

Missa Ave maris stella

Kyrie I

1. Kyrie

Josquin des Prez

Superius

Altus

Tenor

Bassus

Christe

21

28

Kyrie II

Superius

Altus

Tenor

Bassus

39

43

Missa Ave maris stella: Kyrie
Mass; Kyrie
Josquin Research Project

48

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page 3

Missa Ave maris stella

Patrem

3. Credo

Josquin des Prez

The musical score for the 'Patrem' section of the Mass 'Ave maris stella' by Josquin des Prez is presented in four parts: Superius, Altus, Tenor, and Bassus. The music is written in common time, with a key signature of one flat. The notation uses black note heads and stems. Measure numbers 1, 6, 12, and 18 are marked on the left margin. The vocal parts are arranged vertically, with the Superius at the top and the Bassus at the bottom.

23

28

33

38

43

Et incarnatus est

49

Superius

Altus

Tenor

Bassus

56

64

73

82

91

98

106

Musical score for voices and basso continuo, measures 106-113. The score consists of four staves: Treble, Alto, Bass, and Basso Continuo. The music is in common time, with a key signature of one flat. The vocal parts sing mostly eighth-note patterns, while the basso continuo part provides harmonic support with sustained notes and eighth-note chords.

114

Musical score for voices and basso continuo, measures 114-121. The vocal parts continue their eighth-note patterns, and the basso continuo maintains its harmonic function with sustained notes and chords.

122

Musical score for voices and basso continuo, measures 122-129. The vocal parts show more variety in their eighth-note patterns, and the basso continuo part includes some sixteenth-note figures.

130

Musical score for voices and basso continuo, measures 130-137. The vocal parts continue their eighth-note patterns, and the basso continuo part provides harmonic support with sustained notes and eighth-note chords.

138

146

154

Missa Ave maris stella

Sanctus

4. Sanctus

Josquin des Prez

Superius

Altus

Tenor

Bassus

6

11

16

Pleni sunt

21

Superius

Altus

Bassus

29

36

44

52

59

Musical score for voices 59-60. The score consists of three staves: Treble, Alto, and Bass. The music is in common time, with a key signature of one flat. The vocal parts are primarily composed of eighth and sixteenth note patterns.

67

Musical score for voices 67-68. The score consists of three staves: Treble, Alto, and Bass. The music is in common time, with a key signature of one flat. The vocal parts are primarily composed of eighth and sixteenth note patterns.

74

Musical score for voices 74-75. The score consists of three staves: Treble, Alto, and Bass. The music is in common time, with a key signature of one flat. The vocal parts are primarily composed of eighth and sixteenth note patterns.

Osanna

80

Musical score for voices 80-81. The score consists of four staves: Superius, Altus, Tenor, and Bassus. The music is in common time, with a key signature of one flat. The vocal parts are primarily composed of eighth and sixteenth note patterns.

Superius

Altus

Tenor

Bassus

88

97

105

112

fine

Benedictus

Superius

Altus

119

124

130

Qui venit

135

Altus

Bassus

141

147

Osanna ut supra

Missa Ave maris stella

Agnus Dei I

5. Agnus Dei

Josquin des Prez

Superius Altus Tenor Bassus

This section of the musical score consists of four staves. The top staff is labeled "Superius", the second "Altus", the third "Tenor", and the bottom "Bassus". All staves begin with a treble clef and a key signature of one flat. The music is in common time. The vocal parts sing simple harmonic patterns primarily consisting of quarter notes and half notes.

This section continues the musical score from the previous page. It consists of four staves, each with a treble clef and a key signature of one flat. The vocal parts continue their harmonic patterns in common time.

This section concludes the musical score. It consists of four staves, each with a treble clef and a key signature of one flat. The vocal parts continue their harmonic patterns in common time.

14

This section consists of four staves of music. The top two staves are in G clef, and the bottom two are in F clef. Measure 14 starts with eighth-note pairs in the first two voices. Measures 15-17 show rhythmic patterns involving eighth and sixteenth notes. Measure 18 concludes with eighth-note pairs.

19

This section continues with four staves of music. The voices are primarily composed of quarter notes. Measure 19 begins with eighth-note pairs. Measures 20-22 show more sustained notes and eighth-note pairs. Measure 23 concludes with eighth-note pairs.

Agnus Dei II

Superius

The Superius part begins with a short rest followed by eighth-note pairs. The lyrics "Agnus dei" are repeated three times, each time followed by a short melodic flourish.

Altus

The Altus part follows a similar pattern to the Superius part, starting with a rest and then repeating the "Agnus dei" phrase three times.

31

This section continues with four staves of music. The voices are primarily composed of quarter notes. Measure 31 begins with eighth-note pairs. Measures 32-34 show more sustained notes and eighth-note pairs. Measure 35 concludes with eighth-note pairs.

39

lis, qui tol lis pec ca / qui tol lis, pec ca

45

ta mun di, mun di, mi / ta mun di, mun di, mi - se - - -

51

se re re no bis / re re no bis

Agnus Dei III

56

Superius

Altus

Tenor

Bassus

63

This section consists of four staves. The top three staves are in common time (indicated by a 'C') and the basso continuo staff is in 8/8 time (indicated by an '8'). The vocal parts sing eighth-note patterns, while the basso continuo provides harmonic support with sustained notes and eighth-note chords.

70

This section continues with four staves. The time signature changes to 8/8 for the basso continuo staff. The vocal parts continue their eighth-note patterns, and the basso continuo provides harmonic support.

78

This section continues with four staves. The basso continuo staff is now in common time (indicated by a 'C'). The vocal parts continue their eighth-note patterns, and the basso continuo provides harmonic support.

85

The musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature changes from one flat to one sharp. The time signature is common time. The music includes various note values such as eighth and sixteenth notes, and rests. The basso continuo part is indicated by a bass clef and a bassoon-like symbol.