

Mass "D'ung aultre amer"

From *Missarum Josquin liber secundus*, Petrucci, Venice 1505

Kyrie

Josquin Des Pres

ed. John Kelly

Superius
Ky - - ri - e - - e - lei -

Altus
Ky - ri - e

Tenor
Ky - - ri - e - [e - - lei - - - -

Bassus

son, Ky - - ri - e - e -

son, Ky - ri -

son, Ky - - ri - e e - lei - son, Ky - - ri -

Ky - - - ri - e - e - lei - son, Ky -

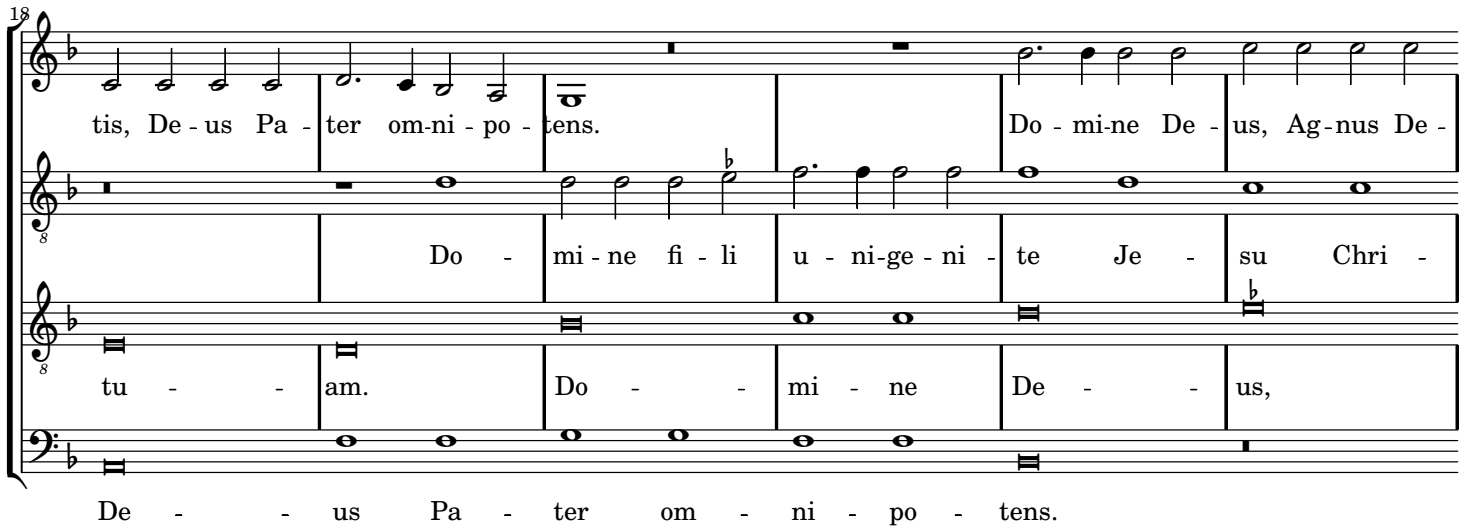
15 lei - - son, Ky - - ri - e e - lei - son.

