

Josquin des Prez     *c. 1450 – 1521*

Ave maris stella  
Missa Ave maris stella



# Ave maris stella

## Missa Ave maris stella

Josquin des Prez *c. 1450 – 1521*

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### Sources:

Untitled set of four partbooks containing 60 motets in manuscript (RISM I-Bc 20)  
? Northern Italy (possibly Bologna), c. 1530

*Missarum Josquin Liber Secundus* (RISM J 670)

Set of four partbooks printed by Ottaviano Petrucci, Venice, 1505

Transcribed and edited for modern performance by Alastair Carey

# Joseph

A handwritten musical score for a piece titled "Joseph". The score consists of seven staves of music, each with a corresponding line of Latin lyrics written in cursive. The lyrics are: "Ave Ave maris stella dei mater alma atq", "semper virgo felix celi porta", "Sumes illud aut gabrielis", "ore fuda nos in pace", "mutas nomine eius. Soluit vincula reser", "per lumie", "cecis mala nostra pelli bona cu". The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values and rests.

Ave Ave maris stella dei mater alma atq  
semper virgo felix celi porta  
Sumes illud aut gabrielis  
ore fuda nos in pace  
mutas nomine eius. Soluit vincula reser  
per lumie  
cecis mala nostra pelli bona cu

Josquin des Prez c. 1450 - 1521

# Ave maris stella

Superius  
Soprano  
Altus  
Alto  
Tenor  
Tenor  
Bassus  
Bass

2 3

A - ve, A - ve,  
A - ve, A - ve

Detailed description: This block shows the first system of the musical score. It includes staves for Superius, Soprano, Altus, Alto, Tenor, and Bass. The Soprano and Alto parts have lyrics. The Soprano part has two measures with lyrics 'A - ve,' and 'A - ve,'. The Alto part has two measures with lyrics 'A - ve,' and 'A - ve'. The Superius, Tenor, and Bass parts are shown as rhythmic patterns without lyrics. Measure numbers 2 and 3 are indicated above the Soprano staff.

S  
A  
T  
B

4 5 6 7 8

A - ve ma - ris stel - la,  
ma - ris stel - la,  
A - ve, A - ve,  
A - ve, A - ve

Detailed description: This block shows the second system of the musical score. It includes staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts have lyrics. The Soprano part has two measures with lyrics 'A - ve' and 'ma - ris stel - la,'. The Alto part has two measures with lyrics 'ma - ris stel - la,' and 'A - ve, A - ve,'. The Tenor part has two measures with lyrics 'A - ve, A - ve,'. The Bass part has two measures with lyrics 'A - ve, A - ve'. Measure numbers 4, 5, 6, 7, and 8 are indicated above the Soprano staff.

S  
A  
T  
B

9 10 11 12 13

De - i ma -  
De - i ma -  
A - ve ma - ris stel - la,  
ma - ris stel - la,

Detailed description: This block shows the third system of the musical score. It includes staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts have lyrics. The Soprano part has two measures with lyrics 'De - i ma -' and 'De - i ma -'. The Alto part has two measures with lyrics 'De - i ma -' and 'A - ve ma - ris stel - la,'. The Tenor part has two measures with lyrics 'A - ve ma - ris stel - la,'. The Bass part has two measures with lyrics 'ma - ris stel - la,'. Measure numbers 9, 10, 11, 12, and 13 are indicated above the Soprano staff.

14 15 16 17

S ter al - - - ma, #

A ter al - - - ma, #

T De - i ma - - - ter al # -

B De - i ma - ter al - -

18 19 20 21 22

S at - que sem - per vir - go, at - que sem - per

A at - que sem - per

T ma, at - que sem - per vir - go,

B ma, at - que sem - per vir - go, at - que sem - per

23 24 25 26 27

S vir - go,

A vir - go,

T fe - lix cæ - - - li por -

B vir - go, fe - lix cæ - li por -

28 29 30 31 32

S fe - lix cæ - li por - ta, fe -

A fe - lix, fe - lix cæ - li, #

T ta, fe - lix cæ - - - li por - ta.

B ta, fe - lix cæ - li por - ta.

