

EARLIEST POLYPHONIC MASSES

IT is generally acknowledged that throughout the history of mediæval art the Church was not only the most generous protectress of the artist, but also the most fruitful source of his inspiration. This is true in a special sense of the art of music. The Church, of course, has always had her own music, namely, the plainsong, which, as Dom Shebbeare wrote in a recent number of *BLACKFRIARS*, she evolved in the process of evolving a liturgy. Plainsong had been brought to its highest stage of perfection by the beginning of the seventh century, under Saint Gregory I, the great classifier and arranger of the music of the liturgy, but it remained a living musical language for many centuries after the time of the great Pope. As new Feasts were instituted, new music was composed for them, and fresh melodies for the Ordinary Chants of the Mass were written throughout the Middle Ages. All this new liturgical music was written according to the rules of a long-established tradition, but side by side with the unchanging music of the Church, there has existed in Europe for a thousand years another branch of the art, derived from plainsong, yet differing profoundly from it, chiefly by reason of the fact that it has undergone an unending series of changes and developments. A thirteenth-century French writer on musical theory, Johannes de Grocheo, tells us that in his time three kinds of music were practised in Paris, and he distinguishes these as *musica vulgaris*, *musica præcise mensurata*, and *musica ecclesiastica*. The last named is of course plainsong, the first two are the two branches—melodic and polyphonic—of non-liturgical music. By *musica vulgaris* the writer means not folk-music, but the melodic songs of the troubadours and the trouvères, the melodies to which *Chansons de Geste* were chanted,

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and instrumental dance music. It may be noticed in passing that the troubadours and the trouvères were greatly indebted to plainsong. Many of their melodies have a marked modal character, and whole musical phrases taken from liturgical chants may be found in some of their songs. It is, however, with the other branch of non-liturgical music, *musica præcise mensurata*, that this article is concerned. The early polyphonic composers built up their compositions on plainsong, drew their inspiration from the liturgy, and eventually repaid their debt in some measure by creating a new form of polyphonic composition destined for liturgical use—the musical form known as the Mass.

The earliest form of polyphonic music about which we have any information is called *organum* or *diaphony*. This consisted in writing a second musical part to a given plainsong melody, generally a fragment of a Gradual or other Proper Chant of the Mass. We have no examples of it earlier in date than the tenth century, but it is supposed to have come into existence a century earlier. The method of combining a second part with a previously existing melody underwent various developments during the next two hundred years, and in the latter part of the twelfth century an important new feature was introduced, namely, a musical measure. A system of rhythmic formulæ, somewhat resembling the classical metres, was set up. These formulæ were known as modes. They were six in number, and corresponded roughly to the trochaic, iambic, dactylic, anapæstic, molossian, and pyrrhic metres. They were at first used only to measure the upper part (the *vox organalis*), but later it became customary to adapt the plainsong melody, which formed the basis of the composition, to one or other of them. The modes themselves might be divided into *ordines* (phrases) of different lengths,

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so that we often find the same melody appearing in an amazing variety of forms, or distortions, in different compositions.* The rhythmic modes remained in use till the end of the thirteenth century, when an almost revolutionary change in the art of music took place.

Towards the end of the twelfth century, pieces of organum written in three, and even four, parts, first appeared. The lowest part, the plainsong melody adapted to a rhythmic mode, always remained the foundation of the whole composition, and was now usually called the *Tenor*, the name given to the fundamental part of all mediæval polyphonic compositions. The topmost part in a three-part composition was called the *Triplum*. Organum went out of use at the end of the thirteenth century, but it had given rise to several other forms of composition, the most important of which, the motet, has survived till the present day. The motet, like the organum, was built up on a liturgical tenor, but it differed from the older form in that the upper parts were sung to words, whereas organum appears merely to have been vocalized on a single vowel sound, or possibly played on an instrument. The earliest motets were sung to Latin words, and were sacred in character, the words having some connection with the text of the liturgical melody from which the tenor was borrowed. Later on, the vernacular replaced Latin, and although a liturgical melody was still used for the tenor, the words of the upper part, or parts, ceased to have any connection with that melody, and were usually secular. A further change was brought about when the *Triplum* was made independent of the second part (usually called the *Motetus*), both poetically, by giving it different words, and musically, by writing it in a different rhythmic mode. So that the motet of the

* An illustration of the "measuring" of a plainsong melody may be seen in the Tenor part of Machaut's *Sanctus*, given on pp. 157-161.