e - e - - lei - - - son. Chri - -

e e - lei - - - son.] Chri - ste_ [e -

ri - e_ e - lei - son, Ky-ri - e_ e - lei - son. Chri - ste_ e -

18



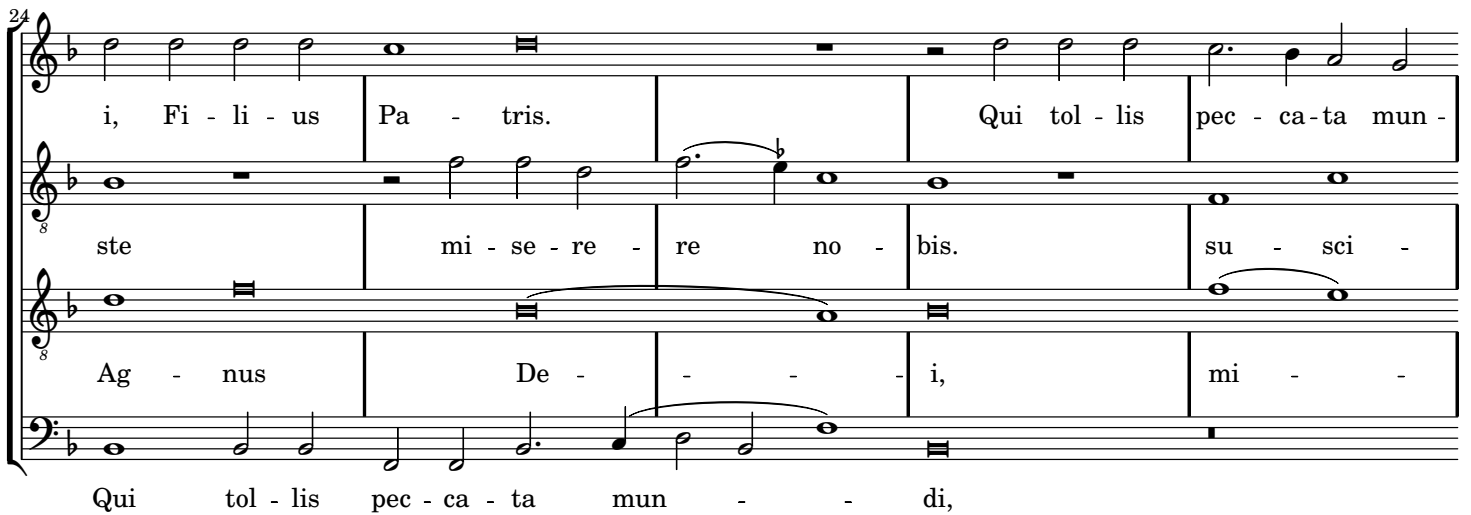
tis, De - us Pa - ter om - ni - po - tens. Do - mi - ne De - us, Ag - nus De -

Do - mi - ne fi - li u - ni - ge - ni - te Je - su Chri -

tu - - am. Do - - mi - ne De - - us,

De - - us Pa - - ter om - ni - po - tens.

24



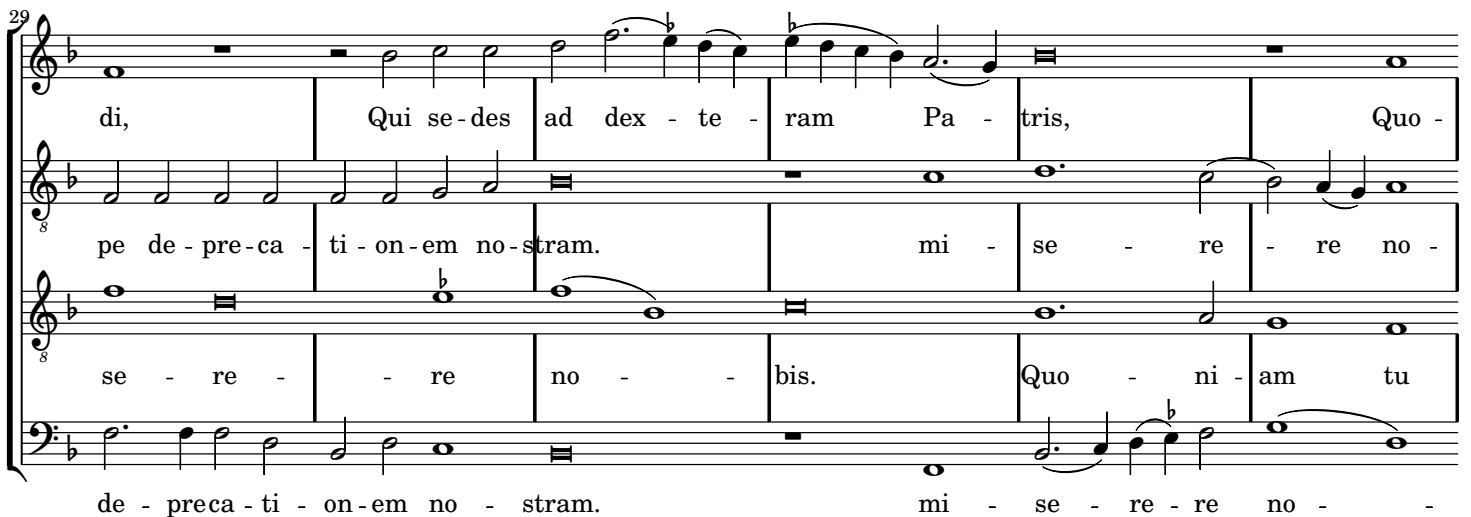
i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun -

