

Missa Coda di pavon

1. Kyrie

Johannes Martini

Kyrie I

Superius

Altus

Tenor

Bassus

5

11

Christe

14

Superius

Altus

Tenor

Bassus

19

25

Kyrie II

29

Superius

Altus

Tenor

Bassus

34

39

Missa Coda di pavon

2. Gloria

Johannes Martini

Et in terra pax

Superius

Altus

Tenor

Bassus

12

19

25

31

37

42 Domine Deus

Superius

Altus

Tenor

Bassus

47

52 Qui tollis

Superius

Altus

Tenor

Bassus

58

Musical score for voices 58-64. The score consists of four staves (Superius, Altus, Tenor, Bassus) in common time, treble clef, and C major. The vocal parts sing mostly sustained notes with occasional rhythmic patterns like eighth-note pairs or sixteenth-note groups.

65

Musical score for voices 65-71. The vocal parts continue with sustained notes and rhythmic patterns. The bassus staff shows a sustained note with a long horizontal line underneath it.

72

Musical score for voices 72-78. The vocal parts show more complex rhythms, including eighth-note pairs and sixteenth-note groups. The bassus staff includes a sharp sign indicating a key change.

79

Musical score for voices 79-85. The vocal parts continue with sustained notes and rhythmic patterns. The bassus staff includes a sharp sign indicating a key change.

86 Qui sedes

Superius

Altus

Tenor

Bassus

Musical score for voices 86-92. The vocal parts sing a melodic line. The bassus part features a prominent eighth-note pattern. The bassus staff is in bass clef, while the other three voices are in treble clef.

92

98

105

111

117

123

A musical score for four voices (SATB) on five-line staves. The vocal parts are: Soprano (top), Alto (second from top), Tenor (third from top), and Bass (bottom). The music consists of measures 123, starting with a soprano note followed by a bass note. The alto part has a note with a sharp sign. The tenor part has a note with a sharp sign. The bass part has a note with a sharp sign. The music continues with a soprano note, an alto note with a sharp sign, a tenor note, and a bass note. The soprano part has a note with a sharp sign. The alto part has a note with a sharp sign. The tenor part has a note with a sharp sign. The bass part has a note with a sharp sign. The music concludes with a soprano note, an alto note with a sharp sign, a tenor note, and a bass note.

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3. Credo

Patrem omnipotentem

Johannes Martini

Superius

Contra

Tenor

Bassus

7

13

20

27

33

39

44

49

55

Et resurrexit

60

Superius

Contra

Tenor

Bassus

66

72

78

84

90

96

101

107

113

118

Musical score for voices 1-4. The music consists of four staves. The top two staves begin with a treble clef, and the bottom two begin with a bass clef. The vocal parts are represented by open circles (o) and squares (□). The music consists of measures of quarter notes and half notes.

123

Musical score for voices 1-4. The top two staves begin with a treble clef, and the bottom two begin with a bass clef. The vocal parts are represented by open circles (o) and squares (□). Measures include quarter notes and half notes, with some notes connected by horizontal lines.

129

Musical score for voices 1-4. The top two staves begin with a treble clef, and the bottom two begin with a bass clef. The vocal parts are represented by open circles (o) and squares (□). Measures include quarter notes and half notes, with some notes connected by horizontal lines.

134

Musical score for voices 1-4. The top two staves begin with a treble clef, and the bottom two begin with a bass clef. The vocal parts are represented by open circles (o) and squares (□). Measures include quarter notes and half notes, with some notes connected by horizontal lines.

139

Musical score for voices 1-4. The top two staves begin with a treble clef, and the bottom two begin with a bass clef. The vocal parts are represented by open circles (o) and squares (□). Measures include quarter notes and half notes, with some notes connected by horizontal lines.

144

Musical score for Josquin Research Project page 6, measures 144-154. The score consists of four staves (treble, alto, bass, and tenor) in common time. The notation uses open circles for note heads.

149

Continuation of the musical score from measure 149 to 154. Measures 150-154 follow the same pattern of alternating dashes and open circles across all four staves (Treble, Alto, Bass, Tenor).

154

Continuation of the musical score from measure 154. Measures 155-156 show a change in the bass staff: it starts with a dash and then changes to a solid black square. The other three staves (Treble, Alto, Tenor) continue with alternating dashes and open circles.

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4. Sanctus

Sanctus

Johannes Martini

Superius

Contra

Tenor

Bassus

6

11

17

23

28

Pleni sunt celi

Superius

31

Contra

Tenor

36

41

46

51

57

Osanna

60

Superius

Contra

Tenor

Bassus

64

69

74

fine

Benedictus

79

Superius

The musical score consists of three staves. The top staff, labeled "Superius", has a treble clef and a common time signature. The middle staff, labeled "Contra", has a soprano clef and a common time signature. The bottom staff, labeled "Bassus", has a bass clef and a common time signature. The music is in three-part polyphony, with each voice contributing to the overall harmonic texture.

85

This section continues the musical score from measure 79. It features three staves: Superius (treble clef), Contra (soprano clef), and Bassus (bass clef). The music consists of eighth and sixteenth note patterns, with some sustained notes and grace-like figures.

91

This section continues the musical score from measure 85. It features three staves: Superius (treble clef), Contra (soprano clef), and Bassus (bass clef). The music consists of eighth and sixteenth note patterns, with some sustained notes and grace-like figures.

98

This section continues the musical score from measure 91. It features three staves: Superius (treble clef), Contra (soprano clef), and Bassus (bass clef). The music consists of eighth and sixteenth note patterns, with some sustained notes and grace-like figures.

104

This section continues the musical score from measure 98. It features three staves: Superius (treble clef), Contra (soprano clef), and Bassus (bass clef). The music consists of eighth and sixteenth note patterns, with some sustained notes and grace-like figures.

110

This section continues the musical score from measure 104. It features three staves: Superius (treble clef), Contra (soprano clef), and Bassus (bass clef). The music consists of eighth and sixteenth note patterns, with some sustained notes and grace-like figures. Measure 110 concludes with a repeat sign and a three-measure repeat, indicated by a "3" above the staff.

115

Osanna ut supra

Osanna ut supra



Missa Coda di pavon

5. Agnus Dei

Johannes Martini

Agnus Dei I

Superius

Contra

Tenor

Bassus

27

32 Agnus Dei II

Superius

Contra

Bassus

37

42

47

52

57

62

67 Agnus Dei III

Superius

Contra

Tenor

Bassus

72

78

84

89

94

99