X WORK DISCUSSION 7:

Pierre de la Rue, *Missa Alleluya*

HONEY MECONI

As is usual with music of the sixteenth century, we know neither the date of composition of Pierre de la Rue's *Missa Alleluya* nor the precise impetus for its creation. Regarding the former, the dates of the manuscripts that contain the mass and the style of the music suggest that it was composed in a period of rich productivity for La Rue from the time he returned to the Low Countries for good in 1508 until his retirement in 1516.[1] During this period La Rue likely created (among other compositions) eight masses for five voices, an expansion in texture for which he was one of the leading proponents. Three of these masses – the *Missa de septem doloribus*, *Missa de feria*, and *Missa Incessament* – use *tempus imperfectum* (duple metre) almost exclusively, a forward-looking choice. The other five masses – the *Missa Alleluya*, *Missa Conceptio tua*, *Missa de sancta cruce*, *Missa Ista est speciosa*, and *Missa pascale* – make use of an older practice, with most or all movements beginning in *tempus perfectum* (triple metre) and then switching to *tempus imperfectum*. Possibly these five masses, including the *Missa Alleluya*, were thus slightly earlier than the duple-heavy creations.

While we cannot pinpoint a specific event or commission that generated the *Missa Alleluya*, the work easily fits into La Rue's presumed lifetime project of providing polyphony for most important components of the liturgy. A precise model for the *Missa Alleluya* is unknown,[2] but the mass's heading (in Mech, "Missa quinque vocum supra alleluya. Petrus

1 See Meconi, "Composers and repertory", in the present volume.

2 Numerous models for La Rue's works remain unidentified, including those for the *Missa Almana*, *Missa de septem doloribus*, *Missa de virginibus*, and several for the *Missa de feria* (on which, see Weaver's chapter in the present book).

TABLE 1. Pierre de la Rue, *Missa Alleluya*, cantus firmus layout

MOVEMENT	SECTION	PRIMARY MENSURATION	CANTUS FIRMUS MENSURATION	CANTUS FIRMUS PHRASE (IN TENOR UNLESS OTHERWISE INDICATED)	BAR NUMBERS	MANIPULATION
Kyrie	"Kyrie" I	○	○	A	10–18	2 x *integer valor*
	"Christe"	¢	○ ¢	A' B	29–48 49–57	2 x *integer valor*
	"Kyrie" II	⊙	Φ	A A' B	62–66 68–70 72–74	*Integer valor*
Gloria	"Et in terra"	○	○	A A' B	10–18 22–28 29–33	2 x *integer valor*
	"Qui tollis"	¢	ↄ	B backwards A' backwards A backwards	34–43 44–53 58–69	2 x *integer valor*, retrograde
			¢	A A' B	85–90 93–97 98–103	*Integer valor*
Credo	"Patrem"	¢	¢ 3	A A' B	29–54 65–84 85–89	4 x *integer valor* 4 x *integer valor* 2 x *integer valor*

de [la] Rue"; this is the only mass to receive a composer indication in the manuscript) names its model and thereby suggests a connection to the period of Paschaltide, the days between Easter itself and the feast of the Ascension when the resurrected Christ walked on earth. Paschaltide is the most joyful period of the Christian year, and during this time proper chants frequently appended a jubilant cry of "alleluya". A mass that evoked this happy cry would thus be appropriate for almost six weeks of the liturgical year.

The mass is clearly based on a pre-existent melody presented multiple times in each movement, and that melody was surely fitted to the text "alleluya". In Mech the word "alleluya" is proclaimed in red ink in each

	"Et resurrexit	C2	¢ 3	A A' B	104–116 122–131 132–135	2 x *integer valor*
			¢ 3	A A' B	146–157 162–171 172–175	2 x *integer valor*
			[¢] 3	A A' B	181–186 189–193 194–196	*Integer valor*
Sanctus	"Sanctus"	O	⊙	A	15–28	3 x *integer valor*
	"Pleni"	¢	[3vv. – no c.f.]	-		
	"Osanna"	¢	⊙	A' B	76–102 103–115	6 x *integer valor*
	"Benedictus"	¢	[3vv. – no c.f.]	-		
	[Osanna ut supra]					
Agnus Dei	"Agnus" I	O	⊙	A A' B	3–14 17–25 26–31	3 x *integer valor*
	["Agnus" I repeat]					
	"Agnus" II	¢	⊙	A (superius) A' (superius) B (superius)	38–73 80–106 107–122	6 x *integer valor*

voice at the mass's opening, and then in the tenor line throughout.[3] The scribes had no hesitation in announcing the model for this work. Unfortunately, though, the model remains unknown. Evan Kreider's thorough search of plainchant Alleluia melodies failed to generate a match for the cantus firmus,[4] and it is possible that La Rue drew his material from a polyphonic composition, perhaps a motet or devotional song beginning or ending with the word "alleluya".