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later thirteenth century—the closing period of what came to be known as the *ars antiqua*—consisted of two or even three songs superimposed on the fragment of a Gradual, these songs being often of widely different character (for instance, the *Motetus* may be a love song and the *Triplum* a drinking song), and the melodies of the three, or four, parts being rhythmically independent of each other, and only connected harmonically. It was not till the fifteenth century that composers of motets took to using the same words for all the parts of their compositions.

Both organum and motet influenced the development of the polyphonic Mass, but we must look for the origins of the latter in the melodic plainsong Masses. The composers of organum and motet and other early polyphonic forms borrowed most of the melodies for their Tenors from the Proper Chants of the Mass, and especially from the Graduals. This was only natural, as the large number of these melodies gave them an inexhaustible store of musical material. When the Mass itself came to be treated polyphonically the Ordinary Chants were chosen, and this, too, was natural, for two reasons. Firstly, the Proper Chants were of greater antiquity than the Ordinary, and had remained practically unaltered since the seventh century, whereas new melodies for the Ordinary were composed throughout the Middle Ages, and the music for this part of the Mass had not, so to speak, the same tradition behind it as the music of the Proper, and was, therefore, considered a more suitable medium for new experiments. Secondly, the words of the Ordinary being always the same, it was natural that composers should prefer to set them, rather than words that were for the most part used only once in the liturgical year.

New plainsong melodies for the Kyrie, the Gloria, and the other Ordinary Chants having been composed at different times and independently of each

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other, it was not customary at first to group the sections together into single complete Masses. Each section was musically unconnected with the rest. In the later Middle Ages, however, whole Masses were arranged for the different Festivals—that is, one Kyrie, one Gloria, one Sanctus, and one Agnus Dei were chosen and grouped together (the Credo was not included). As such Masses were, for the most part, arranged from already existing material, we cannot expect to find any musical likeness between the different sections.

It is therefore not surprising that the first attempts at writing complete polyphonic settings of the Mass belong to a comparatively late period of mediæval musical history. Single sections of the Ordinary, however, were treated polyphonically as early as the eleventh century. The oldest known polyphonic setting of any portion is a version in two parts of the Kyrie *Cunctipotens Genitor Deus* (fourth Mass of the Vatican Kyriale). The *vox organalis* is troped, i.e. words are interpolated into the liturgical text, and it is only added to the plainsong melody for the first of each of the three invocations.* Two-part, and later three-part, settings of single sections of the Ordinary, abound in the mediæval MSS. For example, the famous Winchester Troper at Corpus Christi College, Cambridge, a MS. of the end of the eleventh century, contains fourteen two-part Kyries (four of them troped) and eight two-part troped Glorias, as well as various two-part versions of Proper Chants.

Many of these early polyphonic compositions are unmeasured, the added voices moving with the original note by note in free rhythm, but even as early as the twelfth century there are examples in which the

* This early specimen of a polyphonic Kyrie is reproduced, in modern notation, by Dr. P. Wagner in his *Geschichte der Messe*, p. 29.

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upper parts, and sometimes the original plainsong itself, are measured, according to one of the rhythmic modes of the *ars antiqua*.

These settings of single chants of the Ordinary of the Mass can hardly be called early examples of the Mass as a musical form. They are only its forerunners. Not until the fifteenth century did the Mass take its place as a recognized form of composition, but the two Masses with which the second part of this article is to deal date from the preceding century. The older of the two, an anonymous work in three parts, dating from the early part of the fourteenth century, and known as the Mass of Tournai, was written at the time when the revolution in musical art, to which reference has been made above, was actually taking place. The principal changes that were brought about at this time were the abolition of the rhythmic modes and the introduction of binary rhythm. (The modes had exacted the exclusive use of ternary rhythm.) The musical doctrine of the *ars nova* was first set forth by Philippe de Vitry, Bishop of Meaux (1291–1361), and the first polyphonic Mass illustrates both the old and the new doctrines. The three shorter sections of the work, the Kyrie, Sanctus, and Agnus Dei, are in ternary rhythm, and written according to the rhythmic modes of the *ars antiqua*. The Gloria and the Credo are partly in binary rhythm, and in the *ars nova* style. In addition to these five sections, the composer has set the *Ite Missa Est* in a very curious manner—namely, as a motet, the Tenor part having the liturgical words, the Motetus (second voice) other Latin words, and the Triplum French words. The liturgical melodies from which the Tenors of the different sections were derived have not been identified. They are not among any of the plainsong Ordinaries now familiar to us.

