Wright, "Dufay at Cambrai," p. 198n. This footnote also contains the reference, Sylvia Kenney, Walter Frye and the "Contenance angloise" (New Haven, 1965), p. 55. I did not consult this source directly, but cite her opinion above from Wright's footnote discussion.

domini" and Missa "Ave regina caelorum" are the actual ones from Dufay's personal library remains unsettled. It is known that Dufay, in his will, bequeathed his masses for St. Anthony of Padua and St. Anthony of Vienne and his Requiem Mass to the Chapel of St. Etienne that they might continue to be performed there.¹¹ The remainder of his library was to be given to the Duke of Burgundy, Charles the Bold. Specifically listed here was a volume containing the Missa "Ave regina caelorum." The volumes were delivered to the duke in July, 1475, some eight months after Dufay's death.¹² It has been generally assumed that it was this mass, which now is included in Brussels 5557, that was carried to the duke. Gareth Curtis, believing the duke's copy was either Dufay's personal copy or was copied under the composer's supervision, does not accept this view on the basis of what he sees as textual faults and inconsistencies. For him, "the best we can hope for is that it may be a modified version of that missing copy which was made by an unknown scribe."¹³ I am not convinced that it is necessary to rule out the possibility of these masses being from Dufay's library. Alejandro Planchart mentions the fact that if Missa "Ave regina caelorum" had been written in 1472, he had ample time for revisions of it before it was finally copied into the official choirbooks.¹⁴ This may play a part in accounting for the difference in the degree of exactness given to text underlay (which Curtis finds so disturbing) between the Missa "Ecce ancilla domini"

11 Wright, "Dufay at Cambrai," p. 218.

12 Wright, "Dufay at Cambrai," p. 218.

13 Gareth R. K. Curtis, "Brussels, Bibliotheque Royale MS. 5557, and the Texting of Dufay's 'Ecce ancilla domini' and 'Ave regina caelorum' Masses," Acta Musicologica, LI (1979), 85.

14 Alejandro Planchart, "Guillaume Dufay's Masses: Notes and Revisions," Musical Quarterly, LVIII (1972), 3.

and the Missa "Ave regina caelorum." We do not know for certain that Missa "Ecce ancilla domini" was in the books from Dufay's library taken to the duke, although it certainly may have been. If the Missa "Ecce ancilla domini" was not among the things from Dufay's library it may have been a copy made directly from the Cambrai choirbooks. This could account for its completeness and careful text underlay. Of course, even if it were actually Dufay's personal copy it still may have been equally well-prepared.

The specific occasion, if there were one, for which Missa "Ecce ancilla domini" was written is not known. We do know that this mass was copied by Mellet into the choirbooks at Cambrai in 1463-1464. The cantus firmus consists of two antiphons for different liturgical feasts, which are placed one after the other in the mass. The first, "Ecce ancilla domini," is for the Annunciation (March 25); the second, "Beata es Maria," for the Visitation (July 2). One might, therefore, logically believe this mass would have been intended for either or both of these feasts. The Annunciation is the more probable since, as Edgar Sparks points out, while the two antiphons are used for separate occasions they were both used for the Annunciation at an earlier time.¹⁵

As for Missa "Ave regina caelorum," Planchart suggests it was written for the consecration of the cathedral in Cambrai on July 5, 1472.¹⁶ In arriving at this conclusion, he addresses two important and controversial points. He believes this mass was written after Dufay's motet of the same name (1464), and was the same one which Mellet copied into the

15 Edgar Sparks, Cantus Firmus in Mass and Motet, 1420-1520 (Berkeley: University of California Press, 1963), p. 450n.

16 Planchart, "Notes and Revisions," p. 21.

choirbooks in 1473. He advises looking for an occasion which would be suitable for this mass sometime before 1473 because the document does not read "recently composed" or "a new mass" as they often otherwise do. The consecration is, he feels, such an occasion. The fact that no composer is given does not appear to present a problem for Planchart for it is his feeling that the antiphon, "Ave regina caelorum," was used infrequently enough in the repertory that Dufay's was probably the one referred to in the cathedral's records. Wright is in agreement with this because the authorization to copy the mass comes from Dufay himself.¹⁷ Curtis, however, holds an opposing view.¹⁸ He thinks that the identification in the documents of a work being specified as Dufay's is consistent enough that this anonymous attribution leaves room for doubt that it is indeed Dufay's which was copied. Whatever the case, the fact remains that this cantus firmus is a compline antiphon, and therefore, one which would have been sung each time the office of compline was sung instead of just once a year, which is the case with an antiphon associated with a particular feast day (as is the case with the antiphons used in Missa "Ecce ancilla domini"). This seems to support the possibility that this mass was written for an occasion not normally part of the liturgical calendar--perhaps just such an occasion as the consecration of Notre Dame de Cambrai. However, as the feasts of the Virgin were treated especially festively at Cambrai and the music for them performed polyphonically,¹⁹ it may be that this mass was written simply for the celebration of these festivals.

17 Wright, "Dufay at Cambrai," p. 199.

18 Curtis, "Brussels 5557," p. 74.

19 Curtis, "Brussels 5557," p. 74.

THE MASSES

As has already been said (p. 1, 9) Missa "Ecce ancilla domini" and Missa "Ave regina caelorum" are quite late in Dufay's chronology, probably having been written within the last eleven years of his life. They are the last of his masses and in their maturity bring us to the threshold of the Renaissance. In a general overview they bear many similar traits. However, upon further investigation, they are quite different in the treatment of their common elements.

Both are four-voice settings of the Ordinary of the Mass (i.e. Kyrie, Gloria, Credo, Sanctus, and Agnus Dei). They are tenor masses whose cantus firmi are Gregorian antiphons, although Missa "Ecce ancilla domini" uses Psalm antiphons and Missa "Ave regina caelorum" uses a Marian antiphon. There are definite elements which provide organization to the masses on both a large and small scale. The large-scale elements, whose purpose is to affect the relationship of one movement to another, include the all-important cantus firmus, the headmotive, the meter, and the pairing of movements. Those elements working on a smaller scale, affecting the structure of individual movements, include the traditional reduced-voice sections, paired voices, and imitative writing.

Cantus Firmus

All the chants used for the cantus firmi are Gregorian antiphons. Those used in Missa "Ecce ancilla domini," "Ecce ancilla domini" and "Beata es Maria," are Psalm antiphons. The "Ave regina caelorum" antiphon

used for the similarly named mass is one of the Marian antiphons, which are associated with the Office of Compline. Even when the two antiphons for Missa "Ecce ancilla domini" are combined, "Ave regina caelorum" is still considerably longer. This length affects the lay-out and the behavior of the tenors throughout both masses. The cause for the greater length of the Marian antiphon lies in its liturgical function, for the Psalm antiphons, in performance, become part of the Psalm itself. The Marian antiphons, on the other hand, stand independently. All three antiphons can be easily found in the Liber Usualis, although their forms may be somewhat different here from those with which Dufay worked. As an example, the Liber Usualis version of "Ecce ancilla domini" begins with the notes "ccb" whereas Dufay's cantus firmus consistently prefaces these with "g." This may be a form with which he was familiar, or on the other hand, it may be his way of musically relating the two antiphons which are already liturgically related.

