

Missa Une mousse de Biscaye

Kyrie I / Agnus Dei I 1. Kyrie / 5. Agnus Dei

Josquin des Prez?

Superius

Music score for the Superius, Altus, Tenor, and Bassus voices. The score consists of four staves. The Superius staff uses a treble clef, the Altus staff uses a soprano clef, the Tenor staff uses a alto clef, and the Bassus staff uses a bass clef. The music is in common time, indicated by a 'C' at the beginning of each staff.

3

Music score for measures 3-4. The score consists of four staves. The Superius staff uses a treble clef, the Altus staff uses a soprano clef, the Tenor staff uses a alto clef, and the Bassus staff uses a bass clef. Measure 3 starts with a dotted half note followed by a quarter note. Measure 4 starts with a half note followed by a quarter note.

5

Music score for measures 5-6. The score consists of four staves. The Superius staff uses a treble clef, the Altus staff uses a soprano clef, the Tenor staff uses a alto clef, and the Bassus staff uses a bass clef. Measure 5 starts with a dotted half note followed by a quarter note. Measure 6 starts with a half note followed by a quarter note.

8

Music score for measures 8-9. The score consists of four staves. The Superius staff uses a treble clef, the Altus staff uses a soprano clef, the Tenor staff uses a alto clef, and the Bassus staff uses a bass clef. Measure 8 starts with a dotted half note followed by a quarter note. Measure 9 starts with a half note followed by a quarter note.

11

13

15

Christe / Agnus Dei II

Superius

Altus

Tenor

Bassus

17

20

24

28

32

36

Musical score page 36. The score consists of four staves. The top two staves are soprano and alto voices in treble clef. The bottom two staves are tenor and basso continuo in bass clef. The basso continuo staff includes a bassoon part with square note heads and a harpsichord part with circle note heads. The music features various note values including eighth and sixteenth notes.

40

Musical score page 40. The layout is identical to page 36. The basso continuo staff shows a bassoon part with square note heads and a harpsichord part with circle note heads. The music continues with eighth and sixteenth note patterns.

44

Musical score page 44. The layout is identical to pages 36 and 40. The basso continuo staff shows a bassoon part with square note heads and a harpsichord part with circle note heads. The music includes a measure where the bassoon part has a long dash followed by a note, and the harpsichord part has a sixteenth-note pattern.

48

Musical score page 48. The layout is identical to pages 36, 40, and 44. The basso continuo staff shows a bassoon part with square note heads and a harpsichord part with circle note heads. The music features eighth and sixteenth note patterns, with a notable measure where the bassoon part has a long dash followed by a note and the harpsichord part has a sustained note.

52

Superius Altus Tenor Bassus

55 Kyrie II / Agnus Dei III

Superius Altus Tenor Bassus

58

Superius Altus Tenor Bassus

61

Superius Altus Tenor Bassus

64

68

72

76

80

Musical score for Josquin Research Project, Missa Une mousse de Biscaye, Kyrie, page 7, measures 80-83. The score consists of four voices: soprano, alto, tenor, and basso. The soprano and alto parts are in treble clef, while the tenor and basso parts are in bass clef. Measure 80 starts with a soprano note followed by a basso note. Measures 81-82 show a continuation of the soprano and alto parts. Measure 83 begins with a soprano note, followed by a basso note, and concludes with a basso note.

83

Continuation of the musical score for Josquin Research Project, Missa Une mousse de Biscaye, Kyrie, page 7, measures 83-86. The soprano and alto parts continue their melodic lines. The tenor and basso parts are also present, contributing to the harmonic texture. The score concludes with a basso note in measure 86.