VII WORK DISCUSSION 4:
Pierre de la Rue, *Missa Ave Maria*

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Like most of the masses in the Mechelen Choirbook, Pierre de la Rue's *Missa Ave Maria* is not labelled, and the composer is not named. The music, iconography, and design of its initial opening (fols. 49^{v}–50^{r}; ▶ Fig. II.6) nevertheless make clear to the viewer, reader, and singer that it is a mass based on the famous antiphon *Ave Maria*, shown in ▶ Ex. VII.1 (drawing on an early fourteenth-century source from Notre-Dame in Paris). This chant was well-known as a short office antiphon both on the feast of the Annunciation (25 March) and during various Advent offices. In the Notre-Dame source used in ▶ Ex. VII.1, the antiphon is taken from the third nocturn of matins on the feast of the Annunciation, but within the same book and its partner volume that completes the liturgical year, the identical chant also appears in various offices and special services on the fourth Sunday of Advent, the vigil of Christmas, Easter Sunday, and the feast of the Purification, and also as a suffrage (general prayer) to the Virgin.[1] The chant was also taken up as the first part of various *Ave Maria* votive antiphons, a widespread group of chants that were sung frequently and set as motets by La Rue's contemporary Josquin des Prez (ca. 1450–1521) and other composers of their generation.[2]

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In La Rue's mass as presented in Mech, the identity of the borrowed material on which the music is based is made clear by red text from the

1 F-Pn lat. 15181, fols. 138^{v}, 141^{r}, 322^{v}, and 451^{r}, and F-Pn lat. 15182, fol. 104^{r}, respectively. Both manuscripts are cataloged in the Cantus database (http://cantus.uwaterloo.ca/).

2 Josquin composed a four-voice *Ave Maria* on one of these votive antiphons and also a six-voice *Ave Maria* on a different one. The six-voice setting serves as the *secunda pars* of his *Pater noster–Ave Maria*. See, respectively, NJE 23, 16–19 and NJE 20, 42–55. For background on the various versions of the *Ave Maria* chants and prayers used in Josquin's compositions as well as in La Rue's *Missa Ave Maria*, see Freeman, "On the Origins".

model chant ("Ave Maria" in the superius, altus, and bassus, "Ave Maria, gratia plena, Dominus tecum, benedicta tu" in the tenor) that is interwoven into the black mass ordinary text which was actually meant to be sung. The imitative opening of the music, moreover, causes each individual voice to display the melody of the model chant clearly enough that its liturgically literate singers would have recognised it as the *Ave Maria* antiphon.

The most striking visual element of the opening folios is the scene shown at the beginning of the superius voice (▶ Fig. II.6; the other three voices all have elaborate initials decorated with abstract pictorial elements). It is a conventional Annunciation, one of the most common scenes in votive paintings, sculptures, and illuminated books of hours of the era.[3] Mary, in a blue robe, kneels before a prayer book, while the Archangel Gabriel descends to her, his finger pointed upward towards Heaven. The Holy Spirit, shown as a radiant dove, descends upon Mary. In the telling of this event in the Gospel of Luke (1:26–38), Gabriel appears to Mary and greets her with the words "Ave gratia plena, Dominus tecum. Benedicta tu in mulieribus" ("Hail, full of grace, the Lord is with thee. Blessed art thou among women"). Mary, at first frightened, responds: "Ecce ancilla Domini. Fiat mihi secundum verbum tuum" ("Behold the handmaid of the Lord; be it done to me according to thy word"). Defying the conventional role of marginal decoration as extrinsic to historiated scenes and to the content of the page,[4] the marginal decoration to the left of the scene and extending to its right across the tops of both folios clearly relates to what is shown. In the vertical decoration to the left is a green stalk from which multicoloured flowers bloom, and around which is wrapped a banderole that reads "Ave Maria / gratia plena / Ecce Ancilla Domini." This text continues across the horizontal decoration at the top of fol. 49^{v}, where a similar stalk, flower, and banderole appear with the words "Fiat michi secundum verbum tuum." The decoration that continues across the top of fol. 50^{r} gives the text "Ave gratia plena, Dominus tecum. Ecce Ancilla Domini, fiat michi secundum verbum tuum." some of its letters hidden by the folds of the banderole. In its entirety, then, the border decoration gives the text of the dialogue

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3 See the discussion in As-Vijvers's contribution to the present book.
4 See Camille, *Image on the Edge*.

uttered by Gabriel and Mary in Luke's telling of the scene depicted. Gabriel's words also provide the text of the antiphon that is the model for the mass.