ste mi - se - re - re no - bis. su - sci -

Ag - nus De - - i, mi - -

Qui tol - lis pec - ca - ta mun - - di,

29



di, Qui se - des ad dex - te - ram Pa - tris, Quo -

pe de - pre - ca - ti - on - em no - stram. mi - se - re - re no -

se - re - - re no - bis. Quo - ni - am tu

de - pre - ca - ti - on - em no - stram. mi - se - re - re no -

35

ni-am tu so-lus sanc-tus. Tu so-lus al-tis-si-mus, Je-bis. Tu so-lus al-tis-si-mus, Je-su Chri-ste. Cum so-lus sanc-tus. in glo-ri-bis. Tu so-lus Do-mi-nus. Cum Sanc-to

41

su Chri-ste. Cum Sanc-to Spi-ri-tu in glo-ri-a De-i Patris. A-men. Sanc-to Spi-ri-tu in glo-ri-a De-i Pa-tris. A-men. a De-i Pa-tris. A-men.] Spi-ri-tu in glo-ri-a De-i Pa-tris. A-men.

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Credo

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Cre - do in u - num De - um

Superius
Altus
Tenor
Bassus

Pa-trem om - ni-po-ten - tem fac-to-rem cae-li et ter-rae vi - si-bi - li-um om-ni - um et in -
Pa-trem om - ni-po-ten - tem fac-to-rem cae-li et ter-rae et in -
Pa-trem om - ni-po-ten - tem fac - to - rem cae - li et ter -
Pa-trem om - ni-po-ten - tem vi - si-bi - li - um

vi - si-bi - li - um Et in unum do-mi-num Jesum Chris - tum fi-li-um de - i u-ni - ge - ni - tum
vi-si - bi - li - um Et in u - num do - mi - num Jesum Chris-tum Et
rae et in u - num Do - mi - num Je - sum Chris-tum fi-li-um de -
Et in unum do-mi-num Je - sum Chris - tum fi - li-um de - i u-ni-

17

De-um de de - o, lu-men de lu - mi - ne de - um ve-rum de de - o ve -
ex Pa-tre na - tum an - te om - ni - a se - cu - la De - um de de - o,
- - - i De - um de de - o
ge - ni - tum De-um de de - o, lu - men de lu - mi - ne de - um ve - rum de de - o

24

ro per quem om - ni - a fac - ta sunt
 Ge - nitum non factum, consubstan - ti - a - lem pa - tri per quem om - ni - a fac - ta
 de de - o ve - ro Con - sub - stan - ti - al - em Pa - tri
 ve - ro con - sub - stan - ti - a - lem pa - tri per quem om - ni - a fac - ta

33

Qui propter nos ho - mi - nes et propter nostram sa - lu - tem Et in - car -
 sunt de - scen - dit de cae - lis Et in - car -
 Qui prop - ter nos ho - mi - nes in - -
 sunt Et in - car -

40

na - tus est de spi - ri - tu sanc - tu ex ma - ri - a vir - gi - ne et ho - mo
 na - tus est de spi - ri - tu sanc - tu ex ma - ri - a vir - gi - ne et ho - mo
 car - na - tus est ex ma - ri - a vir - gi - ne.]
 na - tus est de spi - ri - tu sanc - tu ex Ma - ri - a vir - gi - ne et ho - mo

47

fac-tus est. Cru - ci - fix - us e - ti - am pro no - bis sub pon - ti - o pi - la - to passus et

fac-tus est. Cru-ci-fix-us e-ti-am pro no-bis sub pon-ti-o pi-la-to passus

fac-tus est. Cru - ci - fix - us e - ti - am pro no - bis sub pon - ti - o pi - la - to passus

55

se-pul-tus est. Ter - ti - a di - e se - cun - dum scrip-tu -

et se-pul-tus est. Et re-sur-rex - it Ter - ti - a di - e

et se-pul-tus est. Et re-sur-rex - it Ter - ti - a di - e se - cun - dum

et se-pul-tus est. Ter - ti - a di - e

63

ras Et i - te - rum ven-tu - rus est cum glo - ri - a iu - di - ca -

se-cun-dum scrip-tu-ras Et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re

scrip - tu - ras Et i - te - rum ven - tu - rus est iu -

Et a-scen - dit in cae - lum Et i - te - rum ven-tu - rus est cum glo - ri - a iu - di - ca -