Although La Rue often begins his masses with a clear exposition of borrowed material, his norm is then to shift to free paraphrase or some-

3 See Appendix 2 for the distribution of the "alleluya" text.
4 CMM 97/1, xx.

times complete dissolution of the model. The cantus firmus in the *Missa Alleluya* is treated quite strictly throughout, however, in sharp contrast to La Rue's more usual practice of paraphrasing. The triple-metre melody that La Rue uses consists of three sections: an opening, a varied repeat of the opening, and a closing (thus, A - A' - B; ▶ Ex. X.1). The melody is normally placed in the tenor voice – the classic position for a cantus firmus – and in the five-part texture of the *Missa Alleluya* it typically forms the aural centre. Following the norms of fifteenth-century cantus firmus construction, it appears complete in every movement and in fact usually appears at least twice. Almost always it is the last voice to enter, again following standard practice. Table 1 shows the distribution of the melody.

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At the end of the Kyrie, Gloria, and Credo, La Rue presents the melody at *integer valor* – that is, with original note values. The rest of the time the note values are considerably lengthened, though always in direct proportion to the original – thus, augmentation. This means that the move to *integer valor* at the end of Kyrie, Gloria, and Credo would make the borrowed tune more obvious to the informed listener or performer.

The proportion by which the cantus firmus would be increased varies from section to section, and this is managed by various means.[5] Sometimes notes are written with the correct rhythmic values, such as notes four times as long for the "Patrem". Sometimes augmentation is generated by the use of major prolation (a technique used by both La Rue's contemporaries and earlier composers). At the conclusion of the mass, for example, the cantus firmus is sung at six times the length of *integer valor*, a feat accomplished by the use of the mensuration sign ⊙ to indicate the use of *tempus perfectum*, *prolatio maior* (triple metre with triple subdivisions of the semibreve as well as the breve). In this case, as in several other places in the mass, the voice with the cantus firmus is written in a different metre than the other voices. And sometimes the cantus firmus is simply written in *integer valor* with instructions supplied as to how to manipulate it. At the beginning of the mass, for example, singers of the tenor line are instructed to "crescit in duplo", i.e., double the note values of the line.

The most dramatic alteration of the cantus firmus – dramatic for the

5 Different manuscripts present the cantus firmus and instructions differently. For example, in Mech the Credo opens with the cantus firmus written in the desired rhythmic values (no extra work for the performers), while in D-Ju 12 the singers must "crescit in duplo" (double) the written note values.

singers, though probably not for the listeners – also involves a written instruction. It takes place at the beginning of the second section of the Gloria, the "Qui tollis". Here the cantus firmus appears in the tenor, as usual, but with a more complicated instruction than a simple "crescit in duplo". Now the singers are told to "incipe a retro et reverte ad finem": to sing the cantus firmus twice, but the first time doing it backwards – the last note first, the next to the last note second, and so on. This retrograde performance (done at sight by the musicians) would be followed by singing the cantus firmus pitches in the correct order. The use of retrograde for the cantus firmus at the "Qui tollis" occurs not only in this mass but also in another composition La Rue knew: Josquin's *Missa L'homme armé super voces musicales*. As we will see, this is not the only parallel between these two masses.

This treatment of the cantus firmus makes the *Missa Alleluya* unique among La Rue's thirty-one masses. Although the mass is up-to-date in its five-voice texture and various other elements (e.g., using the model as inspiration for motivic imitation), it is old-fashioned in the strictness of its handling of the cantus firmus; the only other mass approaching this precision in model use is his early *Missa Tandernaken*, and even that makes a few small exceptions to uniformity. The *Missa Allelwya* is the only mass where La Rue manipulates his material via written instruction for augmentation, and it is the sole instance of retrograde in his very extensive oeuvre. This type of construction and these techniques were common in the fifteenth century and even with some of his contemporaries, but La Rue otherwise showed no interest in them. The mass thus seems to be one of many examples of La Rue's penchant for demonstrating the range of his compositional skill: strict cantus firmus treatment here, ostinato composition in *Missa Cum iocunditate*, mensuration canon mastery in *Missa L'homme armé I*, polyphonic borrowing in *Missa Tous les regretz*, and so on.