Everything about the opening folios suggests that the *Missa Ave Maria* is a mass for the Annunciation, but what does that mean? Most generally, it means that the Annunciation is its devotional theme and that the mass ordinary text in this composition is devotionally inflected towards veneration of the Virgin Mary as she received word that she would bear the Son of God. More specifically, it means that this mass would have been appropriate for performance within several liturgical contexts that celebrated the Annunciation. The most obvious of these is high mass on the feast of the Annunciation itself, but it would have been equally appropriate on any of the Sundays or other prominent feasts of Advent, a season that prepared for the celebration of the birth of Christ on Christmas and therefore made frequent reference to the Annunciation, the moment when Christ was conceived and his birth made possible. The *Missa Ave Maria* could also have served as a votive mass on any occasion when Marian devotion was desired because its model chant is so universal in its devotional sentiments – the *Ave Maria* prayer could be said virtually anytime.

The *Missa Ave Maria* survives complete in fourteen sources from the sixteenth century, more than any of La Rue's other masses (▶ Appendix 4). Twelve of these sources do not give it a title beyond labelling the chant model "Ave Maria" in one or more of the voices, and a thirteenth source, A-Wn 15496, simply titles it "*Missa super Ave Maria*". But the manuscript I-SUss 248, produced like Mech in the Alamire scriptorium, gives it the title "*Missa De Annuntiatione Mariae Rue*" ("Mass of the Annunciation of Mary [by Pierre de la] Rue"), which confirms its identity not just as a mass on *Ave Maria* but as an Annunciation mass. According to the filiation established by J. Evan Kreider in the La Rue *Opera Omnia*, both Mech and I-SUss 248 (along with five other sources) are descended from a presumed original a-source of the mass that is no longer extant, and are therefore among the most reliable sources of the mass.[5] Honey Meconi proposes that the *Missa Ave Maria* belongs to a group of masses that La Rue likely composed between 1508 and 1515, when the

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5 CMM 97/1, I–liii.

Habsburg-Burgundian court was stationary in Mechelen.[6] Presumably the compositions in this group were held in court chapel choirbooks during this time and disseminated in the following years when La Rue and other members of the chapel left Mechelen and had opportunity for these works to be copied elsewhere.

La Rue's general compositional practice in *Missa Ave Maria* is to make heavy use of motives from the model chant in all voices while stating the chant more completely, though still paraphrased, in the tenor. The work thus represents a transitional stage in the history of mass composition between the fifteenth-century cantus firmus mass, where the model is stated in long note values in the tenor voice, and the sixteenth-century paraphrase mass, where the model is turned into points of imitation in all voices. There is a prevailing four-voice texture in the *Missa Ave Maria* that holds in all movements except the Credo, which, in a somewhat unusual turn, adds a fifth voice and states the chant in the tenor primus as a more traditional cantus firmus.[7] La Rue experimented with virtually every possibility of mass composition in the first decades of the sixteenth century, from intensive imitation to multiple cantus firmus technique, and while most of his masses are for four voices, he composed several complete masses and mass movements that, like the Credo of the *Missa Ave Maria*, have five voices.[8] Though not one of his most remarkable essays in compositional technique, the *Missa Ave Maria* is a solidly constructed composition that is typical of his broader efforts and emphasises the importance of its model chant, which, as stated above, carried unmistakable devotional associations with the Annunciation and with the Virgin Mary more broadly.

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The *Ave Maria* antiphon is given in ▶ Ex. VII.1 as it appears in a noted antiphoner of the usage of Notre-Dame of Paris from the early fourteenth century.[9] Though this source of the chant is not geographically or

6 Meconi, *Pierre de la Rue*, 106–8.

7 La Rue's *Missa Cum iocunditate* is another four-voice mass that expands to five voices in the Credo; his second *Missa L'homme armé* (a conjecturally attributed work) is a four-voice mass that expands to five voices in the Agnus Dei (textural expansion in Agnus Dei movements is common); and his *Missa pro defunctis* is primarily for four voices but expands to five voices in the "Kyrie" II, offertory (verse only), Sanctus, and Agnus Dei, following the practice of Ockeghem's *Missa pro defunctis*, which is primarily for three voices but expands to four voices in the "Kyrie" II and offertory.