This Mass has only been preserved in a single MS.,

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the present possessor of which is unknown. According to a note by Mr. Wooldridge in the *Oxford History of Music*, Vol. II (1905), it was "until lately in the library of the Vicar-General of the diocese (of Tournai)." In 1861, de Coussemaker published it in the original notation and in modern score, and it is only through the medium of this version, which is itself not easily accessible, that we can study the Mass at present.

The second of the fourteenth-century polyphonic Masses is of far greater interest than the Mass of Tournai. It is the work of Guillaume de Machaut, perhaps the greatest of fourteenth-century composers, and a pioneer of the *ars nova*. Machaut, who was born about the year 1300, was a native of the diocese of Reims. He took Holy Orders when quite young, and about 1323 he entered the service of John of Luxembourg, King of Bohemia, whose secretary he was for many years. He spent the latter part of his life at Reims—he was made a Canon of Reims Cathedral some years before 1340—and it is probable that he composed his Mass, as well as much of his other music, in that city. According to tradition, the Mass was written for the coronation of King Charles V of France at Reims Cathedral in 1364, but there is no actual proof that this was the case.

Musically, the Mass of Guillaume de Machaut represents a great advance on the Mass of Tournai. Whereas the latter is chiefly interesting simply on account of its being the oldest polyphonic Mass we possess, Machaut's work really has a certain artistic value. We must not, of course, expect to find much homogeneity of character in the different sections. Not until the fifteenth century were Masses composed, all the sections of which were based on the same Tenor. Each section of Machaut's Mass is musically independent of the rest, but in each one we find

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beautiful and interesting features. It is written throughout for four voices, called Tenor, Contra-tenor, Motetus and Triplum. The greater part of the Kyrie and of the Credo have been published by Dr. Johannes Wolf in his *Geschichte der Mensural. Notation*, both in the original and in modern notation, and part of the Agnus Dei is given by Mr. Wooldridge in Vol. II of the *Oxford History of Music*, in modern notation. The Gloria and the Sanctus have hitherto remained unpublished ; it is, therefore, from my own scoring of these sections that the illustrations to the present article have been drawn.

The whole of Machaut's Mass is written according to the doctrine of the *ars nova*, but it is interesting to notice that, as in the case of the Tournai Mass, the Gloria and the Credo are treated in decidedly more "modern" style than the other sections. The reason for this difference of treatment is not far to seek. As the Gloria and the Credo were not established in the Mass until a much later date than the other Ordinary Chants, and are not in the same manner integral parts of it, being omitted on many days in the year, doubtless the early polyphonic composers looked upon them as more suitable subjects for the trying of new experiments than the old primitive parts.

Machaut's Kyrie has for its Tenor the plainsong Kyrie *Cunctipotens Genitor Deus*. The melody is broken up into short phrases which somewhat resemble the first *ordo* of the old fourth and fifth rhythmic modes. The Contra-tenor, written for a voice of the same pitch as the Tenor, moves generally in contrary motion with it. Both parts are sung to long notes (longs and breves). The two upper parts have a more lively movement, and they, too, move generally, though not always, in contrary motion with each other. The Kyrie is written throughout in simple triple time (Machaut himself would have described it as being

