

1



2

**EXAMPLE 8.1** *Passage from an anonymous English Credo (ca. 1330)*

Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum,

Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum,

Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum,

*I acknowledge one baptism for the remission of sins.*

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**EXAMPLE 8.2** *Second burden (refrain) from the carol Alleluia: A newë work*

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

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**EXAMPLE 8.3** *Cantus from John Dunstable's Regina caeli laetare compared with original plainchant*

le - ta

le - ta

re

re

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<b>EARLY 1200s</b>	Polyphonic piece derived from discant clausula, with words added to the upper voice
<b>1200s-1300s</b>	Polyphonic piece with one or more upper voices, each with sacred or secular text in Latin or French, above tenor from chant or other source
<b>CA. 1310-1450</b>	Isorhythmic motet: tenor structured by isorhythm
<b>1400s ON</b>	Used for polyphonic setting of a Latin text, usually sacred or ceremonial, other than a mass cycle
<b>CA. 1600 ON</b>	Also used for some polyphonic settings of sacred texts in German and (much later) in other languages

**FIGURE 8.1***The changing meanings of "motet."*

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**FIGURE 8.2** The growth of Burgundian possessions, 1363–1477.



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**FIGURE 8.3** An outdoor entertainment at the court of Duke Philip the Good of Burgundy. Musicians play and sing for the duke (center) and his company, while in the background hunters are chasing game. Detail from a sixteenth-century copy of an anonymous fifteenth-century painting.

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**FIGURE 8.4** Binchois, holding a harp (on the right), and Guillaume Du Fay, next to a portative organ, in a miniature from Martin Le Franc's poem *Le champion des dames* (1440–42).

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**EXAMPLE 8.4** Gilles Binchois, *De plus en plus*, opening phrase

□ □ = red notation

Cantus

De plus en plus — se re - nou - vel - le, Ma

Tenor

Contratenor

*More and more renews again, my [sweet lady]*

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**EXAMPLE 8.5** *Guillaume Du Fay; Resvellies vous*

\* = dissonant note

Cantus

Contratenor

Tenor

12

Tout a-mou - reux qui gen - ti - les - se a - mes

.S.

.S.

.S.

*All lovers who love gentleness*

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**FIGURE 8.5** Bas-relief from Du Fay's funeral monument, showing the composer kneeling in prayer (lower left).

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**EXAMPLE 8.6** *Du Fay; Se la face ay pale*

Cantus

Tenor

Contratenor

Se la face ay pa - le, La cau-se est a-

Se la face ay pa - le, La cause est a-

Se la face

mer, C'est la prin - ci - pa - le,

mer, C'est la prin - ci - pa - le,

*If my face is pale, the cause is love, that is the principal reason,*

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**FIGURE 8.6**

*The Cathedral of Santa Maria del Fiore in Florence. Du Fay wrote the isorhythmic motet Nuper rosarum flores for the consecration in 1436 of the dome, designed by Filippo Brunelleschi.*



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**TIMELINE**

1414-18 Council of Constance meets to end papal schism

1415 English under Henry V defeat French at Agincourt

1419-67 Reign of Philip the Good, duke of Burgundy

1419-35 Burgundy allied with England in war against France

1423 Guillaume Du Fay at Rimini, writes *Requies* *vous*

1420s-1430s John Dunstable possibly with English in France

ca. 1427-53 Gilles Binchois at Burgundian court

1428-39 Du Fay alternates serving at papal chapel and at Savoy court

ca. 1430s First polyphonic mass cycles on a cantus firmus

1436 Du Fay's *Nuper rosarum flores* in Florence

1439-52 Du Fay at Cambrai in Burgundy

1440-42 Martin Le Franc, *Le champion des dames*

1440s Anonymous Missa *Caput*

1452-58 Du Fay in Savoy, writes *Missa Se la face ay pale*

1453 French defeat English at Bordeaux, ending Hundred Years' War

1458-74 Du Fay at Cambrai


1477 Charles the Bold dies in battle, France absorbs duchy of Burgundy

1477 Johannes Tinctoris lauds Dunstable, Du Fay, and Binchois

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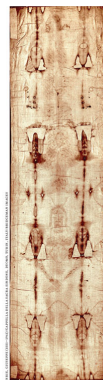
**FIGURE 8.7** Illumination of a warrior and dragon accompanying Ockeghem's *Missa Caput* in a manuscript copied in about 1498. The text following the music instructs the singer to lower the caput cantus firmus an octave.

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**FIGURE 8.8** The Holy Shroud, now known as the Shroud of Turin, after the city where it has been since 1274. Although its history can only be traced with certainty since 1788, it was widely believed to be the burial shroud of Jesus in which somehow his image was preserved, showing records in the hands, feet, forehead, and side consistent with accounts of his crucifixion. The front image is on the lower portion of the Shroud; the back shows a head upside down, reflecting the way the cloth was wrapped around the body.

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**EXAMPLE 8.7** *Da Fuy*, Missa Se la face ay pale, Gloria

**a. Original tenor melody**



**b. Cantus firmus at three times original duration**



*We adore thee. We glorify thee.*

**c. Cantus firmus at twice original duration**



*have mercy on us. Thou who takest away the sins of the world*

**d. Cantus firmus at original duration**



*With the Holy Spirit*

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