In addition to the Gregorian antiphon, another possibility for the source of the Missa "Ave regina caelorum" cantus firmus is Dufay's famous motet of the same name. There is a definite similarity between the cantus firmus as stated in the motet and as in the mass. In the motet, however, the cantus firmus receives an even more elaborate treatment. It may be that the mass is a simplification of the motet cantus firmus. The answer depends on the chronology.

With two exceptions (one in each mass) the entire cantus firmus is stated once in each movement. The exception in Missa "Ecce ancilla domini" is in the Credo where the first half of the cantus firmus, i.e. the "Ecce ancilla domini" antiphon, is repeated. This is necessary in order to accomodate the very long text of the Credo. Of course, the

need to repeat the beginning of the cantus firmus could have been alleviated if Dufay had put in longer rests between the phrases of cantus firmus, written the tenor in longer note values, or prolonged the cantus firmus way of ornamentation. These methods were unsuitable, however, for slowing the tenor movement would only have separated it even more from the other voices and would also have detracted from its vocality (a feature necessary considering the performing situation at Cambrai). It would also have interfered with Dufay's efforts to use the cantus firmus to delineate the phrases of the text. While ornamenting the cantus firmus would not have slowed its motion, it would have, in order to stretch the cantus firmus to the length of the Credo, disrupted the phrasing in the same way. The same holds for the possibility of longer rests between phrases of the cantus firmus. Above all, there is a solid pairing of the Gloria and Credo movements in the form as Dufay wrote it which would not exist if the cantus firmus had been handled differently.

The exception in Missa "Ave regina caelorum" occurs in the Agnus Dei. In the second statement of the Agnus Dei the cantus firmus is omitted. This is a common procedure, but when the cantus firmus is reinstated one would expect it to resume where it stopped, as it had in other places. This is not the case here, for it resumes two chant phrases later.

Concerning this passage, Curtis thinks the cantus firmus is indeed present, but is taken in the bass line in quite an elaborate fashion.²⁰ While the bass begins with the chant, there are a number of factors which I feel detract from the possible presence of the cantus firmus. In the

²⁰ Curtis, "Brussels 5557," p. 78-79.

remainder of the mass the tenor, although highly ornamented, never decorates the cantus firmus to the point of obscurity, which the bass does here. In all other places the chant is found in the tenor. To make an exception here seems rather odd, especially since the Agnus II has traditionally been free of the cantus firmus. Therefore, it seems more likely that the presence of the chant in the bass is more an example of the similarity of the voices than a real statement of the cantus firmus.

It is clear that Dufay's interest in the cantus firmus goes beyond its function in the organization of the mass. He is careful to preserve the phrasing it had in its plainsong form although this is really of less musical importance than the new purpose--the role in organizing and unifying the mass. This evidently reflects an attitude of respect toward the chant. It may be that this was a practice taken from the English, for in John Dunstable's cyclic Missa "Rex seculorum" the phrasing in the tenor corresponds to the phrasing of the chant. Neither his motets nor those on the continent, however, show this same concern for the chant. The common practice in the fourteenth century was to use only a single word or phrase from the chant as the cantus firmus. In the fifteenth century, when a complete chant was used for the cantus firmus, the phrases are often interrupted with rests.

Both cantus firmi of the masses have several phrases of approximately equal length. The single antiphon "Ecce ancilla domini" has only two phrases (according to the Liber Usualis); the first phrase contains twelve notes, the second fourteen. "Beata es Maria" is almost twice the

length of "Ecce ancilla domini." Each of the two phrases here has an internal cadence and consists of twenty notes (without the alleluia). Throughout the mass, Dufay divides each of these longer phrases at their internal cadences in order to achieve more equal phrasing of the cantus firmus. The lettering below indicates Dufay's phrasing. The final cadence is unusual in that it is approached from below rather than from above. (Example 1.) The approach from below was generally reserved for chants in the phrygian and hypophrygian modes only.

Example 1. Psalm antiphons "Ecce ancilla domini" and "Beata es Maria"

Ecce ancilla domini



Beata es Maria




The resultant number of notes for each phrase of chant is as follows:

a=12	b=14
c=11	d= 9
e= 8	f=12
g= 5	

The antiphon, "Ave regina caelorum," although it is classified as an antiphon, is really an independent composition. As such, it has a formal structure, resembling a hymn, which is derived from the melodic content of each phrase. The eight closely-related phrases range from

thirteen to twenty notes each. These eight phrases are organized in pairs. In the first pair, the second phrase, "Ave domina angelorum," is identical to the opening phrase except that the ligature corresponding to the first syllable of "caelorum" is broken to accomodate the extra syllable in "angelorum." This does not seem unusual at all considering the similarity of the texts of these two phrases. Both these two and the concluding phrase contain twenty notes. The equality of length may be considered to be a type of unifying factor inherent in the chant even though the melodies are not the same. The second and third pairs of phrases bear a strong resemblance to each other. After the first word, both pairs are exactly the same, including the division of the ligatures since the text contains an equal number of syllables. The reason for the change in the setting of the first word is not clear, but I suspect the difference may have aided in the memorization of the chant. The remaining phrase begins like phrase "e," but cadences differently to accomodate the beginning of the terminal phrase. (Example 2.)

In the masses these cantus firmi are never divided in a place other than in one of the divisions already found in the plainsong. When it is necessary to combine phrases, for example as it is in Missa "Ave regina caelorum" in order to set the shorter Mass movements to the long antiphon, the phrases are usually combined as they are in the plainsong also. With Missa "Ecce ancilla domini" phrases "e," "f," and "g" are usually grouped together to avoid dangling the very short last phrase. In the Credo of this mass, however, phrase "c" is treated alone and the shorter phrases "d," and "e" are taken together. Phrases "f" and "g" are then left to be taken by themselves. In this way the second article of the Credo is finished from the Crucifixus on with approximately equal lengths of cantus

firmus separated by rests--a sort of hemiola of the cantus firmus.

Example 2. Marian antiphon "Ave regina caelorum"



The phrases of chant with their number of notes are:

a=20	b=20	or in terms of the melodic material:	a	a
c=15	d=16		b	c
e=13	f=16		b'	c
g=17	h=20		b''	d

Although both masses make use of ornamentation, the degree of its use is vastly different. Missa "Ecce ancilla domini" is very conservative in its use of ornamentation, mostly confining the ornamentation to the intensification of cadences and to the addition of passing tones. However, with Missa "Ave regina caelorum" the tenor is highly ornamented throughout and even more so at its cadence points. The ornamentation is carefully constructed so that the chant notes themselves never become obscured. The conservative tenor of Missa "Ecce ancilla domini," along with the contra-tenor secundus, definitely moves slower than the two upper voices. This is not the case with Missa "Ave regina caelorum" for with the combination of the longer cantus firmus and the broader use of ornamentation, all four

voices move very much at the same rate of speed. This is a significant contrast with the slow treatment of the cantus firmus which was applied by Dufay's predecessors, and exemplifies a principle central to the music of the composers after him.

Perhaps the clearest way to understand the use and difference in the treatment of the ornamentation is to compare the following musical examples. On the following pages (Example 3) the complete tenors for both masses have been extracted from Besseler's edition. The charts show the correspondence of the tenor to the chants. These notes have been marked "+" above them. In the case of Missa "Ave regina caelorum," the notes corresponding to the motet tenor are marked "o". Upon examination the high correlation between chant and tenor (and motet and tenor) becomes immediately apparent for very few notes are left unmarked. Musica ficta and ligature indications have been placed as they appear in the Besseler edition. The text underlay is also Besseler's.