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“ in tempore perfecto cum prolatione minori ”). In the Gloria, on the other hand, the rhythm changes several times from triple to duple and back again. The Tenor of this section is probably not a liturgical melody, but Machaut’s own composition. It has not the character of the old liturgical Tenors, but moves in more lively rhythm. Perhaps the most interesting melodically of the voices in this section is the Triplum, but all the parts have certain phrases of real beauty. The melody to which the Triplum sings the words “ Qui tollis peccata mundi,” etc., has a beauty and an expressiveness which would be remarkable in a work of any period. In the matter of artistic expression the whole section shows an advance on any earlier polyphonic works I have come across. Especially I would point out the long-held chords on which the opening words and “ Jesu Christe ” are sung, as giving quite an impressive effect. The words throughout are sung without any repetition and without much vocal embroidery, the only elaborate passage being the long Amen. In the Triplum and Motetus parts of the Amen, Machaut employs a device known as hoquet, which was popular with the composers of the period. It consists in breaking up a melody between two voices. The Triplum sings one note, the Motetus another, or two, then the Triplum continues, and so on in alternate notes. As a contemporary theorist describes it : “ While one voice sings, the other remains silent.” A curious feature of the Gloria consists in little wordless interludes for the two lower voices, sung while the upper voices remain silent (a similar feature is found in the Gloria and Credo of the Tournai Mass). These interludes occur three times, after “ Glorificamus Te ” and after “ Jesu Christe,” and always consist in little scale passages of five notes, one voice ascending from tonic to dominant, while the other descends from dominant to tonic.

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The Credo has several features in common with the Gloria. In the first place, the Tenor is probably not liturgical, but Machaut's own composition. Then the rhythm changes from binary to ternary and back again. There are also several little wordless interludes in the Tenor and Contra-tenor, though these are not scale passages as in the Gloria. Then, just as in the Gloria, Machaut gives solemn expression to the uttering of the name "Jesu Christe" by having it sung on long-held notes, so, too, in the most solemn part of the Credo the words "Ex Maria Virgine" are sung on long-held chords. The words of the Credo, like those of the Gloria, are sung to a simple, almost syllabic, setting, and the Amen is long and elaborate.

The construction of the Sanctus and of the Agnus Dei resembles that of the Kyrie rather than that of the Gloria and the Credo. Both are written throughout in triple time, and both are composed over a liturgical Tenor, namely, the Sanctus and Agnus Dei of the seventeenth Mass of the Vatican Kyriale (Mass for Sundays of Advent and Lent). The Tenor melody is set forth in long-note values, and the Contra-tenor part, also in long notes, moves in contrary motion. As in the Kyrie, the upper parts have a more lively rhythm, and occasionally the two voices sing hoquet.

Machaut, like his predecessor, the composer of the Mass of Tournai, has set the *Ite Missa Est* polyphonically. He takes a liturgical melody for his Tenor—not any of the plainsong melodies to which the *Ite Missa Est* is intoned, but the opening phrases of the Magnificat Antiphon of First Vespers of the Feast of Corpus Christi. Machaut's Tenor consists of the notes which are sung to the words "O quam suavis est, Domine."*

* The identity of Machaut's Tenor with "O quam suavis" was pointed out to me by the Rev. Mgr. H. V. Hughes.

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The Mass is preserved in five MSS., one of which is in the private collection of the Marquis de Vogüé, while the others are in the Bibliothèque Nationale, Paris—Nos. 22546, 1584, 1585, and 9221 of the *fonds français*. These MSS. date from the fourteenth century, with the exception of *Bibl. Nat. français* 1585, which is of the fifteenth century. I have been able to collate the four MSS. of the Bibliothèque Nationale, and the variants are so few and so unimportant that we may safely assume that the work has come down to us just as Machaut wrote it.

The anonymous work of the Tournai composer and the Mass of Guillaume de Machaut are the only known specimens of the fourteenth-century polyphonic Mass. In the fifteenth century the Mass rose to be the most important form of musical composition, and the art of polyphonic writing progressed swiftly till it reached its culminating point in the marvellous Masses of Palestrina and his contemporaries in the sixteenth century.

As the composer of the first known four-part Mass, Machaut was truly a pioneer, for he was one of the very earliest exponents of a new form of musical art, a form that was destined to inspire the composers of some of the greatest works that have ever been written. He left a number of other interesting compositions, but even if he had composed nothing else than this one work, his name would be deserving of an honourable place in the history of Music.

BARBARA SMYTHE.