One unusual feature of the mass is the handling of the fifth voice, which falls in range between the tenor and bassus. Alamire and his cohorts never used the term "quintus" for an added voice, but rather assigned a designation in keeping with its range relative to the other voices of a composition. In Mech, this voice in the *Missa Alleluya* is consistently labelled as a second tenor voice, with one exception: the first "Kyrie", where it appears as "bassus primus". At first the part name in the *Missa Alleluya* may appear to be a mistake, but all other sources for the mass

also switch the designation of this voice within the mass, though never consistently.[6] In I-Rvat 36, for example, it is "bassus" or "baricanor" for the Kyrie, Gloria, and Agnus, but "tenor" for the "Patrem", "Sanctus", and "Benedictus", while in A-Wn 15496 it is normally "bassus" (or "baricanor") but "tenor secundus" for the "Qui tollis" and the final "Agnus"; similar variety is found in the other manuscripts. This inconsistency is doubtless owing in part to the shifting range of the voice; in the Kyrie and Gloria it descends to *F*, but in the remaining three movements it lies much higher, never going below *B*♭ (Credo and Agnus) or *c* (Sanctus). The clef can be C4, F3, or F4.

The scribe of Mech may have used the "bassus primus" designation for aesthetic reasons, however. Throughout the mass, the fifth voice is normally on the left-hand side of each opening, directly below the tenor voice. The one place where that does not happen is the very first opening, where we find below the tenor voice on the left-hand side not the fifth "tenor secundus" part, as we will everywhere else in this mass, but instead a curious "tenor ad longum" part. This is not a sixth voice. Rather, the scribe has notated the tenor voice as it should sound, as if he were saying, "Can't figure out how to 'crescit in duplo'? Here's how!" Given that the singers will soon have to do something much harder, i.e., sing backwards in the "Qui tollis", this kind of assistance seems unnecessary. Nonetheless, it is there, which means there is no room for the fifth voice. Instead, the latter appears on the right-hand side of the opening, immediately above the bassus. And perhaps that is the reason the scribe labelled it "bassus primus", for the visual consistency this name creates on this important first opening. Such an instinct would be in keeping with the care lavished upon the construction of this exceptional manuscript.[7]

Interestingly, the bassus primus voice at the opening is unusual in one more way. Tucked away at the end of Mech, the *Missa Alleluya* lacks any kind of fancy miniature to open the mass, relying instead on elaborate painted and calligraphic initials for its decoration. These incorporate human heads of rather disreputable-looking individuals. One of

6 The *Missa Alleluya* appears in four other manuscripts, all created under Alamire's supervision: the contemporaneous E-MO 773 and A-Wn 15496, both for members of the court; the slightly later I-Rvat 36, for Pope Leo X; and the still later D-Ju 12, for Frederick the Wise; see also Appendix 4.

7 As documented in the essay of Thomas Schmidt in the present book. Elsewhere in Mech (with the exception of "Kyrie" II in the *Missa de sancta cruce;* see the essay by David Burn on this mass in the present book), the quintus voice is always "tenor secundus", even when it appears on the right-hand side of an opening.

the two heads for the bassus primus initial is depicted with a fanciful clothespin on his nose, but more surprisingly, with a name in a banderole incorporated into the initial: "Iaques Scoon" (▶Fig. II.21). This matches no known member of the court chapel and may instead refer to the clever calligrapher.

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INDIVIDUAL MOVEMENT DISCUSSION

The Kyrie follows the standard tripartite division, opening (like all movements but the Credo) in *tempus perfectum* (𝅝, triple metre). A first-time listener to this work would initially assume that the composition was for four voices, since four separate parts enter in close imitation, first altus, then superius, then bassus primus (the term used in this essay for the fifth voice, since it is most often in a baritone rather than tenor range despite its identification by Mech's scribe), then bassus secundus. Entering pitches are *f*, *f'*, *G*, and then *F* again, with the oddball *G* a typical La Rue feature to upend our expectations. With F as the pitch centre of the work, and a signature B♭ in all voices, the effect is of a modern "major" sonority.