1 Altus, bar 14: source is badly smudged, but appears to have a semibreve rather than a minim.

33 34 35 36 37

S  
lix cæ - - - - - li por - - ta. \_\_\_\_\_

A  
fe - lix cæ - - li por - ta. \_\_\_\_\_

T  
Su - mens il -

B  
Su - mens il - lud "A - ve", \_\_\_\_\_

38 39 40 41

S  
Su - mens, su - mens il -

A  
Su - mens il - lud "A - ve", \_\_\_\_\_

T  
- - lud "A - - ve"

B  
su - mens il - lud "A - ve" \_\_\_\_\_

43 44 45 46 47

S  
- - lud "A - ve" \_\_\_\_\_

A  
su - mens il - lud "A - ve" Ga -

T  
Ga - bri - e - - - - - lis o - re,

B  
Ga - bri - e - - - - - lis o - re,

48 49 50 51 52

S  
Ga - bri - e - - - - - lis o - re, fun - da

A  
bri - e - lis o - - - - - re,

T  
fun -

B  
fun - da

53 54 55 56 57

S nos in pa - ce, fun - - da nos in pa -

A fun - da nos in pa - ce,

T da nos in pa - ce,

B nos in pa - ce, fun - da nos in pa - ce,

58 59 60 61 62

S ce, \_\_\_\_\_

A fun - da nos in pa - ce, \_\_\_\_\_ fun - da nos in pa -

T fun - - da nos in pa - ce, \_\_\_\_\_

B (2) fun - da nos in pa - ce, \_\_\_\_\_

63 64 65 66 67

S mu - tans \_\_\_\_\_ no - men E - - væ, E - væ.

A ce, \_\_\_\_\_ mu - tans \_\_\_\_\_

T \_\_\_\_\_ mu -

B \_\_\_\_\_ (3) mu -

mu - tans no - men E - væ. \_\_\_\_\_

68 69 70 71 72

S \_\_\_\_\_ no - men E - - væ. \_\_\_\_\_

A \_\_\_\_\_

T tans no - men \_\_\_\_\_ E - væ. Sol - ve vin - cla re -

B \_\_\_\_\_ Sol - ve vin - - cla \_\_\_\_\_

2 Bassus, bar 56: source underlay suggests commencing "mutans" at this point, but correct entry point is not until bar 63.  
 3 All parts, beginning with Bassus, bar 65: source consistently underlays "mutans nomen Evæ" rather than expected "mutans Evæ nomen".



73 74 75 76 77

S Sol - ve vin - cla re - - is,

A Sol - ve vin - cla re - - is, pro -

T is, pro -

B re - - - is, vin - cla re - is, pro - fer lu -

78 79 80 81 82

S pro - fer lu - men cæ - cis,

A fer lu - men cæ - cis, ma - la no - -

T fer lu - men cæ - cis, ma - -

B - - - men cæ - cis, ma -

83 84 85 86 87

S ma - la no - stra pel - - le,

A stra pel - le, (4) bo -

T la no - stra pel - - le,

B la no - stra pel - le,

88 89 90 91 92

S bo - na cun - cta po - -

A na cun - cta po - - sce.

T bo - na cun - cta po - -

B bo - na cun - cta po - - sce.

4 Altus, bar 86: source has two additional errant semibreves at this point. Discoloration and fading may suggest an attempt to erase them.

93 94 95 96 97

S sce. Mon - stra te

A Mon - stra te es - se ma - trem, te es - se

T sce. Mon - stra te es - se Ma -

B Mon - stra te es - se Ma - trem,

98 99 100 101 102

S es - se Ma - (5) trem, es - se ma -

A Ma - trem, su - mat

T - trem, es - se Ma - trem,

B su - mat per te pre - ces, su - mat

103 104 105 106 107

S - trem, su - mat per te pre -

A per te pre - ces, su - mat per te pre -

T su - mat per te pre - ces,

B per te pre - ces,

108 109 110 111 112

S ces, qui pro no - bis, qui pro no - bis na -

A ces, qui pro no - bis na - tus,

T - qui pro no - bis na -

B qui pro no - bis na - tus

5 Altus, bar 99: duration smudged in source.

113 114 115 116 117

S  
A  
T  
B

tu - lit es - se tu - us,

tu - lit es - se, tu - lit, tu -

tu - lit, tu - lit, tu -

tu - lit, tu - lit es - se

118 119 120 121

S  
A  
T  
B

tu - lit es -

- lit es - se tu - us,

- lit es - se tu - us, tu -

tu - us, tu - lit

122 123 124 125 126

S  
A  
T  
B

se tu - us, tu - us.

tu - lit es - se tu - us.

- lit es - se tu - us.

es - se tu - us.