SANCTUS

from the **MISSA 4 VOCUM** of **GUILLAUME DE MACHAUT**.

Paris, Bibl. Nat., MS. français, 1584, fol. 447 vo.

Triplum. 
 San ctus,

Motetus. 
 San ctus,

Contra-
tenor. 
 San ctus,

Tenor. 
 San ctus,


 San ctus,.....


 San ctus,.....


 San ctus,.....


 San ctus,


 San ctus. *


 San ctus. *


 San ctus. *


 San ctus. * Do . . .

* In the MS. the syllables of text are placed very arbitrarily under the notes: I have therefore omitted them except in the Tenor, where I have arranged them according to their position in the plainsong.

SANCTUS FROM THE MISSA 4 VOCUM OF GUILLAUME DE MACHAUT.

mi nus De

. us Sa

. ba

SANCTUS FROM THE MISSA 4 VOCUM OF GUILLAUME DE MACHAUT.

oth. Ple - - ni sunt.....

..... coe li et . . .



..... ter

SANCTUS FROM THE MISSA 4 VOCUM OF GUILLAUME DE MACHAUT.

ra glo - ri - a.....

tu a.

o

SANCTUS FROM THE MISSA 4 VOCUM OF GUILLAUME DE MACHAUT.

The first system of the musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are instrumental accompaniment (Tenor and Bass). The music is in a minor key with a common time signature. The vocal lines are highly rhythmic, while the accompaniment provides a steady harmonic foundation.

..... san - - na.....

The second system continues the musical score with four staves. The vocal parts and accompaniment maintain their respective parts, with the vocal lines showing some rests and melodic movement.

..... in

The third system of the musical score consists of four staves, concluding the vocal phrase. The vocal lines end with a final note, and the accompaniment provides a clear cadence.

ex cel sis.

GLORIA

from the **MISSA 4 VOCUM** of **GUILLAUME DE MACHAUT**.


Paris, Bibl. Nat., MS. français, 1584, fol. 440 vo.

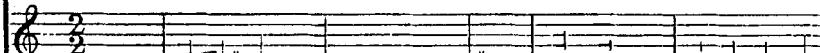
Triplum.  Et..... in..... ter - - - ra pax.....

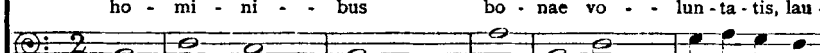
Motetus.  Et..... in..... ter - - - ra pax.....

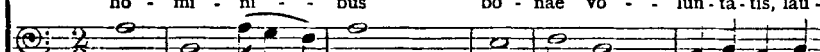
Contra-Tenor.  Et..... in..... ter - - - ra pax.....

Tenor.  Et..... in..... ter - - - ra pax.....

 ho - mi - ni - - bus..... bo - nae vo - - lun - ta - tis, lau -

 ho - mi - ni - - bus bo - nae vo - - lun - ta - tis, lau -

 ho - mi - ni - - bus bo - nae vo - - lun - ta - tis, lau -

 ho - mi - ni - - bus bo - nae vo - - lun - ta - tis, lau -

 - da - mus..... te, be - ne - di - ci - mus te, a - do - ra - mus

 - da - mus te, be - ne - di - ci - mus te, a - do - ra - mus

 - da - mus te, be - ne - di - ci - mus te, a - do - ra - mus

 - da - mus..... te, be - ne - di - ci - mus te, a - do - ra - mus

GLORIA FROM THE MISSA 4 VOCUM OF GUILLAUME DE MACHAUT.

te, glo - ri - fi - ca - mus te. Gra - ti - as

te, glo - ri - fi - ca - mus te. Gra - ti - as

te, glo - ri - fi - ca - mus te. Gra - ti - as

te, glo - ri - fi - ca - mus te. Gra - ti - as

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

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

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

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

- - am tu - am Do - mi - ne De - us Rex

- - am tu - am Do - mi - ne De - us Rex

- - am tu - am Do - mi - ne De - us Rex

- - am tu - am Do - mi - ne De - us Rex

GLORIA FROM THE MISSA 4 VOCUM OF GUILLAUME DE MACHAUT.

coe - le - - stis De - us Pa - ter om - ni - po - - tens,
 coe - le - - stis De - us Pa - ter om - ni - po - - tens,
 coe - le - - stis De - us Pa - ter om - ni - po - - tens,
 coe - le - - stis De - us Pa - ter om - ni - po - - tens,

Do - mi - ne Fi - li u - ni - ge - ni - te
 Do - mi - ne Fi - li u - ni - ge - ni - te
 Do - mi - ne Fi - li u - ni - ge - ni - te
 Do - mi - ne Fi - li u - ni - ge - ni - te

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

GLORIA FROM THE MISSA 4 VOCUM OF GUILLAUME DE MACHAUT.