79

re vi-vos et mor-tu - os cu-ius re - gni non e - rit fi - nis

vi-vos et mor-tu - os Et in spi-ri - tum sanc-tum

di - ca - re vi-vos et mor - tu - - mor - os Et

re vi-vos et mor-tu - - os Et in spi - ri - tum sanc-

77

Et vi-vi - fi - can - tem qui ex pa - tre fi - li - o - que pro-ce - dit

Do - mi - num qui ex pa - tre fi - li - o - que pro - ce - dit Qui cum pa -

in spi - ri - - tum sanc - tum

tum Do-mi - num qui ex pa - tre fi - li - o - que pro-ce - dit qui cum pa -

84

si-mul a - do - ra-tur et con-glo-ri - fi - ca - tur et u-nam sanc-

tre et fi - li - o qui lo - cu - tus est per pro - phe-

Si - mul a - do - ra - tur et u - nam sanc -

tre et fi - li - o qui lo - cu - tus est per pro - phe -

91

tam ca-tho-li - cam Con - fi - te o u-num bap - tis - ma in re - mis -
 tas et ap - o-sto-li - cam eccle - si - am et ex-pec-
 tam ec - cle - si - am Et vi -
 tas ec - cle - si - am in re-mis - si - o-nem pec - ca - to -

98

si - o-nem pec - ca - to - rum Et vi-tam ven-tu - ri sae-cu - li A - men
 to Et vi-tam ven-tu - ri sae - cu - li A - men
 tam ven - tu - ri sae - cu - li. A - men.]
 rum Et vi-tam ven-tu - ri sae-cu - li A - men

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Sanctus

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Superius
Sanc - tus, sanc - tus, sanc -

Altus
Sanc - tus,

Tenor
Sanc - tus, sanc - tus,

Bassus
Sanc - tus, sanc -

9
tus Ple -

sanc - tus, sanc - tus Do - minus de - us sa - ba -

sanc - tus Do - mi - nus de - us sa - ba -

- tus, sanc - tus Do - minus de - us

19
ni sunt ce - li et ter - ra,

oth Ple - ni sunt ce - li et ter -

oth Ple - ni sunt ce - li et ter - ra, Ple - ni

sa - ba - oth Ple - ni sunt ce - li et

29

et ter - - - ra, glo - ri - a tu - a

ra glo - ri - a tu - -

sunt ce - - li et ter - ra glo - ri - a tu - a, glo - ri -

ter - - ra glo - ri - a tu - - -

39

O - - sa - na in ex - - - cel - sis

a O - - sa - na in ex - cel - sis

a tu - - a, O - sa - na in ex - cel - sis

a O - sa - - - na, O - sa - na in ex - cel - sis

47

Tu so - lus qui fa - cis mi - ra - bi - li - a Tu so - lus cre -

Tu so - lus qui fa - cis mi - ra - bi - li - a Tu so - lus cre -

Tu so - lus qui fa - cis mi - ra - bi - li - a Tu so - lus cre -

Tu so - lus qui fa - cis mi - ra - bi - li - a Tu so - lus cre -

59

a - tor qui cre - a - sti nos Tu so - lus re - demp - tor qui re - de -

a - tor qui cre - a - sti nos Tu so - lus re - demp - tor qui re - de -

a - tor qui cre - a - sti nos Tu so - lus re - demp - tor qui re - de -

a - tor qui cre - a - sti nos Tu so - lus re - demp - tor qui re - de -

72

mis - - ti nos san - gui - ne tu - o pre - ci - o - sis - si -

mis - - ti nos san - gui - ne tu - o pre - ci - o - sis - si -

mis - - ti nos san - gui - ne tu - o pre - ci - o - sis - si -

mis - - ti nos san - gui - ne tu - o pre - ci - o - sis - si -

83

mo In te so - lus con fi - di -

mo In te so - lus con fi - di -

mo Ad to so - lus con fu - gi - mus

mo Ad to so - lus con fu - gi - mus

92

mus nec a - li - um a - do - ra - mus Je - su Chri - ste. Ad te pre -
 mus nec a - li - um a - do - ra - mus Je - su Chri - ste. Ad te pre -
 nec a - li - um a - do - ra - mus Je - su Chri - ste. Ad te pre -
 nec a - li - um a - do - ra - mus Je - su Chri - ste. Ad te pre -

