Missa Sa la face ay pale: Gloria
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*Missa Se la face ay pale: Gloria* is a piece written by Guillame Du Fay which lies in a transition period between the harmonic and melodic cadences of the past and modern cadential material. It includes material relating to both time periods. The Mass consists of mode, melody, and cadences among many other musical ideas.

The tonal center of the Mass is F. C remains a large focus in the piece, especially when following the tenor, which is originally in C. Placing the borrowed Tenor into the Tenor in the Mass allows Du Fay to place an F in the Tenor Bassus as the root of the I chord. B-flats notated in the piece help to establish F as a tonal center as well.

The melody originates from the Tenor of the Ballade and now acts as a Cantus Firmus. This melody is played three times, each time with a different note value. When looking at the melody it is important to realize that the time signature has changed from the original *Se la face ay pale* Ballade and is now in perfect tempus with the division on a half note. The first time the melody appears begins at measure 19 with each note value being three times longer than the original note value from the Ballade. The second time the melody appears occurs at measure 49, with each note value being twice the original note value. The melody appears once more at measure 83, this time at the original note value seen in the Ballade. This decreasing note length speeds up the harmonic rhythm leading to a fast-moving closing section beginning at measure 184.

Du Fay utilizes interesting melodic and harmonic cadences for his time. He uses the under-third cadence in many of the cadence points in the Mass. It is unusual to see this Fourteenth Century cadence in the Fifteenth Century. Du Fay also begins to shift from using the VII to I and instead begins using a V to I progression at some important cadential sections. One example of the V to I cadence occurs at measures 117 – 118.
where the chords proceed from C directly to F. An example of both cadences occurring at the same time happens in measures 197 – 198 where the chords directly progress from C to F while the melodic under-third cadence happens in the *Superius*.

Mode, melody, and cadences create some of the framework of the piece. Much could also be said about the transition between past and present melodic ideas, including the use of correctly resolved suspensions and the use of full triads. This piece is a synthesis of both the outdated and newly discovered musical material, which makes it a piece different from most anything else in the time period.