Do - mi - ne De - us A - gnus De - i, Fi - - - - li - -
 Do - mi - ne De - us A - gnus De - i, Fi - - - - li - -
 Do - mi - ne De - us A - gnus De - i, Fi - - - - li - -
 Do - mi - ne De - us A - gnus De - i, Fi - - - - li - -

- - us Pa - tris Qui tol - lis . . . pec - ca - ta
 - - us Pa - tris Qui tol - lis pec - ca - ta . . .
 - - us Pa - tris Qui tol - lis pec - ca - ta
 - - us Pa - tris Qui tol - lis pec - ca - 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
 mun - di . . . mi - se - re - re . . . no - - bis . . .

GLORIA FROM THE MISSA 4 VOCUM OF GUILLAUME DE MACHAUT.

Qui tol - lis pec - ca - ta mun - di sus - - ci - . . .

Qui tol - lis pec - ca - ta mun - di sus - - ci - . . .

Qui tol - lis pec - ca - ta mun - di sus - - ci - . . .

Qui tol - lis pec - ca - ta mun - di sus - - ci - . . .

- pe de-pre-ca-ti-o-nem no-stram, Qui se-des

- pe de-pre-ca-ti-o-nem no-stram, Qui se-des

- pe de-pre-ca-ti-o-nem no-stram, Qui se-des

- pe de-pre-ca-ti-o-nem no-stram, Qui se-des

ad dex-te-ram Pa-tris mi-se-re-re no-bis.

ad . . . dex-te-ram Pa-tris mi-se-re-re no-bis.

ad dex-te-ram Pa-tris mi-se-re-re no-bis.

ad dex-te-ram Pa-tris mi-se-re-re no-bis.

GLORIA FROM THE MISSA 4 VOCUM OF GUILLAUME DE MACHAUT.

Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus,
 Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus,
 Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus,
 Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus,

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

- ste Cum san - cto spi - ri - tu in
 - ste Cum san - cto . . . spi - ri - tu in
 - ste Cum san - cto spi - ri - tu in
 - ste Cum san - cto spi - ri - tu in

GLORIA FROM THE MISSA 4 VOCUM OF GUILLAUME DE MACHAUT.

glo - ri - a De - - i Pa - tris. A - - -

glo - ri - a De - - i Pa - tris. A - - -

glo - ri - a De - - i Pa - tris. A - - -

glo - ri - a De - - i Pa - tris. A - - -

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a key with one flat (B-flat major or D minor). The lyrics 'glo - ri - a De - - i Pa - tris. A - - -' are written below each staff. The notes are primarily quarter and eighth notes, with some rests.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues from the first system. The notes are primarily quarter and eighth notes, with some rests. There are dotted lines below the staves, indicating that the lyrics continue on the next page.

The third system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues from the second system. The notes are primarily quarter and eighth notes, with some rests. There are dotted lines below the staves, indicating that the lyrics continue on the next page.

GLORIA FROM THE MISSA 4 VOCUM OF GUILLAUME DE MACHAUT.

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a medieval style with square neumes on a four-line staff. The first staff contains a melodic line with various note values. The second staff contains a similar melodic line. The third staff contains a more rhythmic accompaniment with many eighth notes. The fourth staff contains a bass line with fewer notes.

The second system of musical notation consists of four staves, continuing the piece from the first system. It features the same four-staff structure with treble and bass clefs. The notation continues with square neumes, showing a continuation of the melodic and rhythmic themes established in the first system.

The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with square neumes. The word "men." is written below the first staff at the end of the system. The notation shows a continuation of the melodic and rhythmic themes.