101

Ex - au - di quod sup - pli - cam - us et
 Ex - au - di quod sup - pli - cam - us et
 ces ef - fun - di - mus Ex - au - di quod sup - pli - cam - us et
 ces ef - fun - di - mus et

108

ac - ce - de ad pe - ti - mus Rex be - ni - gne.
 ac - ce - de ad pe - ti - mus Rex be - ni - gne.
 ac - ce - de ad pe - ti - mus Rex be - ni - gne.
 ac - ce - de ad pe - ti - mus Rex be - ni - gne.

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Agnus Dei

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Superius
Altus
Tenor
Bassus

A - gnus De - i,
A - gnus De -
A - gnus De -
A - gnus De - - - i, qui

qui tol - lis pec - ca - ta mun -
i, qui tol - lis pec - ca - ta mun - di,
i, qui tol - lis pec - ca - ta mun - di, mi -
tol - lis pec - ca - ta mun - di, mi -

14

di, mi - se-re - re no - - - - -

mi - se - re - re no - - - - -

se - re - - re no - - - - -

se - re - - re no - bis, no - -

19

- - bis. A - - gnus De - i,

- - bis. A - gnus De - i, qui

bis. A - gnus De - i, qui

- - bis. A - gnus De -

26

qui tol - lis pec - ca - ta mun - di, mi - se -

tol - lis pec - ca - ta mun - di, mi - se - re -

tol - lis pec - ca - ta mun - di, mi - se - re -

i, qui tol - lis pec - ca - ta mun - di, mi -

33

re - re no - bis. A - gnus De - i, qui

- - re no - bis. qui tol - lis pec - ca -

re no - bis. A - gnus De - i, qui

se - re - re no - bis. A - gnus De -

42

tol - lis pec - ca - ta mun - di, do - na no -
 ta mun - di, do - na no -
 tol - lis pec - ca - ta mun - di,
 i, qui tol - lis pec - ca - ta mun - di, do -

47

- - - bis pa - - - cem.
 di, do - na no - bis pa - - - cem.
 - - - na no - bis pa - - - cem.

Mass “D'ung Aultre Amer” by Josquin Des Prez

This is the only edition of this piece in the public domain intended for performers, as far as I know. It is based on the version in the *Liber Missarum Josquin* published in Venice by Petrucci in 1505.

The mass is based on a chanson by Johannes Ockeghem, Josquin's teacher. Its attribution to Josquin has been questioned but seems as reliable as we can expect; the New Josquin Edition regards it as Josquin's work, at any rate. It is notable for a couple of things: its brevity – the longest movement takes no more than five minutes, and the whole mass can be performed in fifteen – and the substitution of the motet “Tu solus qui facis mirabilium” for the Benedictus.

Suggested Accidentals (“Ficta”)

Each suggested accidental applies only to the note directly beneath it; it does not carry through the measure.

I follow Renaissance practices described in Anthony Newcomb's article “Unnotated Accidentals in the Music of the Post-Josquin Generation,” Toft's *Aural Images of Lost Traditions*, and other recent studies. The authors should not be blamed for any errors I've made, of course.

Renaissance composers, editors and publishers took it for granted that musicians would add accidentals; a few theorists urged composers to specify sharps, flats and naturals as thoroughly as we do today, but they were largely ignored. Composers seem to have accepted that performers would realize their works in diverse ways; Ghiselin Danckerts demonstrated at San Lorenzo in Damaso that “more than one solution to passages containing ambiguous pitch-content was feasible” (Toft, p. 41). Performers' practices, while generally based on the common theory of the time and broadly similar across Europe, incorporated local usages and tastes. I invite performers of this edition to add and remove accidentals as they please, as long as the parts remain singable and no one claims to have found the “correct” way.