The element of permeation does not really come into view here. This is not to say the chant notes cannot be found elsewhere, but the chant notes never leave the tenor in favor of another voice. The fact that parts of the cantus firmus may be found in other voices and in the tenor as well shows Dufay's imitative usage. While imitation was certainly used occasionally by earlier composers, it appears most often unsystematically and in isolated passages. Dufay's application of imitation foreshadows the imitative treatment which is fundamental to the paraphrase masses of later composers. The imitative appearances of the tenor in other voices are more frequent in Missa "Ave regina caelorum" than in Missa "Ecce ancilla domini" where they are confined really to the headmotive. Imitation found elsewhere involves voices other than the tenor. With Missa "Ave regina

Kýrie

Gloria

Credo

Sanctus

Agnus Dei

Handwritten musical score for a vocal piece, likely a Mass, by J. Haydn. The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The lyrics are in Latin, and the music is written in a cursive, handwritten style. The lyrics include: "MI- NI (AGNUS II) C + t + FI- TA ES MA- RI- BE-A + f + d + TE IN QUAE DI STA SUNT TI- A DO-MI-NO. AL LE- STI: TU- CIL - AN - HI SEQUUNTUR VER - QUAM PERFICIEN- IA.

Missa "Ave regina caelorum"
Kyrie

[illegible]

Gloria

Gloria

Missa "Ave regina caelorum"
Credo

[illegible]

Sanctus

sanctus

Handwritten musical score for "Sanctus" by J. Haydn, Op. 10, No. 1. The score is written on ten staves. The first staff begins with a treble clef, a 3/2 time signature, and a key signature of one flat (B-flat). The music is in common time (C). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "SANCTUS" are written below the first staff. The score is divided into two systems by a double bar line. The second system begins with a treble clef and a 3/2 time signature. The music continues with various notations and dynamic markings. The lyrics "SANCTUS" are written below the second staff. The score ends with a double bar line.

Agnus Dei

Handwritten musical score for "The Song of the Lark" by Gustav Mahler. The score is written on ten staves, with the vocal line on the top staff and the piano accompaniment on the bottom staff. The music is in 3/4 time and features a variety of notes, rests, and dynamic markings. The vocal line includes lyrics in German, and the piano accompaniment includes various musical notations such as notes, rests, and dynamic markings. The score is signed "Gustav Mahler" at the bottom right.

INSTRUMENTS AND PARTS:

- Violin I (Viol. I)
- Violin II (Viol. II)
- Viola
- Cello
- Double Bass (Kontrabaß)
- Flute (Flöte)
- Oboe (Oboe)
- Clarinet (Klarinette)
- Bassoon (Fagott)
- Trumpet (Posaune)
- Trombone (Trombe)
- Timpani (Trommel)
- Snare Drum (Feldtrommel)
- Cymbal (Zymbal)
- Triangle (Dreieck)
- Bell (Glocke)
- Chimes (Glockenspiel)
- Harmonium (Harmonium)
- Organ (Orgel)
- String Quartet (Streicher)
- Woodwind Quintet (Holzwind)
- Brass Quintet (Bläser)
- Percussion (Schlagwerk)
- Choir (Chor)
- Soloist (Solist)

caelorum" the imitative headmotive treatment involving the cantus firmus is again found, but other imitative passages frequently involve the tenor as well as the free voices.

Headmotive

According to Sparks,²¹ the combination of both structural devices, headmotive²² and cantus firmus, was something infrequently done. However, with Dufay this is a common occurrence. The headmotive in Missa "Ecce ancilla domini" is found in both upper two voices throughout the mass with slight changes made for the different movements. In the Sanctus the headmotive is joined by a freely composed contratenor secundus. In the Gloria and Credo the original headmotive is extended to accomodate the longer opening phrases of text. Reese speaks of this mass as containing "two distinct headmotives."²³ I disagree with this, for the "second" headmotive is really only an adaptation of the "first" to the special needs of the text of the movements for which the "second" (which I will refer to hereafter as the "altered form") headmotive is used. The headmotive in its original form cadences at its completion. (Example 4) In setting the longer phrases of the Gloria and Credo, Dufay has elected to treat the text with sensitivity and extends the headmotive in order to bring out the grammatical sense. (Example 5) Until the cadence, the original and altered forms of the headmotive are the same.

21 Sparks, Cantus Firmus in Mass and Motet, p. 121.

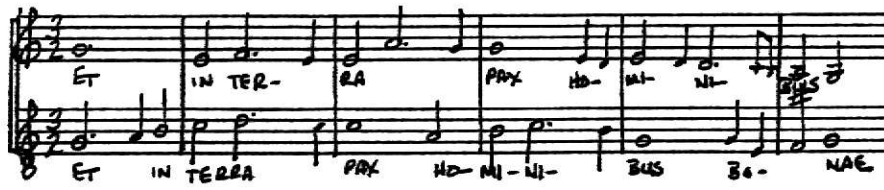
22 Headmotive, also called motto, is defined in Harvard Dictionary of Music, p. 546.

23 Reese, Music in the Renaissance, p. 76.

Example 4. Dufay, Missa "Ecce ancilla domini," headmotive (original)²⁴



Example 5. Dufay, Missa "Ecce ancilla domini," headmotive (altered)



The changes made for the Sanctus are also explainable through the text setting and the practice of pairing certain movements. Dufay has set the Sanctus so that the first word is still in its first syllable at the close of the headmotive. The contratenor secundus serves to detract from the clarity of the headmotive. According to Besseler's completion of the text (which is clearly marked in italics), the contratenor secundus completes its first word of text at the close of the headmotive. In this way the headmotive is still clearly heard, but not as obviously, giving priority to the text rather than to the clarity of the headmotive. Dufay

²⁴ Besseler does not include the ficta in the cadence.

could also have extended the headmotive to complete the word in all voices, but that would have disturbed the pairing of the Gloria and Credo.

With Missa "Ave regina caelorum" the headmotive now is a full eight measures long (according to Besseler's edition) and makes use of all four voices. (Example 6) This headmotive remains exactly the same through all the movements of the Mass. In this way the movements are very clearly and tightly bound one to another. The deliberate equality of the voices is again shown in using all four rather than the upper ones only in the headmotive. In setting the text, Dufay's sensitivity to the text and recognition of the potential of the headmotive as a valuable tool on its

Example 6. Dufay, Missa "Ave regina caelorum," headmotive

The image displays a musical score for the headmotive of Dufay's Missa "Ave regina caelorum". It consists of two systems of four staves each, representing four voices. The first system shows the initial four measures of the headmotive, with lyrics "Ky -" and "ri -" under the first two staves. The second system continues the headmotive for the next four measures, with lyrics "Ky -" and "ri -" under the first two staves. The music is written in a 3/2 time signature and features a mix of whole, half, and quarter notes, with some rests. The notation is in a historical style, with a key signature of one flat (B-flat) and a common time signature of 3/2.

purely musical merits are combined to the best advantage of both aspects. The text given to the headmotive constitutes a complete phrase of text. Example 7 shows the difference in the grammatical sense between the two masses.