8 These include a number of masses in Mech itself: *Missa pascale*, *Missa Conceptio tua*, *Missa de sancta cruce*, *Missa de feria*, and *Missa Alleluya*.

9 The chant can also be found in *Liber Usualis*, 1416 and 1679. The longer *Ave Maria* votive antiphon that includes this chant as its first part can be found in *Liber usualis*, 1861.

temporally proximate to the Habsburg-Burgundian court in Mechelen, where La Rue most likely composed the work, the court usually followed the usage of Notre-Dame of Paris contained in this book.[10] Moreover, the syllabic structure of the chant means that it does not show as much variation from source to source or rite to rite as some other more melismatic chants. ▶ Ex. VII.1 therefore most likely resembles very closely the version of the chant La Rue would have had in mind when composing the mass. ▶ p. 210

La Rue generally divides the chant into four phrases, labelled A through D in ▶ Ex. VII.1. The opening phrase (A) is the most distinctive of them, with its initial descending fourth from *f* to *c* before arriving on the modal final *d* and ascending a fifth to *a* with an upper neighbour *b*♭. In La Rue's mass, the chant is transposed up a fifth so that its final is *a* instead of *d*. It is noteworthy that the minor sixth above the final in this opening phrase must be created by an accidental (*b*♭) when the final is *d*, but not when the chant is transposed up to *a* and the minor sixth above the final is *f*♮'. This melodic characteristic led Gioseffo Zarlino (1517–90), the leading sixteenth-century theorist of counterpoint, to cite both this chant and La Rue's mass based on it as examples of the ninth mode in *Le istitutioni harmoniche*, first published in 1558.[11] Until the mid-sixteenth century, only eight modes were recognised, with none having a final on A. But Zarlino, following Heinrich Glarean, who first theorised modes 9–12 in his *Dodecachordon*,[12] said that, although the ninth mode had not been described by the ancients, it had always existed in chants like *Ave Maria*. There was no reason La Rue had to transpose the chant to *a* – he could have created its proper intervallic structure by using *b*♭ as an accidental, as the chant does in ▶ Ex. VII.1. But his choice to transpose it made his composition noteworthy to Zarlino, who was writing nearly a half-century later and in Italy, far from the Habsburg-Burgundian court where La Rue most likely composed it. Zarlino saw in the *Missa Ave Maria* justification for a mode that La Rue himself would not have recognised. ▶ p. 210 ▶ p. 210 ▶ p. 210

10 Meconi, *Pierre de la Rue*, 115.
11 Gioseffo Zarlino, *Le istitutioni harmoniche* (Venice: the author, 1558), Part IV, ch. 26. Translated in Zarlino, *On the Modes*, 76–81.
12 Glarean, *Dodecachordon* (Basel: Petri, 1547).

TABLE 1. *Missa Ave Maria*: deployment of the model chant

MOVEMENT	SECTION	MENSURATION	CHANT PHRASE(S) IN TENOR•	BAR NUMBERS AND COMMENTS
Kyrie	"Kyrie" I	C	– A B C	1–10 (fore-imitation of A) 10–15 17–18 19–25 (embellished at end)
	"Christe"	C2	D	26–53 (heavily embellished)
	"Kyrie" II	C	A B C	58–62 63–64 66–80 (embellished at end)
Gloria	"Et in terra"	C	– A B Free C	1–9 (fore-imitation of A) 10–17 19–21 22–60 61–67 (heavily embellished)
	"Qui tollis"	C2	– A B C D	68–77 (fore-imitation of A) 78–86 88–95 100–105 105–134 (heavily embellished)
Credo	"Patrem"	C	– A – B – C – D	1–28 (fore-imitation of A and B) 29–38 39–41 41–47 48–53 54–70 (C stated three times) 71 72–89 (embellished at end)
	"Crucifixus"	C2 3 C2 (b. 129)	– A – B – C – B – C – D – Free – Free	90–98 (fore-imitation of A) 99–110 111–14 115–19 120–23 124–130 131–35 136–39 140 141–44 145–48 149–58 (embellished at end) 159–62 163–67 168–84 184–207 (unknown long note c.f.)