The version I have put together here approximates, I believe, what might have been done in performance anywhere but in Germany, where musicians tended to follow modal scales more faithfully than musicians elsewhere. Following the method of Adrian Le Roy, I read each line by itself first and made appropriate changes, then considered the lines together and resolved any problems caused by the first step, following ten principles:

1. Melodies should be read and thought of in terms of hexachords.
2. Any leap of a tritone should be altered, usually by flattening one of the notes; filled-in contours that span tritones should often be altered, depending on context and the rhythmic prominence of the tritone-forming pitches. Solmizing the melody in the appropriate hexachord will usually indicate which note should be altered and how. (I break this rule in m 110 of the Sanctus, but Josquin's writing there makes it so easy to break and so difficult to obey I'm inclined to think he wanted it broken.)
3. When a line ascends to *la* and immediately descends (e.g., the opening of Josquin's “Illibata virgo nutrix”), *la* should be flattened. This is a refined version of the familiar “*Una nota*” rule; in the list of added accidentals, I have abbreviated it “*unicam notulam*.”
4. Similarly, when a line descends to the seventh and turns up again, the seventh may be sharpened unless it is doubled in another part; the sequences *la-sol-la*, *sol-fa-sol*, and *re-ut-re* may all be sung with the middle note sharpened, in cadential situations and elsewhere.
5. Any vertical tritone between the lowest part and any other part should be altered. Vertical tritones between other parts need not be altered, unless for some other reason.
6. Perfect consonances should be approached by the closest possible intervals—e.g., a sixth resolving to an octave should be a major sixth, a third resolving to a unison should be a

- minor third.
7. Final chords are either unisons, open octaves, open fifths, or major triads.
 8. Look for clues from the composer. A possible alteration in one part may be obviated by the presence of a note in another part which would clash with the altered pitch; sometimes these other notes seem to be there for no other reason.
 9. Don't overvalue consistency. It's perfectly common and even desirable for accidentals to come and go, and for one part to alter a pitch while another leaves it alone.
 10. Don't seek "correctness." 16th-century authorities acknowledged that in some cases there was more than one acceptable solution, and recognized the performer's right to base some decisions on his own taste.

The result is pleasing to my ear, though I do not presume that it would have pleased a Renaissance ear.

There are two cadences in the Credo, at measure 56 and at the end, that modern ears may find jarring or even cheesy; in each case, the added accidental (a B-natural in the Altus) effects a sudden shift to the major mode. In the final cadence, the added accidental is absolutely necessary; it is more debatable in measure 56, but the presence of a double bar (section end) in the original score inclines me to treat the final chord there as subject to the open-or-major-finalis rule. I am confident that most musicians of the time would have agreed; whether musicians of our time agree is up to them.

Text Underlay

For its time, the Petrucci 1505 edition is comparatively generous with text underlay; in the Gloria and Credo it is usually easy to see which words go with which notes (at least in the 16th-century editor's opinion – Josquin's has not been preserved). I have some doubts about the Superius' underlay at the end of the Credo, but that's definitely what's in the score. In other movements, and in the Tenor part throughout, you're on your own. I have filled in text for the Tenor; in the Credo, I have had to condense the its text severely – there just weren't enough notes. Elsewhere, I have underlaid text as seemed natural and singable, trying as much as possible to observe the Renaissance theorists' dictum that melismas should coincide with penultimate syllables. As with the suggested accidentals, performers are welcome to make their own changes.

John Kelly
Berkeley, California
25 July 2007

Accidentals

Kyrie

m6, Superius: subsemitone (sst) cadence to G

m7, Altus: *unicam notulam*

m7, Tenor: reading line in soft hexachord; also avoids mi-contra-fa with Altus

m10, Altus: avoid descending tritone melodic contour

m15, Superius: *unicam notulam*

m17, Altus: avoid descending tritone melodic contour

m18, Tenor: suprasemitone (sast) cadence to D

m22, Altus: reading line in soft hexachord (note fall to B-flat in following measure)

m24, Tenor: reading line in soft hexachord, avoiding ascending tritone melodic contour

m25, Bassus: reading line in soft hexachord, avoiding ascending tritone melodic contour

m26, Bassus: reading line in soft hexachord, avoiding descending tritone melodic contour

m27, Superius: reading line in soft hexachord, avoiding descending tritone melodic contour

m29, Superius: reading line in soft hexachord, avoiding descending tritone melodic contour

m29, Tenor: reading line in soft hexachord

m31, Altus: reading line in soft hexachord, avoiding descending tritone melodic contour