Example 7. Headmotive text

	Missa Ecce ancilla domini	Missa Ave regina caelorum
Kyrie	Kyrie	Kyrie
Gloria	S: Et in terra pax hominibus C: Et in terra pax hominibus bonae	Et in terra pax hominibus bonae voluntatis
Credo	Patrem omnipotentem	Patrem omnipotentem, factorem caeli et terrae
Sanctus	Sanctus (first syllable only)	Sanctus
Agnus Dei	Agnus	Agnus Dei

The headmotive is also extremely significant in its use of anticipatory imitation in the bass and superius before the tenor enters. The bass is exactly the same as the first phrase of the tenor, but a fifth lower. The superius is different in its rhythm from the tenor, but is obviously derived from it. The contratenor is the only voice which is left free. It is precisely this type of writing that the generations following Dufay brought to fullness.

The treatment of the headmotive not only shows Dufay's careful attention to the text setting, but also shows the growth of the headmotive as a structural factor in the mass. In both Missa "Se le face ay pale" and Missa "L'Homme Arme" the headmotive is not consistently given a complete phrase of text or even, with the Kyrie, Sanctus, and Agnus Dei, a complete word. The justification for the inconsistencies seems to lie more in an attempt to pair the Gloria with the Credo, and the Sanctus with

the Agnus Dei rather than unify all five movements. The addition of a cadence at the end of the headmotive in these later masses is important for both text setting and structural significance. In the earlier masses there is no cadence at the conclusion of the headmotive. As a result there is no real close to the headmotive, and it does not stand out from its context. In the later masses, when deviations are necessary on account of the text (Missa "Ecce ancilla domini"), the headmotive is altered at its cadence and expanded rather than simply continued. In the Missa "Ave regina caelorum," Dufay is able to combine the grammatical sense of the text with the articulation of the headmotive. As a result, the headmotive stands as an audible unit of its own, thereby serving its function to unite the entire mass, not only individual movements.

Pairing of Movements

Another major organizational force is the pairing of individual movements within the mass. As Sparks points out, even though the tenor is treated differently in each of Dufay's four cantus firmus masses, there is consistently a tighter pairing of the Gloria and the Credo.²⁵ This is logical since these two movements are already related through their long, continuous texts. The tenor in Missa "Ecce ancilla domini" is exactly the same in both movements, including its division, meter changes and many of the rests (p. 12). Because of this there is still text left in the Credo after the cantus firmus has been set. Dufay's solution was to construct the tenor in such a way that the "leftover" text begins in a textually appropriate place--at the words "et in spiritum sanctum"--and that the

25 Sparks, Cantus Firmus in Mass and Motet, p. 125.

opening antiphon may be set to it exactly as it had been in the Gloria and in its first statement in the Credo. This not only forms a common bond for the two movements, but frames them as well.

In Missa "Ave regina caelorum" the greatest pairing device is the closing measures of both movements. The duet between the superius and the tenor is repeated exactly by the contratenor and the bass (including a repetition of the text - "in gloria dei patris" and "et vitam venturi saeculi") with all four voices joining for the cadence. With the necessary exception of the text, the writing is identical in the Gloria and Credo.

The Kyrie, Sanctus, and Agnus Dei all have natural organizing features inherent in their texts. The Kyrie and Agnus Dei conveniently divide according to their triple invocations. With the Sanctus, the text divides into five parts with the third and fifth parts using the same text, "Osanna in excelsis." In organizing these movements the even-numbered sections of each (Christe eleison, Pleni sunt caeli, Benedictus, and Agnus II) are set apart from the remainder of the text with a reduction of the voices. This apparently was not a continental practice, but rather an insular one. The masses included in the Trent Codices by continental composers do not contain this delineation, but those by Dunstable do. It seems that individual movements in Missa "Ecce ancilla domini" show a tighter pairing than in Missa "Ave regina caelorum." From this it is likely that the stronger headmotive in the latter provided sufficient unity and made such pairing of individual movements necessary.

Meter

In all four of Dufay's cantus firmus masses a change of tempus is applied, but only in these two late compositions does it successfully serve

an organizing and unifying function. Each movement of all four masses begins in (transcribed as $\frac{3}{2}$) and changes at some point to (transcribed as $\frac{4}{4}$). (Example 7) Some of the movements in the two earlier masses change again to , but not necessarily for an organizational purpose. The same can be said in part of the location of the change to although there is an inclination toward establishing this change with some consistent consideration of the text. As an example, the *Christe* and *Agnus II* sections of all four masses are in *tempus imperfectum*. All the masses move back to *tempus perfectum* for the *Kyrie III*. In the *Agnus Dei*, Missa "Ecce ancilla domini" and Missa "Ave regina caelorum" do not return to *tempus perfectum*, but finish the mass in *tempus imperfectum*. In contrast, Missa "Se le face ay pale" and Missa "L'Homme Arme" return to *tempus perfectum* treating the tri-part form of the *Agnus Dei* in the same way as that of the *Kyrie*. There seems to be a difference of rationale for the meter changes in the four masses. Both earlier masses differ from movement to movement in their application of the meter changes, sometimes done for textual reasons, other times done for reasons of pairing the *Gloria* and the *Credo* (as is the case in Missa "Se le face ay pale"), but not for reasons of the *cantus firmus* alone. This inconsistency of application effects variety instead of organizing and unifying the mass through this element. The difference is obvious between this situation and that in the late masses where the meter supports the unification of the movements. With the exception of the *Kyrie* movement where the text is the controlling factor, all other movements place the meter change in the same place with respect to the *cantus firmus*. The change always separates the two antiphons in Missa "Ecce ancilla domini," the antiphon "*Ecce ancilla domini*" receiving

Example 3. Meter changes in all four of Dufay's cantus firmus masses.

		Missa "Se le face et pale"				Missa "L'homme Arme"				Missa "Ecce ancilla domini"				Missa "Ave regina celorum"			
		Br 5537		CS 14		CS 49		Ed		Br 5537		CS 14		Br 5537		No 456	
		Voices		Voices		Voices		Voices		Voices		Voices		Voices		Voices	
		Meas	Meas	Meas	Meas	Meas	Meas	Meas	Meas	Meas	Meas	Meas	Meas	Meas	Meas	Meas	Meas
		a c b	a c b	a c b	a c b	a c b	a c b	a c b	a c b	a c b	a c b	a c b	a c b	a c b	a c b	a c b	a c b
		Sounding		Sounding		Sounding		Sounding		Sounding		Sounding		Sounding		Sounding	
Movement	Text																
Kyrie	Kyrie eleison	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
	Christe eleison	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18
		Cantus Firmus 1		Cantus Firmus 1		Cantus Firmus 1		Cantus Firmus 1		Cantus Firmus 1		Cantus Firmus 1		Cantus Firmus 1		Cantus Firmus 1	
		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
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		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
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		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
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		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
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		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
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		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
		sc b		sc b		sc b		sc b		sc b		sc b		sc b		sc b	
		sc b		sc b		sc b		sc b		sc b							

tempus perfectum treatment and "Beata es Maria" receiving tempus imperfectum. The reason for the return of tempus perfectum in the Credo is because of the return of the antiphon, which in turn is necessitated by the pairing of the Gloria and the Credo. In Missa "Ave regina caelorum" the change almost always precedes phrase "e" of the chant. The exception to this is in the Sanctus, where the division falls after phrase "f." Because of this division the tenor is able to move along at the same speed as the other voices. If the cantus firmus had been divided so that the Benedictus fell between phrases "d" and "e," it would have to move slower, rest more, or be more highly ornamented through phrases "a" - "d." Phrases "e" - "h" would have to move faster, or be less ornamented. This, however, would result in an audible inconsistency--evidently an undesirable effect to Dufay. In setting the Osanna I in and Osanna II in , which have parallel endings, independence is given. The Benedictus is set , which is a characteristic in common with the other masses.