Sanc-tus	"Sanctus"	C	– A B – C Free	1–6 (fore-imitation of A) 7–12 13–17 18–21 22–29 30–48
	"Pleni sunt"	C2	–	49–94 (tenor tacet)
	"Osanna"	3	– A–B C D	95–100 (fore-imitation of A) 101–07 (A and B elided) 109–12 114–25 (embellished at end)
	"Benedictus"	C2	–	126–73 (tenor tacet)
	[Osanna ut supra]			
Agnus Dei	"Agnus" I	C	– A – B C D	1–5 (fore-imitation of A) 6–13 14–16 17–19 20–26 28–44 (embellished at end)
	"Agnus" II	C2	A Free	45–49 50–109 (based loosely on chant)

• — = tenor resting (very brief rests not indicated).

INDIVIDUAL MOVEMENT DISCUSSION

The Kyrie sets the stage for the entire mass in its construction and style.[13] It is divided, as are most Kyries by La Rue and his contemporaries, into three sections: "Kyrie" I–"Christe"–"Kyrie" II. "Kyrie" I and "Kyrie" II are similar to one another, with the "Christe" section contrasting markedly, creating an overall A–B–A' effect in the movement as a whole. "Kyrie" I, in C-time, begins with a point of imitation in all voices based on the A-phrase of the chant, shown in ▶ Ex. VII.2. The altus enters first, followed by the superius, then the bassus, and finally the tenor, which even from its second note moves somewhat more slowly than the other voices. This is because the tenor proceeds to function as a cantus firmus and

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13 There is an excellent recording of the piece by Capilla Flamenca and Psallentes, dir. Dirk Snellings and Hendrik Vanden Abeele, which can serve as a useful listening companion to this essay; see Bibliography, Selected Recordings, Musique 2005.

state all of phrases A, B, and C of the chant in "Kyrie" I. The other voices, on the other hand, move into free counterpoint with certain melodic motives passed from voice to voice but no strict imitation after the opening phrase. The deployment of the chant in the tenor voice of all sections of the mass is outlined in Table 1.

In the "Christe", the tenor states the D-phrase of the chant model that had been absent in "Kyrie" I, though with sufficient modification and repetition that it is scarcely recognisable after its first few notes. The superius, altus, and bassus are all in imitation with one another, reinforcing the textural separation of the tenor from the other three voices already established in "Kyrie" I after the opening imitative phrase. The "Christe" is less rhythmically active than either "Kyrie" I or "Kyrie" II, but a mensural shift to ↄ2 causes notes to move twice as quickly as the previous section. The harmonic rhythm also increases, thus reinforcing the A–B–A' structure mentioned above. "Kyrie" II recapitulates "Kyrie" I but with more rapidly moving figuration. Once again it begins with an imitative subject based on the opening of the chant, stated first in the altus, then in the superius, the bassus, and finally the tenor, which carries the chant melody through as a cantus firmus, stating the A-, B-, and C-phrases of the chant. Unlike in "Kyrie" I, however, the tenor eventually breaks off from the chant melody, moving into a freely composed coda (bb. 68–end) where it and the other voices engage in free counterpoint and accelerate into the final cadence of the movement.[14]

The Gloria follows many of the patterns established by the Kyrie. Though its text is much longer, and though Glorias are often much more substantial movements, this Gloria is relatively brief (only 4'51" on the Capilla Flamenca recording), with the text telescoped so each individual voice sings only portions of the whole.[15] As shown in Table 1, the movement is divided into two sections, starting at "Et in terra" and "Qui tollis". Its notes and text are spaced tightly in Mech, fitting onto only two openings (fols. 51^{v}–52^{r} and 52^{v}–53^{r}).[16] The two sections of the movement have the same respective mensuration signs seen in "Kyrie" I and "Christe": ↄ and ↄ2. And like "Kyrie" I, the "Et in terra" section begins with fore-imitation here only in the superius and altus, with the bassus entering after

14 All references to the score refer to the edition in CMM 97/1, 115–51.
15 The Gloria is also very short in the *Missa de feria* discussed by Weaver in the present book.
16 This is also the case with the *Missa Fors seulement*, the *Missa de feria*, and the *Missa Alleluya*.

the tenor and proceeds to state only phrases A, B, and C of the chant in the tenor. Unlike "Kyrie" I, however, it has a long passage where the tenor sings material not directly drawn from the chant (bb. 22–60). The "Qui tollis" section is, like the "Christe", in ∁2 mensuration with note values now moving twice as quickly. Also like the "Christe", it includes the D-phrase of the chant that had been absent from the earlier section of the movement, but it does so after first cycling through the A-, B-, and C-phrases. The "Qui tollis" is thus the first individual section of the mass to include the entire melody of the model chant. It is much longer than the "Christe", sustaining its propulsive rhythms for far longer and accelerating further into the final cadence of the movement. The end of the Gloria is the most rhythmically active part of the entire mass.