m32, reading line in soft hexachord, avoiding ascending tritone melodic contour

m33, Altus (no alteration): sst

m36, Altus: *unicam notulam*

m39, Tenor: reading line in soft hexachord, avoiding a4/d5 with Altus (Tenor is lowest voice here)

m39, Altus: avoid ascending tritone melodic contour

m42, Bassus: reading line in soft hexachord

m46, Superius: re-ut-re; sst cadence on G

Gloria

m7, Tenor: reading line in soft hexachord

m10, Superius: *unicam notulam*, also avoiding a4/d5 with Bassus

m20, Altus: reading line in soft hexachord (note descent to B-flat)

m26, Altus: reading line in soft hexachord

m28, Tenor (no alteration): avoiding a4/d5 with Superius (Tenor is lowest voice here)

m30, Tenor: reading line in soft hexachord (note descent to B-flat)

m31-32, Superius: reading line in soft hexachord (note descent to B-flat)

m33, Bassus: reading line in soft hexachord

m37, Tenor: reading line in soft hexachord

m38, Altus: reading line in soft hexachord

m44, Bassus: 6-5-1 cadence in Josquin typically flats 6; also avoids a4/d5 with Superius
m44, Altus: agree with Bassus; reading line in soft hexachord
m45, Superius: sst Landini cadence to G
m45, Altus: avoiding descending tritone melodic contour

Credo

m6, Superius: sst cadence on G
m7, Tenor: reading line in soft hexachord
m8, Altus: sst cadence on G, also re-ut-re
m12-13, Altus: *unicam notulam*
m15, Superius: *unicam notulam*
m23, Tenor: *unicam notulam*
m34, Tenor: sst cadence on G
m37, Tenor: reading line in soft hexachord; avoid mi-contra-fa with Altus (Tenor is lowest voice here)
m41, Bassus: reading line in soft hexachord (note drop to B-flat in next measure)
m42, Bassus: E-flat in original edition
m44, Superius: sst cadence on G
m46, Superius: *unicam notulam*
m47, Altus: avoiding tritone leap from preceding B-flat; also possible *unicam notulam*
m49-55, Altus: reading this as an extended sol-la-sol, therefore *unicam notulam*
m55, Superius: avoiding tritone leap
m56, Altus: section finalis in major mode
(Note: m49-56 can be treated in at least three ways: Altus E's unaltered throughout, with major-mode finalis; Altus E's flatted throughout with minor-mode finalis; Altus E's flatted throughout with major-mode finalis. I've opted for the last, partly because it agrees with my own understanding of the traditions, partly because the New Josquin Edition does. To my ear the the other versions sound acceptable too.)
m62, Superius: sst cadence on G
m63, Tenor: reading line in soft hexachord; avoiding fleeting a4/d5 with Bassus
m71, Altus: sst cadence on G
m74, Superius: sst cadence on D
m79, Tenor: *unicam notulam*; sst cadence on D
m79, Superius: agreeing with Tenor

(Note: an argument could be made for leaving both E's unaltered and raising the C and B-flat in the Superius for an sst cadence on D. The first objection I can see to this is that the Tenor must then sing an ascending tritone melodic contour. The Tenor's line moves slowly enough that this might not be too difficult. But the second – admittedly speculative – objection is that Josquin may have wanted a pair of similar-but-not-identical cadences in the Superius: the first at m74-75, the second here. The first cadence finishes the text concerning the Son; the second helps begin the text

concerning the Holy Spirit. A pair of similar but not identical cadences in the Superius may have been Josquin's way of illustrating a point of theology – or of enjoying repetition with variation.)

m82, Superius: reading line in soft hexachord, also *unicam notulam*

m82, Altus: avoid double-leading-tone cadence

m83, Bassus: avoid tritone leap

mm84 & 86, Tenor: reading line in soft hexachord

m89, Bassus: avoid tritone leap

m89, Altus: agree with Bassus; reading line in soft hexachord

m90, Tenor: sst cadence on G

m93, Tenor: reading line in soft hexachord; avoid a4/d5 with Superius (Tenor is lowest voice here)

m100, Superius: sst Landini cadence on G

m101-104, Superius & Altus: reading lines in soft hexachord to avoid descending tritone melodic contour