Only after all four voices have been in for some time does the tenor enter (b. 10), and we hear the cantus firmus in long note values.[8] In all of this La Rue follows the classic procedure for a cantus firmus mass: borrowed melody in the tenor, in long note values, and entering last. But it turns out that we have "heard" the tenor melody already, for each of the other voices enters with its opening motive of five pitches or even more – again, a typical La Rue move to use model material in other voices (some kind of fore-imitation will open the other movements of the mass as well). Here and throughout the mass the word "alleluya" in the tenor's text, highlighted in red against the black ink of the ordinary text, raises the possibility that performers would have underscored the message of the cantus firmus by singing "alleluya" rather than the text of the ordinary.

With the "Christe" the tenor (again entering last, in long values, b. 29) maintains *tempus perfectum*, but the remaining voices switch to *tempus imperfectum* (𝅜, duple metre). This time superius, altus, and bassus primus enter together, with the top two voices in parallel motion; they sing

8 Bar numbers here and throughout refer to CMM 97/1.

a motive that will appear elsewhere throughout this section, starting with the entrance of the bassus secundus. Bassus primus, meanwhile, is once more given the first five notes of the cantus firmus, this time in long note values; again the listener is fooled as to how the section is constructed.

With the final "Kyrie" we move back to triple metre, but now the mensuration is ⌽; the line through the circle is understood to represent a quickening of the tempo (though performers and scholars disagree as to how much faster it should be). The mensural progression over the course of the entire movement from ○ to ¢ to ⌽ is a frequent practice of La Rue's. And because the cantus firmus in the second Kyrie appears at *integer valor*, it moves at approximately the same speed as the other voices and helps create a thick texture where all voices are equal. This full texture is characteristic of much of the *Missa Alleluya*.

La Rue divides the Gloria into two sections. A solo chant incipit would have provided the opening text "Gloria in excelsis Deo" before the polyphony began with "et in terra pax". A superius-altus duet opens the movement, once again with each voice borrowing material from the model. Instead of the Kyrie's straightforward imitation, though, each voice sings a different motive: while the altus, which enters second, starts with the first five notes of the beginning of the model (the A-section), the superius is instead based on the dotted rhythm motive of the model's B-section. The next voice to enter, bassus primus, likewise uses this B-motive (bassus secundus is given freely composed material). In this opening section a number of imitative motives are tossed about: an arch-shaped line in the opening duet and then falling and rising motives from "agimus tibi" on (b. 13). All four non-cantus firmus voices come together briefly in homorhythm at "domine fili" (b. 23), underscoring these important words. In contrast to the heavily melismatic Kyrie, the underlay in the Gloria is largely syllabic throughout – a necessity given the length of the text.

The second section of the Gloria begins with "Qui tollis". Here the cantus firmus, sung backwards, is part of the sonority right from the beginning. All voices switch to *tempus imperfectum* (duple time). In the cantus firmus-bearing tenor, this is achieved with the sign ⊂, written backwards in keeping with the retrograde of the melody. The other voices use ¢, indicating that their note values are twice as fast as those in the tenor. As the retrograde presentation draws to a close (b. 69), the

texture thins. All voices trade a bouncy rising and falling fifth motive (bb. 71ff.), and the texture becomes full again with the final entry of the cantus firmus (b. 85), back in *integer valor* and once more equal in activity to the other voices. Lively rhythmic motion in all voices generates a drive to the cadence.

The Credo is almost twice as long as the Gloria but is still divided into only two sections. Unlike every other movement in the mass, it opens (after a plainchant incipit for "Credo in unum deum") with all voices in *tempus imperfectum* (¢, duple metre). The second section, the "Et resurrexit", does the same. As we will see, though, La Rue manages to work triple metre contrasts into this movement as well.

Overall the texture is somewhat thinner than earlier movements, and La Rue provides plenty of attractive motivic play. Before the cantus firmus enters, for example, three voices share a descending scalar motive while the bassus primus is based almost entirely on the A and A' of the cantus firmus melody (in normal note values). Duets bounce back and forth: "Et ex patre natum" for the altus and bassus primus (bb. 22ff.); "Deum de Deo" between the top two voices (bb. 29–32), answered by "lumen de lumine" in the lowest two (bb. 32–34); then back to the highest voices for "genitum non factum" (bb. 39–41). Imitative motives abound until just before the end of the first section, when suddenly all voices switch to *tempus perfectum* (3, triple meter) at the text "et sepultus est" (b. 84). This is exactly the spot where the cantus firmus moves to its strongly triple-feeling B-section.