The Credo is the most distinctive of the five movements. Its texture expands to five voices, with a tenor primus that states the *Ave Maria* chant as a true cantus firmus and a tenor secundus that behaves much like the other voices. The entrance of the tenor primus is shown in ▶ Ex. VII.3. ▶ p. 211 Though the addition of the fifth voice is immediately obvious to the singers looking at the choirbook, it is not immediately apparent to the listener. Before the tenor primus enters, there is first an extended duet in the superius and altus voices (bb. 1–18) and then a duet between the tenor secundus and bassus (bb. 18–28). The cantus firmus finally enters only in b. 29. Both of the introductory duets turn paraphrased versions of the A- and B-phrases of the *Ave Maria* chant into an imitative subject. Heard one after the other, these duets sound like the sparsely textured imitation in all four voices on the chant melody that begins all other movements of the mass. But when the tenor primus enters in long note values at b. 29, it is apparent that something very different is happening. The five-voice texture with long-note cantus firmus has a much denser sound than the other movements and presents the chant in something much closer to its original form.

The long text of the Credo is telescoped as in the Gloria, and the movement is similarly divided into two major sections, though it is significantly longer than the Gloria (7'33" on the Capilla Flamenca recording). The first section, starting with "Patrem omnipotentem", cycles through all four phrases of the *Ave Maria* chant, as shown in Table 1. The C-phrase is stated three times, the third corresponding to one of the few striking moments of word-painting in the mass. In bb. 66–70, this third statement is sung to the words "descendit de caelis" ("descended from the Heavens")

with the voices in close rhythmic spacing and the superius ascending to a high *g"* in b. 66, its highest pitch in the entire mass, which it reaches only a few other times. Immediately following, in bb. 71–89, come the words "Et incarnatus est de spiritu sancto ex Maria virgine, et homo factus est" ("And he was incarnated of the Holy Spirit from the Virgin Mary, and was made man"). This is the one portion of the mass ordinary text to refer to Christ's incarnation, which was brought about through the Annunciation, when Mary was impregnated by the Holy Spirit. Although the text of the chant is rarely written below melodic quotations of it in this mass, one must always be cognisant of what the original text was when a part of the chant melody is quoted. Here the text of the Credo describes the Annunciation while the tenor primus sings the D-phrase of the *Ave Maria* chant, which bears the words "Benedicta tu in mulieribus" ("Blessed art thou among women"), part of the Archangel Gabriel's salute to the Virgin in the Annunciation story as told in the Gospel of Luke.

The second section of the Credo begins on "Crucifixus etiam pro nobis" ("He was crucified for us") and switches to the ∁2 mensuration as has by this point become standard for the latter sections of movements in this mass (within this section there is a brief move to a triple metre, labelled with "3", in bb. 124–28). The tenor primus cycles through all four phrases of the *Ave Maria* chant, but not in direct order as it had in the first part of the Credo. Instead, it proceeds as follows: A-B-C-B-C-D. It therefore pivots around the C-phrase, moving back to B and through C again before finally stating the D-phrase and completing the chant quotation. But instead of ending the movement there, the tenor primus continues to state melodic material that is not drawn from the chant. In bb. 163–67 it sings an unremarkable bit of free counterpoint in rhythmic values similar to those in the other voices. Then in bb. 184–207, the very end of the movement, it sings what appears to be a cantus firmus but is not part of the *Ave Maria* chant. It is possible that the tenor primus here quotes a pre-existent melody other than the model chant, but if it does, La Rue has left us no clue of what that melody might be, and no musicologist has yet identified it. If it *is* a pre-existent melody, therefore, it must join the model of the *Missa Alleluya* in remaining unknown to us.[17] Whatever the case, the moment is texturally striking, as the prevailing

17 See Meconi's chapter on the *Missa Alleluya* in the present book.

rhythm slows down so that the general sense of motion is at the semibreve. The result is a sense of rhythmic expansion into the final cadence of the movement, as opposed to the acceleration to the final cadence at the end of the Gloria. And the final sonority of the movement features the note *c'*, the third of the A-triad. The other movements all feature an open fifth sonority (*a–e'–a'*), rather than a full triad, as was typical of the endings of four-voice movements at this time. The different final sonority is yet another striking element of the Credo, the lone five-voice movement in the mass.