m105, Altus: major-mode finalis

Sanctus

m7, Tenor: reading line in soft hexachord

m13, Superius: reading line in soft hexachord

m15, Altus: *unicam notulam*

m21, Superius: sst cadence on G

m23, Tenor: *unicam notulam*

m26, Tenor: sst cadence on G

m28, Altus: sst cadence on D

m30, Tenor: reading line in soft hexachord (B-flat in next measure)

m42, Bassus: avoiding descending tritone melodic contour

m43, Superius: avoiding descending tritone melodic contour

m44, Superius: sst cadence on G

m53, Superius: approaching cadence on B-flat

m58, Bassus: E-flat in original edition

m59, Altus & Bassus: E-flat in original edition

m66, Bassus: avoiding descending tritone leap

m71, Bassus: 6-5-1 cadence formula

m80, Altus: reading line in soft hexachord

m81, Superius: sst cadence on G

m85, Bassus: reading line in soft hexachord, avoiding a4/d5 with Tenor

m86, Bassus: continuing to read line in soft hexachord

m87, Tenor: sst cadence on G

m88, Altus: reading line in soft hexachord, avoiding a4/d5 with Tenor

m89, Altus: continuing to read line in soft hexachord

m90, Superius: sst cadence on G

m94, Altus: reading line in soft hexachord

m94, Bassus: avoiding mi-contra-fa with Altus

m98, Superius: sst cadence on D (with Bassus)

m99, Altus: major mode for section finalis

m101, Bassus: *unicam notulam*, also avoiding descending tritone melodic contour

m102, Tenor: sst cadence on G

m101, Tenor: *unicam notulam*, also avoiding descending tritone melodic contour

m102, Altus: reading line in soft hexachord

m103, Superius: sst cadence on G

m108, Bassus & Altus: reading both lines in soft hexachord; Bassus line can be seen as kind of extended 6-5-1 cadence figure.

m109, Tenor & Altus: reading both lines in soft hexachord

m110, Bassus & Altus: as in m108. This is one of those passages that give editors fits. My treatment differs from the NJE's, in which the Altus E is natural (unlike preceding E's) to avoid a tritone leap down to A and the Bassus E is likewise natural to avoid a clash with the Altus. The NJE is theoretically correct there, but as a singer I don't find that particular tritone leap awkward. Of course I have no idea how it would have felt to a 16th-century singer, but the Superius has just sung an A in the octave above (m110) and will do so again at the cadence, so the Altus singer has plenty of help. Still, as Toft observes, doubled E's in Dorian *cantus mollis* cadences were generally left unaltered – by rights, this should be a subtonal cadence to D (a subsemitonal cadence would require alteration of the Soprano and Tenor B's and the Tenor's C – i.e., too much alteration). But, while there is some latitude for reading the Altus in the hard hexachord (allowing E to be read as mi, i.e. E-natural, from m108 through m111) the Tenor line really cannot be read in any but the soft hexachord, so its E in m109 *must* be read as fa, i.e. E-flat, so the cadence must be suprasemitonal. Performers are invited to try different treatments, including those with mi-contra-fa collisions, and see how they like them.

m112, Altus: *unicam notulam*

m113, Superius: sst cadence on G

Agnus Dei

m4, Bassus: avoiding d5 descending contour from preceding measure's B-flat (this incurs a stepwise a4 descent from this measure's A, but the B-flat is rhythmically more important than the A)

m7, Tenor: reading line in soft hexachord

m22-23, Superius: reading line in soft hexachord

m24, Altus: reading line in soft hexachord

m25, Tenor: reading line in soft hexachord

m29, Altus: reading line in soft hexachord

m30, Tenor: reading line in soft hexachord

m32, Tenor: reading line in soft hexachord

m33, Bassus: avoiding vertical a4/d5 with Tenor

m42, Tenor: avoiding vertical a4/d5 with Altus (Tenor is lowest voice here)

m44, Superius: to avoid descending melodic tritone contour

m45, Superius: NJE doesn't have the E on the second half-note; instead, the D at the beginning is a whole note.

m46, Bassus: avoiding a4 descent to B-flat in next measure

m48, Bassus: reading line in soft hexachord

m49, Altus: E on first beat follows B-flat in preceding measure, so must be flatted.

m49, Bassus: 6-5-1 cadence formula

m49, Superius: sst cadence on G

m50, Altus: descending line from B-flat; altering E to avoid tritone contour

m51, Altus: *unicam notulam*