In the second section of the Credo, "Et resurrexit", the cantus firmus appears three times, the first two times in doubled note values and the last time at *integer valor* (although the scribe of Mech has erroneously written note values twice the correct duration for the final appearance). Each time the B-section of the model appears, La Rue treats it as he did in the first part of the Credo, by switching to triple metre and emphasising the melody's close. This movement thus provides metric contrast on the micro rather than the macro level, as the other movements do.

The Credo's second section (beginning at b. 90) is similar to the first in other ways as well. It, too, opens with extensive borrowing from the cantus firmus in superius, altus, and bassus secundus, and it, too, showcases many different kinds of texture and mood, e.g., duets (the opening), full sonorities in slow motion ("Et ascendit", bb. 104–6), homorhythm in the non-cantus firmus voices ("venturus est cum gloria", bb. 116–18), melo-

dies emphasising repeated pitch ("cuius regni", from b. 123) and again at the stately "simul adorator" (bb. 152–56). A particularly nice effect occurs at the end (bb. 196–201; ▶ Ex. X.2).[9] All voices cadence on a C-triad under a fermata, then resolve in slow motion to the final F-sonority – the only slowed-down close in the entire mass; all other movements drive to the cadence. At the moment of the C-triad, the bassus secundus plunges to a low *C*, the lowest note of the work, and one that expands the overall range of the mass from two and a half octaves to three octaves. The scribe helpfully offers the octave above as an alternative for singers who might not have such a deep range. It is clear, though, that the low *C* is preferred, for it is given as a void note, as we would expect, while the higher *c* is blackened. The final bassus pitch of the Benedictus in the next movement is handled the same way: drop to low *C,* with a (less desirable) alternative provided an octave higher (▶ Ex. X.3).

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The Sanctus is the longest movement of the mass and is divided into the standard five sections ("Sanctus", "Pleni", "Osanna", "Benedictus", and repeated "Osanna"). La Rue follows traditional practice in reducing the number of voices for the "Pleni" and "Benedictus" sections. Like the Gloria, the mensuration moves from *tempus perfectum* (triple metre) in the opening "Sanctus" to *tempus imperfectum* (duple metre) from the "Pleni" onwards. The cantus firmus, however, follows its own mensuration sign of ⊙, whose realisation generates very long note values (the equivalent of three times *integer valor* in the "Sanctus", and six times *integer valor* in the "Osanna").

Once again the movement opens with some of the voices borrowing the cantus firmus melody, in this case the superius and bassus primus, while the altus has free material from the start; melismatic text underlay is the norm throughout the movement. The opening "Sanctus" is characterised by almost constant four- or five-voice texture, with flashes of imitation and parallel motion sprinkled about. The three-voice "Pleni" (for superius, altus, and bassus secundus) thus presents a strong contrast. In Mech the non-singing voices receive the admonition "Vim maximam patitur Christianus" ("The Christian suffers the greatest violence"), an

9 In a rare break from his strict treatment of the model, La Rue adds two pitches to the end of the cantus firmus at the conclusion of the Credo.

instruction for silence sometimes found in Alamire manuscripts.[10] The "Pleni" opens with a lengthy imitative duet between the two lower voices. Not long after the superius joins in (pick-up to b. 39), the bassus drops out, leaving the appealing sonority of two high voices in duet. After the bassus rejoins, the superius drops out (b. 48) to leave another low duet; La Rue continues to play with rapid shifts in both texture and range from three to two voices, high to low.

The "Osanna" opens with imitation across all four free voices, and imitative motives are traded throughout. Unusually, the cantus firmus enters at the same time as the bassus secundus (b. 76); they share the distinction of being the last voices to enter into the texture. The bassus secundus makes extensive use of an ostinato figure (bb. 81ff.), a favourite La Rue practice, while in the tenor we hear the A'- and B-sections of the slow-moving cantus firmus.