The following chart (Example 8) lists all the meter changes in all four masses together with their placement in each manuscript according to the Revisionsbericht. In addition to showing the differences in metrical treatment, it also shows some of the differences in the manuscripts. For example, not all the movements are included in all the manuscripts, and except for the tenor in the Kyrie of Missa "Ecce ancilla domini," the opening meter, tempus perfectum, is never given in the Brussels 5557.

Organizational Elements of Individual Movements

Dufay consistently set certain portions of the Ordinary using reduced voicing. By this time in Dufay's development, these included

the Christe, Pleni sunt caeli, Benedictus and Agnus II. Of these, the Christe could be handled with some flexibility. In Missa "Ecce ancilla domini" each of these four sections is set apart as an independent section. The Christe has no special designation, but the other three sections are labeled "Duo." The Christe begins as a two-voice section, but while the superius and contratenor are used for the first petition, the contratenor and the tenor secundus are used for the second, and all three join for the third.

In contrast to this, the "Duo" sections of the Missa "Ave regina caelorum" are the Domine deus and the Benedictus. The other sections (Christe, Pleni sunt caeli, and the Agnus II) do receive reduced-voice treatment, but it is not in the clearly defined manner of Missa "Ecce ancilla domini." The first and third Christes use all four voices and the phrases "d" and "e" of the cantus firmus. This Christe section may be done either as a three-voice section or a two-voice one. There are separate parts for each version. The three-voice version has a canon in the top two voices with a free bass which has motion similar to that of the canonical voices. The two-voice version uses the same superius as the three-voice one, but a different bass. The two-voice version also uses imitative writing but only through the second half of this section.

The penultimate Kyrie (which Besseler calls Kyrie 8) is also worked as a reduced-voice section which may be executed using either two- or three-voices. This passage, however, does not have separate parts for both versions, but uses a "si placet" bass line which may or may not be used in connection with the upper two.

The Pleni sunt caeli, although not labeled "Duo," is largely a duet for the superius and contratenor. With the words "gloria tua," the bass

and tenor begin the phrase, are followed by the superius, and finally joined by the contratenor to complete the four-voice texture.

Agnus II works much the same as the Christe of Missa "Ecce ancilla domini." The superius and contratenor begin, but interest (with a slight bit of imitation) is given shortly thereafter to the contratenor and the bass for a long melismatic section. The portion of text, "qui tollis peccata mundi," concludes the two-voice writing using the superius and contratenor. After this, the "miserere nobis" is stated using all three voices, with imitative writing in the upper two.

In summary of the traditional reduced-voice section, neither mass treats the Christe as a designated reduced-voice section, but Missa "Ecce ancilla domini" treats the other traditional sections as designated "Duos." Although the Domine deus is designated "Duo" in Missa "Ave regina caelorum," the Benedictus is the only traditionally reduced-voice section to use this designation. The Pleni sunt caeli and Agnus II use a two-voice texture expanding to a three- and four-voice texture.

In the Gloria and Credo of both masses there are many short passages receiving reduced-voice treatment. These differ from the standard reduced-voice sections in that these are not separated from the rest of the mass, and are not standard in their treatment. Example 9 shows the voicing for each phrase of text in these movements. Usually where one mass uses all voices, the other uses a reduction of voices. The intention of the alternation of texture is clearly not for a convention of the text setting (as is the case with the standard reduced-voice sections), but to delineate the phrases of the long, continuous texts of these two movements. The corresponding chart shows the sections of text and the voices involved. It is not necessary to use the same texture throughout a phrase, even though this occurs in the Missa "Ecce ancilla domini." In Missa "Ave regina caelorum" a passage beginning "a2" frequently accumulates the other

Example 9. Voicing in Gloria and Credo

Gloria	Missa Ecce...	Missa Ave...
Et in terra pax hominibus bonae voluntatis.	S/Ct	S/Ct/T/B
Laudamus te. Benedictus te. Adoramus te.	S/Ct	S/Ct/T/B
Glorificamus te.	S/Ct/T/Ts	Ct/B
Gratias agimus tibi propter magnam gloriam tuam.	S/Ct/T/Ts	S/T
Domine deus, rex caelestis, deus pater omnipotens.	Ct/Ts	S/Ct/T/B
Domine fili unigenite Jesu Christe.	S/Ct	S/Ct/T/B
Domine deus, agnus dei, filius patris.	S/T/Ts	S/Ct (Duo)
Qui tollis peccata mundi, miserere nobis.	S/Ct	T/B
Qui tollis mundi, suscipe deprecationem nostram.	S/Ct (+T suscipe...)	S/Ct/T/B
Qui sedes ad dexteram patris, miserere nobis.	Ct/T/Ts	S/Ct/T/B
Quoniam tu solus sanctus.	Ct/Ts	S/Ct/T/B
Tu solus dominus.	Ct/T/Ts	S/Ct/T/B
Tu solus altissimus Jesu Christe	S/T/Ts (+Ct Jesu Christe)	S/Ct/B (-B Christe)
Cum sancto spiritu	S/Ct/T/Ts	S/Ct/T/B
In gloria dei patris.	S/Ct/T/Ts	S/T → T/B
Amen.	S/Ct/T/Ts	S/Ct/T/B

+ = Voice added at this word, incomplete text
 - = Voice dropped at this word, incomplete text
 → = Textural change, complete text

Example 9 continued.

Credo	Missa Ecce...	Missa Ave...
Patrem omnipotentem, factorem caeli et terrae. visibilium et invisibilium.	S/Ct	S/Ct/T/B
Et in unum dominum Jesum Christum, filium dei unigenitum.	S/Ct	S/Ct/T/B
Et ex patre natum ante omnia saecula.	S/Ct/T/Ts	S/Ct
Deum de deo, lumen de lumine, deum verum de deo vero.	S/Ct/T/Ts	S/Ct
Genitum, non factum, consubstantialem patri: per quem omnia facta sunt.	Ct/Ts	S/Ct/T/B
Qui propter nos homines et propter nostram salutem descendit de caelis	S/Ct/T/Ts	S/Ct
Et incarnatus est de spiritu sancto ex Maria virgine: et homo factus est	S/Ct	S/Ct/T/B
Crucifixus etiam pro nobis: sub Pontio Pilato passus et sepultus est.	S/Ct/T/Ts	S/Ct → S/Ct/T/B
Et resurrexit tertia die secundus scripturas.	→ Ct/Ts	
Et ascendit in caelum, sedet ad dexteram patris.	S/T/Ts	S/Ct/B
Et iterum venturus est cum gloria, iudicare vivos et mortuos cujus regni non erit finis.	S/Ct/Ts (+T iudicare)	S/Ct/B
Et in spiritum sanctum, dominum et vivificantem: qui ex patre filioque procedit	S/Ct	S/Ct/T/B
Qui cum patre et filio simul adoratur et con glorificatur: qui locutus est per prophetas.	S/Ct S/Ct/T/Ts S/Ct/T/Ts	T/B T/B → S/Ct/B S/T/B (-B glorificatur) (+B per prophetas)
Et unam sanctam catholicam et apostolicam ecclesiam.	S/Ct/Ts	S/Ct/T/B
Confiteor unum baptisma in remissionem peccatorum.		
Et expecto resurrectionem mortuorum.	S/Ct	S/Ct/T/B → S/T (-B resurrectionem) (+B mortuorum)
Et vitam venturi saeculi.	S/Ct/T/Ts	S/T → Ct/B
Amen.	S/Ct/T/Ts	S/Ct/T/B