The Sanctus, while continuing many of the procedures established thus far, shows more textural and mensural variation than any of the other movements. The initial "Sanctus" section works like many previous sections of the mass, with fore-imitation of the A-phrase of the chant in the altus, superius, and bassus before the tenor enters with a more complete statement of the chant melody, cycling through the A-, B-, and C-phrases before spinning into free counterpoint that accelerates towards the end of the section in b. 48. The "Pleni sunt" and "Benedictus" are both "tenor tacet" sections, in which the tenor is silent, with three-voice texture and free counterpoint throughout. Both are in the accelerated ☾2 mensuration typical of later parts of movements in this mass. In the "Pleni sunt", blank staves are left where the silent tenor voice would be (fol. 58^{v}), and the inscription "Vim maximam patitur" ("He suffers the greatest violence") is given. As Bonnie J. Blackburn has shown, such cryptic inscriptions in tenor tacet sections are common in choirbooks from the Alamire scriptorium. Whereas Blackburn has identified the sources of many other inscriptions, this one remains unidentified. The related inscription "Vim maximam patitur Christianus" ("The Christian suffers the greatest violence") appears elsewhere in Mech in both La Rue's *Missa pascale* (fol. 28^{v}) and his *Missa Alleluya* (fol. 104^{v}),[18] and still another related inscription "Vim maximamque miseriam patitur" ("He suffers the greatest violence and misery") appears in other sources. In all, there are twenty-three instances of these related inscriptions in the Alamire choirbooks.[19]

18 See the relevant chapters in the present book.

19 Blackburn, "The Eloquence of Silence". The essay includes translations of the inscriptions by Leofranc Holford-Strevens, which I use here.

The three-voice "Benedictus", on the other hand, includes only the much more straightforward instruction "Benedictus in tenore tacet" ("The Benedictus is silent in the tenor"). The "Benedictus" is framed on both sides by the "Osanna". Aside from a brief passage in the Credo, the "Osanna" is the only section of the mass in triple metre, and whereas the opening section of the Sanctus presents only phrases A, B, and C of the chant, the "Osanna" cycles through all four phrases, closing with a highly embellished presentation of the D-phrase in bb. 114–25. It therefore stands out from the rest of the composition and underscores – as many "Osanna" sections do – the central ritual action of the mass ceremony that takes place at this point. As Andrew Kirkman has pointed out, the "Benedictus" tended to correspond to the elevation of the Host, when the consecrated wafer was held aloft for all to see.[20] It is likely that the "Osanna" of the *Missa Ave Maria*, one of the most dramatic portions of the mass musically, corresponded precisely to this most dramatic of ritual actions.

The Agnus Dei brings the *Missa Ave Maria* to a fitting close, emphasising the opening motive of the *Ave Maria* chant, which has saturated the entire mass. "Agnus" I, in ∁ mensuration like the openings of all other movements, follows the by now predictable model of fore-imitation of the A-motive before the tenor enters, here presenting all four phrases of the model chant. "Agnus" II presents the now familiar shift to ∁2 mensuration, but for the first time in the mass the tenor enters first, initiating a series of imitative duets and trios that last for most of the section. Only the A-phrase of the chant is quoted, its melody and corresponding words, "Ave Maria," thereby turned into a sort of motto. From bb. 95 to the end, we finally hear the full four-voice texture, and the rhythm accelerates into the final cadence. This last cadence of the mass is punctuated by a delayed statement of the final note in the bassus, which rests while the other voices arrive at the cadential sonority on the downbeat of b. 108 and then declaims the final word "pacem" while the other voices hold this sonority.

In using only the first phrase of the chant, "Agnus Dei" II brings the *Missa Ave Maria* to a close by reinforcing its identity as a mass for the Annunciation, when the Archangel Gabriel uttered the words "Ave gratia plena", or as a more general Marian votive mass for any occasion when it would have been appropriate to recite the *Ave Maria*.

20 Kirkman, *The Cultural Life of the Early Polyphonic Mass*, 192–201.