The attractive "Benedictus" again drops to three voices, this time using the altus and the two bassus voices. For the tenor we have the simple instruction "Tenor primus tacet", but the superius receives a more convoluted message to be silent: "Frustrum [*sic*] fit per plura quod eque bene potest fieri per pauciora. Hec philozophus" ("It is vain to do by more what can equally well be done by less. Thus the philosoher [Aristotle]"); evidently this saying was well-known at the time. Clear imitation in all voices begins the movement (starting on *c'*, then *f*, then *B*♭); like in the "Pleni", La Rue plays with duet textures for various combinations of voices. The "in nomine" starts with close imitation between the two bassus voices (b. 143), that turns into obsessive repetition of small motives (another favourite La Rue device). La Rue breaks away from that and then returns to repetition on a larger scale, for all three voices, which generates rapid alternation between sonorities built on F and on E (▶ Ex. X.3). As F is the aural home of this movement as well as of the entire mass, the closing of the "Benedictus" on a firm C-triad (with sepulchral low *C* in the bassus secundus), shortly after what seemed like a conclusive F-cadence, sounds almost shocking to the listener. That "dominant" C-E-G sonority does, however, serve as the perfect foil for the return of

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10 Blackburn, "The Eloquence of Silence", with translations by Leofranc Holford-Strevens; these are used in this essay. The same instruction appears in Mech in the *Missa pascale*, and a related one in the *Missa Ave Maria*; see Fuhrmann's and Rothenberg's chapters in the present book.

the "Osanna", whose opening *f'* in the superius then greets listener and performer as the expected resolution.

The Agnus Dei falls into two sections, the second about twice as long as the first. The initial "Agnus", once again, opens with material taken from the cantus firmus, this time in imitation in all four free voices. Thus, it matches all other movements in opening with melodic gestures related to the borrowed melody, but it is closest to the Kyrie, which also began with four-voice imitation. La Rue thus provides a nice balance to the mass overall with this reference to the very opening of the composition. As with the "Osanna", cantus firmus and bassus secundus enter simultaneously as the last voices to join in (b. 3).

Because the Agnus text is tripartite, singers would have repeated the opening "Agnus" before moving to La Rue's second section. Performing the first "Agnus" twice thus generates temporal equivalence to the second, much longer section. The presentation of exactly the same material twice via the repeat of the initial "Agnus" also increases the impact of the contrasting final "Agnus". That final section is different in several ways: we have the expected change in metre from triple to duple, and there is almost a sense of perpetual motion, with numerous lively rhythm figures appearing one after another. But the most striking change is the displacement of the cantus firmus from the tenor voice (where it was hidden in the middle of the texture, with the potential to be overlooked aurally) up a fifth, to the superius, where it is impossible to miss. As with the "Osanna", the model melody appears at six times *integer valor*. As it is the highest sounding voice, every change in pitch has a big impact. And this time it is not even the last voice to enter (at b. 38), for it precedes the entrance of the bassus secundus by three and a half breves. In fact, La Rue rather cheekily lets the tenor voice (no longer carrying the cantus firmus, of course) enter first, as if to make up for those long waits everywhere else in the mass. It is amusing to remember that La Rue himself sang "dessus";[11] the distinctive top line of this final "Agnus" would thus have been his part in performance.

Having something special happen in the Agnus of a mass cycle was expected, and La Rue was far from alone in switching the cantus firmus to the top voice for the concluding section. That switch is not even

11 Meconi, *Pierre de la Rue*, 17–18.

unique for La Rue's masses; it happens in *Missa Conceptio tua* as well.[12] But the handling of this final section stands out because it is strongly reminiscent of the final "Agnus" of Josquin's *Missa L'homme armé super voces musicales*. In Josquin, too, the (transposed) cantus firmus is in the top voice in augmented note values (though La Rue outdoes Josquin in the augmentation, at six times *integer valor* to Josquin's four). Further, both masses employ descending sequence (each for three voices under the descending cantus firmus; ▶ Ex. X.4). This aurally distinctive section is preceded by a simultaneous pause in all four lower voices (unique for this mass) and then a rare homorhythmic statement on "peccata" (bb. 71–72).

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In addition, both La Rue and Josquin use similar melodic material in imitation to open the final "Agnus". ▶ Ex. X.5 compares the initial motive each composer used. While the two gestures are hardly identical, the opening dotted rhythm and the overall contour of each means that anyone familiar with Josquin's mass (his most widely distributed) would immediately catch the reference. And La Rue certainly knew Josquin's mass, for it inspired the mensuration canons of his first *Missa L'homme armé*. Today we may not know the primary model for La Rue's *Missa Alleluya*, but with the parallels just noted and the unique use of retrograde in the Gloria cited earlier, we can be confident about the famous secondary source that influenced this impressive mass.

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12 See Bull's chapter in the present book.