voices to form the full four-voice texture at the cadence. Another frequent treatment is to keep the two-voice texture but switch voices within a passage. Each of the four voices is involved in the reduced-voice writing at some point in each mass, although the only time the tenor is involved in Missa "Ecce ancilla domini" is in a three-voice texture. Missa "Ave regina caelorum" uses all voices at some point in two-voice texture. The reason for this difference is simply that the tenor in the latter mass moves at the same speed as the other voices and is therefore able to blend with any other voice. In Missa "Ecce ancilla domini" the combination of the tenor with another voice alone would result in a faster voice and a slower one in combination, resulting in an unbalanced sound.

Imitative writing is also important in the two-voice passages, although to a much higher degree in Missa "Ave regina caelorum." Missa "Ecce ancilla domini" uses imitation in its two-voice passages also, but not to the same extent as in the later mass. The importance of the imitative writing is immediately established in the headmotive of Missa "Ave regina caelorum" where the bass foreshadows the cantus firmus by stating it a perfect fifth lower, thereby making the tenor sound as if it were a tonal answer to the bass with its opening half step. However, the chant does have the b^b which is what is found in the tenor. Therefore, the bass can be thought of as a misplaced tonal answer. The superius also opens with the same tonal motive using b^b . Throughout this mass, wherever the tenor is absent for a given phrase of text, the sounding voices use extended imitation. Of course, this does not mean extended imitation is not used when the tenor is one of the two sounding voices, for it frequently is involved in imitation itself, as in "in gloria dei patris." The imitation is most often at the interval of the octave or

unison although it is also found at the fifth. It is necessary to break the imitative writing before the voices cadence in order to produce the cadence itself and to preserve the definition of the ranges.

Other Theoretical Aspects

All the chants used in the two masses are classified in the plagal mode. "Ecce ancilla domini" and "Beata es Maria" are quite clearly in the hypomixolydian mode while "Ave regina caelorum" is in the hypolydian mode. This is perhaps a little more obscure in that this is a transposed chant. The transposition is necessitated by the B[♯]. If the chant had not been transposed, it would have had to have been E[♯], which simply did not exist in the Gregorian notational system. It is interesting that while the raised fourth was part of the lydian and hypolydian modes, it is never found here in the transposition. In their application to these masses, the chants all retain their same modes. Therefore, the masses must be said to be in the hypomixolydian and hypolydian modes since the tenor is the controlling voice—or since the theorists classified the modes in pairs, these would be of the tetrardus and tritus modes.

Throughout the masses each voice stays within a range primarily confined to the octave although additional pitches are commonly found as extensions in both directions. The octave ranges are a fifth apart. The contratenor and tenor are written in the same clef and, having the same range, very frequently cross each other. The bass and superius are in the same range, but an octave apart. (Example 10) Thus, in Missa "Ave regina caelorum" the superius and bass are in the authentic form of the third mode pair while the contratenor and tenor are in the plagal form.

Example 10. Basic voice range

Missa "Ecce ancilla domini"

Superius = g-g¹
 Contratenor = c-c¹
 Tenor = c-c¹
 Tenor Secundus = G-g

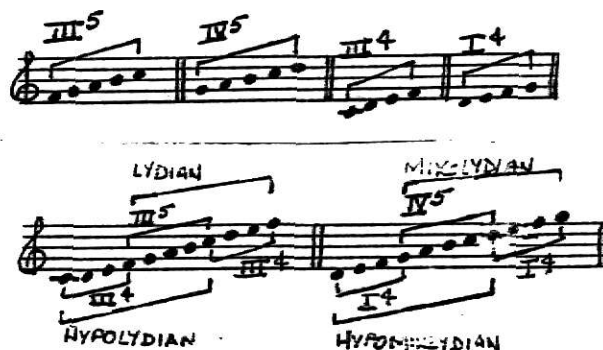
Missa "Ave regina caelorum"

Superius = c¹-c²
 Contratenor = g-g¹
 Tenor = g-g¹
 Bassis = c-c¹

With Missa "Ecce ancilla domini" the superius and tenor secundus are in the mixolydian mode, as expected. The inner voices, however, do not have the d-d¹ range of the hypomixolydian mode, but rather are based on c-c¹. This difference probably results from the strength of "c" as it is the reciting tone in the hypomixolydian mode.

Although the modality is clear, the phrases are not constructed with the same degree of clarity regarding the divisions within the mode into its pentachord and tetrachord components. (For an illustration of pentachord/tetrachord components, see Example 11.)²⁶ At times the divisions can be detected, but they are neither as clear nor as consistent as they are in later composers' works.

Example 11. Pentachord and tetrachord components



²⁶ See Putnam Aldrich, "An Approach to the Analysis of Renaissance Music," Music Review XXX (1969), 1-21.

Example 11 continued. (Dufay, Missa "Ecce ancilla domini," Osanna I)

The image displays a handwritten musical score for a section of Dufay's Missa "Ecce ancilla domini," specifically the Osanna I. The score is organized into three systems, each consisting of four staves. The notation includes various musical symbols such as clefs, time signatures, and note values. Handwritten lyrics are interspersed throughout the score, often aligned with specific notes or measures. Additionally, figured bass notation (e.g., I⁴, IV⁵) is present above certain staves, indicating harmonic structure or figured bass for a lute or keyboard. The lyrics include "O-", "F1-", "AT", "MI-", "NI", "SANT- NA", "NA", "IN", "EX-", "SE- CUN- dum VER- BUM", "IN EX- CEL-", "SIS.", "TU-", and "USA." The score is written in a clear, legible hand, typical of early printed or manuscript notation.

Example 11 continued. (Dufay, Missa "Ave regina caelorum," final Kyrie)

The image displays a handwritten musical score for a Kyrie from Dufay's Missa "Ave regina caelorum". The score is organized into three systems, each consisting of four staves. The notation is in a historical style, featuring various note values and rests. Above the staves, there are several markings: III^4 and III^5 appear above the first system, III^4 above the second, and III^5 above the third. The lyrics are written below the staves, including "Ky-", "ri-", "E", "Ky-", "ri-", "E", "LEI-", "SON.", and "SON.". The score is written in a clear, legible hand, with some corrections and annotations visible.

Leo Treitler has shown that in Dufay's secular compositions all voices share the same pentachord/tetrachord pair.²⁷ In his conclusion he raised the question of this carrying through into the sacred works. At least in the case of these two late masses, this does carry through. Which part of the pentachord/tetrachord pair is applied is not always clear, but the presence of the pair certainly is.

Throughout Dufay's writing a very consonant sound prevails. This results from a combination of consonant intervals, complete triads (the vast majority of which are in "root position"), careful treatment of dissonances, and uncomplicated rhythms. Turning to the two-voice writing, thirds and sixths are the most common intervals, with the fifths, unisons, and octaves, also frequently used (although less so than the thirds and sixths). The perfect fourth, however, is treated as a dissonance and seconds and sevenths are carefully avoided. In all textures the dissonances are mostly passing tones and suspensions with occasional anticipations and neighboring tones. These "Renaissance" sounds are betrayed, however, by the "Medieval" sound of the open fifth in the final cadences. The only movements to include the third in the final cadences are the Gloria and the Credo of the Missa "Ave regina caelorum." In these movements it is arrived at by creating a five-voice texture for the final cadence.

The bass acts very much like a real bass instead of just another voice added to the tenor. This is readily seen as it provides, in later harmonic terms, the "roots" for the many root position triads and most especially in the cadences, where it very often moves upward by a leap of

27 Leo Treitler, "Tone Systems in the Secular Works of Guillaume Dufay," Journal of the American Musicological Society, XVIII (1965), 131-169.

a perfect fourth, or downward by a leap of a perfect fifth, creating a sound which our ears have come to recognize as an authentic cadence. Dufay was largely responsible for the consistent addition of a lower voice to the existing texture which had the tenor as its lowest sounding voice. In this way, the composer is freed from the harmonic implications of the tenor, for it is much easier to write a composition with a stable, logical, and pleasing harmonic underlay by writing a free bass than to make the cantus firmus act like a bass.

Because of the use of the mixolydian/hypomixolydian and lydian/hypolydian modes in these works, the overall sound is more "tonal" than modal. With the addition of musica ficta at cadences (according to the rule of the "subsemitonium modi")²⁸ and at other necessary points, the resultant "tonal" sound is even more pronounced. For the most part, the cadences are clearly defined and correspond to the text. The predominant cadence formula is still the melodic formula of the expanding sixth/contracting third forming the leading tone (or, in special cases, the phrygian) cadence. At some points this cadence is ornamented to form what is known as the Landini cadence. Very often when cadence points are reached in the four-voice sections, this formula will be found in conjunction with the leap of an ascending fourth/descending fifth in the bass. This very strong cadence is, without exception, used to end each movement--sometimes with the voice which cadences downward moving upward first then skipping down the third to the cadence tone. The regularity of this type of cadence is important as it shows the advance-

28 Edward Lowinsky, "Introduction," Monuments of Renaissance Music (Chicago, University of Chicago, 1964).

ment from the so-called Burgundian cadence which had the octave leap in the bass crossing above the tenor. This bass motion also frees the internal cadences, for many of them, when this bass motion is present, do not have the reinforcement of the expanding sixth/contracting third. Although only such a progression is viewed as a cadence by Renaissance theorists,²⁹ these points cannot be called anything but a cadence, for they do perform the cadential function.

29 See Putnam Aldrich, "An Approach to the Analysis of Renaissance Music," Music Review, XXX (1969), 5.

PERFORMANCE

In the early fifteenth century new instructions began to appear in the manuscripts. This was primarily an Italian and English influence, although it was used in France also. These instructions were the designations "Unus," "Duo," and "Chorus."³⁰ Since its beginnings polyphony was performed by soloists rather than the entire body of worshippers. Therefore, these instructions would have been expendable if this were still the normal practice. Since these instructions apparently were necessary to avoid confusion, we must assume that polyphony was no longer limited to the soloists. This view is also supported by the increasing size of the choirbooks during the fifteenth century, which would indicate that more people were singing the polyphony.

There are a number of manuscripts containing masses wherein only the topmost voice is texted. The other parts perhaps were performed instrumentally or perhaps it was simply assumed that the choir would find their own text placement. In Reese's opinion, it is highly probable that these were performed with only the topmost voice sung since it would be much simpler for a choir accustomed to singing in unison to continue in this manner with the other voices carried by instruments than for the singers to divide into parts. Early manuscripts exist which have all the parts texted, however. In these cases the real existence of bona fide choral music would have to be acknowledged. The most recent researches have shown that instruments were not used in the Mass except perhaps on high

30 Reese, Music in the Renaissance, p. 24.

festival occasions. In Cambrai, not even this was possible; a purely vocal situation existed there.

As with most music of the Renaissance, there is plenty room for personal preference in matters of interpretation. One thing, however, of which we can be sure is that these masses were performed a capella at Cambrai. Through his research, Craig Wright has shown that not only did Notre Dame de Cambrai not have an organ, but no instruments (other than the thirty-four bells of the cathedral) were allowed.

The research of the author confirms that no organ was present--a curious anomaly in view of the importance given music in this church and the fact that most cathedrals in northern France had had organs since at least the fourteenth century. Moreover, not only the organ, but all instruments, with the exception of bells, were excluded from the cathedral of Cambrai, even at processions and on feast days. The music heard in the church, both monophonic and polyphonic, was executed by voices alone. Thus if we posit, as the documents suggest, that Dufay remained in Cambrai during the final sixteen years of his life, we must conclude that he heard his late masses and motets--works such as the Missa "Ecce ancilla domini" and the Missa "Ave regina caelorum"--sung only in an a capella style.³¹

To execute the music Dufay had quite a large choir. Again according to Wright's research, the archives show that in the mid-fifteenth century there were at least "thirty-five singers, twenty to twenty-five of whom were specially trained to sing polyphony." A breakdown of the singers shows that there were thirteen to sixteen "petits vicaires" to sing polyphony in the cathedral. Of these, two or three were listed as tenors, with a like number listed as contratenors. In addition, there were "a dozen or so" choristers who sang the monophonic chant only. Finally, there were six to eight choirboys. All these singers were selected from various places in northern France and the Netherlands for their voices.³²

31 Wright, "Dufay at Cambrai," p. 199-202.

32 Wright, "Dufay at Cambrai," p. 195-196.

That the choir at Cambrai was quite large is also shown through the choirbooks. These were apparently much larger than contemporary ones, and the compositions copied into them were always copied in duplicate.

Dufay, in writing for the situation at hand, had to write with this sound in mind. It is very likely that it was this need that more than any other influence brought about the changes visible in Dufay's writing. The factors most affected by the a capella style might include the equality of the voices, the degree of imitation, the voice leading, treatment of dissonances, and especially, the organization of the text.

According to Charles Hamm's article on Dufay in The New Grove Dictionary of Music and Musicians:

He cannot be thought of as one of the great 'innovators' in the history of music; 'originality' in the Romantic and modern sense of the word was foreign to him...He gained his fame not from bold innovation, but rather, from his perfect control of all elements of a composition, his genius for graceful, memorable, beautifully sculptured melodies, his skill in varying his textures with imitation and canon, and his instinct for pleasing proportions in individual phrases, sections and entire pieces.³³

I dare say that "innovation" and "originality" were not only foreign to Dufay, but were so for anyone brought up in the philosophy of the Middle Ages. As for his perfect control, this is nowhere as exposed as it is in a capella writing.

Both Missa "Ecce ancilla domini" and Missa "Ave regina caelorum" share a problem of text with a few masses of other composers of the generation after Dufay which must be solved in performance. They also have the antiphon texts provided for the cantus firmus. In performance, should this text be sung, or should the traditional Mass text be sung instead?

33 Charles Hamm, "Dufay," p. 676.

For Missa "Ecce ancilla domini" the solution is fairly clear.

Considering that nowhere in the tenor is the mass text provided, but rather the antiphon texts are underlaid in full, I think it is the antiphon whose text was intended to be sung. The problem is greater in Missa "Ave regina caelorum" for here not only are both texts provided, but neither is provided in full. The Mass texts are provided very sporadically, and only the incipits of the antiphon's phrases are given.

In finding a suitable solution, it would be very helpful if we had some historical clues. These might be found in the occasion, if indeed there were one, for which this mass was written. A definite answer would lie in any historical documentation of the manner of performance of these types of masses. Since we do not know the occasion, although there are some possibilities, for the reason behind the writing of this mass, and I do not as of yet know of any record of the manner of performance, a solution, at least for the time being, must be found through the appearance of the music itself.

Throughout the mass both upper voices have a complete underlay of text except in the "Crucifixus" section in the contratenor. The bass, however, is provided with text just as sporadically as the tenor, although without the incipits of the antiphon phrases. Curtis has arrived at the conclusion that both tenor and bass should be sung with the antiphon text.³⁴ He does point out, however, that this would result in unusual troping of the mass with high Marian praise. Considering the veneration given to Mary, particularly at Cambrai, this may not have seemed unusual for them. My own feeling is that the imposition of the antiphon text

34 Curtis, "Brussels 5557," p. 85.

onto the bass also seems a little radical. However, Curtis presents a long argument of the unsuitability of setting the Mass text to both the bass and the tenor according to the ligatures and rules of text setting applied during Josquin's time. Not having access to the manuscript and not finding anything to help in deciphering the history of the Brussels 5557, I cannot argue this matter. At the end of his discussion, after stating all the possibilities, Curtis cedes that the problem must remain open. In performance, however, a decision must be made somehow. My solution would be to sing the tenor with the antiphon text and the bass with the Mass text--in like manner with the Missa "Ecce ancilla domini." This eliminates the Marian troping; does not impose the antiphon text onto the bass which, although related to the tenor, does not carry the cantus firmus except for imitative purposes; and also follows the precedent of Missa "Ecce ancilla domini." In leaving the antiphon text in the tenor and the Mass text in the bass, the musical purpose of the headmotive of foreshadowing the cantus firmus through the anticipatory imitation of the superius and the bass, is kept through the text as well. Of course, the problem of setting the Mass text in the bass will still exist, as Besseler's edition indicates. Upon a re-examination of the sources one may arrive at an alternative, or perhaps better, solution for adapting the text to the ligatures.

Assuming that the Cambrai copies of these two masses used the same treatment of the antiphon texts, one may wonder why they are complete in Missa "Ecce ancilla domini" and consist of incipits only in Missa "Ave regina caelorum." It seems a logical answer that the antiphon "Ave regina caelorum" was one of the more familiar ones since, as a part of the office

of compline, it was sung every evening whereas "Ecce ancilla domini" and "Beata es Maria" were sung only once or twice each year. Therefore, the very human element of the memory may be called into consideration. In addition, we can assume the choir was quite familiar with Dufay's motet "Ave regina caelorum" as it was copied into the choirbooks in 1464 and must still have been in use up until the time of Dufay's death, for he requested in his will the "the choirboys, their master, and two choristers sing [it] at his (Dufay's) deathbed."³⁵ If the same, or at least some of the same, people who would have sung the tenor in the motet also would have sung the tenor in the mass, it would be unnecessary to write out the entire antiphon text, for they would have been very able to supply it, although this is a highly ornamented cantus firmus, from their knowledge of the motet tenor, which is even more highly ornamented.

35 Wright, "Dufay at Cambrai," p. 196n.

CONCLUSION

Observers from the fifteenth century as well as the present have perceived a significant, even 'radical' transformation of style in the middle third of the fifteenth century. The elimination of contrasting strata of voices, the application of vocal style to all parts, the assimilation of figural detail, the expansion of range, and the new delight in choral sonorities were constituents of the change. Nowhere are all these innovations more clearly manifest than in the mature masses and motets of Dufay.³⁶

This is part of Craig Wright's conclusion to his landmark article so often referred to. Although it seems at first to contradict the statement of Charles Hamm (quoted on p. 2), I think the music discussed has shown all of Wright's statements to be true. The degree to which these are innovations are necessary developments considering the forces at hand is perhaps something which is never independent of personal affinity. However, with almost all the factors which can be identified as being Dufay's characteristics, there is a precedent set somewhere, very often in England. However, his treatment and combination of factors also show an adaptation of foreign influences to suit his needs. Looking forward, a continuous development can be seen from Dufay to the later composers of the Renaissance. He is truly transitional and a complete understanding of his role in the development of music can only be achieved through a study of all his works. These masses, being so late for Dufay, show him only as the music lands on the threshold of the Renaissance. For myself, these developments are the results from the mind of a wise and brilliant man who, taking his present situation in hand, brought to it the

36 Wright, "Dufay at Cambrai," p. 223.

same degree of discipline and unpretention which he acquired through his medieval background. The end-product of this union brought about, with the ripeness of age, the perfect control of which Charles Hamm speaks. Perhaps the most accurate summary of the roles which these masses hold in the course of music history is best stated by Craig Wright, "In the canon of Dufay, the late Middle Ages had become the Renaissance."³⁷

³⁷ Wright, "Dufay at Cambrai," p. 223.

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A CRITICAL STUDY OF GUILLAUME DUFAY'S
MISSA "ECCE ANCILLA DOMINI" AND MISSA "AVE REGINA CAELORUM"

by

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A Critical Study of Guillaume Dufay's
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ABSTRACT

This is a study of the writing of the fifteenth-century French composer, Guillaume Dufay, as seen in his late works, Missa "Ecce ancilla domini" and Missa "Ave regina caelorum." The purpose here is not only to discuss these masses in terms of the stylistic features relevant to them but also to establish their place in the corpus of Dufay's writing and consequently their role in the transition from the Middle Ages to the Renaissance.

The historical perspective is set through brief summaries of both Dufay's biography, showing his dual occupation as cleric-musician, and the mass in the first half of the fifteenth century. Following this, and narrowing the perspective to these works, is a citation of the primary sources, a brief discussion of them, and some thoughts on the occasions for which these works may have been written. The two masses are first described in their common and very general features. These features are then discussed individually with large sections given to each of the primary organizational elements. The first of these sections concentrates on the tenor itself--the source of the cantus firmus, the relationship to the cantus firmus, and the organization of the tenor. Other sections devoted to organizational principles which function in a similarly broad fashion--that is, which have importance in unifying the mass as a single entity--concentrate on the headmotive, meter, and the pairing of individual movements through additional means. Also receiving

discussion in a separate section are those organizational elements which have application to the structure of the individual movements. These include the reduced-voice writing and the use of imitative and canonic writing. The last portion dealing with the analysis of the music includes such characteristics as the modality, the overall resultant sound, and the cadences.

The last section of the paper, without commenting on all the problems of creating a current performance of these works, discusses two major factors which affected the sound of the performances which Dufay heard--the a capella timbre and the texting. Solutions for the text underlay are not given here, but rather the focus is on whether to use the Mass text alone or to use the texts of the chants serving as the cantus firmus in some voices along with the mass texts in others.