**Secunda Pars**

127 128 129 130 131

S  
A  
T  
B

Vir - go sin - gu - la - ris, sin -

Vir - go sin - gu - la - ris,

Vir - go

Vir - go sin -

132 133 134 135 136

S gu - la - - - ris, in - ter om - nes mi -

A in - ter om - nes mi - -

T sin - gu - la - - - ris, in - ter

B gu - la - - - - ris, in - ter om - nes, in -

(6) (7)

137 138 139 140 141

S - - - - - tis, nos cul - pis so - - lu -

A - - - - - tis, nos cul - pis so - lu - tos, nos cul - pis

T om - nes mi - tis, nos

B - ter om - nes mi - tis, nos cul - pis

142 143 (8) (9) 145

S - - - - - tos,

A so - - lu - - tos, so - - lu - -

T cul - pis so - lu - tos, so - lu -

B so - - lu - - tos,

6 Bassus, bar 134: fusæ illegible in source. The edition follows the pattern established in Superius.

7 Tenor, bar 135: semibreve rest in source.

8 Superius, bar 143: one tone lower in source.

9 Superius, bar 144: longa rest badly faded in source.

146 147 148 (10) 149 150

S mi - tes fac et ca - stos.

A tos, mi - tes fac et ca - - stos. Vi -

T tos, mi - tes fac et ca - stos.

B mi - tes fac et ca - stos. (11)

151 152 153 154 155

S Vi - tam præ - sta pu - ram, i - ter pa -

A tam præ - sta pu - ram, præ - sta pu - ram, in -

T Vi - tam præ - sta pu - ram,

B Vi - tam præ - sta pu - ram, i - ter pa -

156 157 158 159

S - ra tu - tum, #

A ter pa - ra tu - - tum, tu - - - #

T in - - ter pa - ra tu - - -

B - ra tu - tum, #

160 161 162 163 164

S ut vi - den - - tes Je - - sum, #

A tum, ut vi - den - tes Je - - sum, #

T tum, ut vi - - den - tes Je - - -

B ut vi - - den - tes Je - - sum, #

10 Superius, bar 148: ink staining in source gives this note the appearance of a minim rather than a semibreve.

11 Bassus, bar 149: rests badly smudged in source.

165 166 167 168

S ut vi - den - tes Je - sum,

A (12) Je - - - - - sum,

T sum, sem - per

B sem - per

169 170 171 172 173

S sem - per col - læ - te - mur.

A sem - per col - læ - te - mur.

T col - læ - te - mur. Sit

B col - læ - te - mur. Sit laus De -

174 175 176 177

S Sit laus De - o Pa -

A Sit laus De - o Pa -

T laus De - o Pa - tri,

B o Pa - - - - tri,

178 179 180 181

S - - - tri, sum - mo Chri - sto

A - - - tri, sum - mo Chri - sto de -

T sum - mo Chri - sto

B sum - mo Chri - - - sto de - -

182 183 184 185 186

S de - - cus, Spi - ri - tu - i, Spi - ri - tu - i San -

A - - cus, sum - mo Chri - sto de - - cus, Spi - ri - tu - i San -

T de - - cus, Spi - ri - tu -

B - - cus, Spi - ri - tu - i San -

187 188 189 190 (13)

S cto, tri - bus

A cto, tri - bus ho - nor

T i San - cto, tri -

B cto, tri - bus ho - - nor u -

191 192 193 194

S ho - nor u - - nus, ho - nor u -

A u - nus, u - - nus,

T bus ho - nor u - nus, ho -

B - nus, ho - nor u -

195 (14) 198 199

S nus.

A ho - nor u - nus.

T - nor u - nus.

B nus.

13 Superius, bar 190: source underlays "trinis" instead of expected "tribus".

14 All parts, bars 196, 197, 198: all penultimate notes rendered as breve with corona (fermata), irrespective of actual duration.



*- Ave maris stella.*

**Intro**

*Yric*

*And:te*

*Yric*

*$\Sigma$  in terra*

*ffas*

*Jesus xpc*

*Dico*

*pfio*

*Dico filii*

*Agneus dei*

*Agneus dei*

*Agneus dei*





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# Kyrie Eleison

Superius

Alto

Tenor I

Tenor II

Bassus

Bass

2

3

Ky - ri - e e - lei -

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

A

T1

T2

B

4

5

6

7

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

(1)

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

Ky - ri - e e - lei -

Ky - ri - e, Ky - ri -

A

T1

T2

B

8

9

10

11

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

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

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

e e - lei - son, Ky -

1 Altus, bar 5: a signum congruentiae **S** appears at this point, likely a rehearsal marking to indicate the entry of the Bassus.

12 14 15

A  
ri - e e - lei - son.

T1  
e - lei son, e - lei son, e - lei son.

T2  
ri - e e - lei son.

B  
ri - e e - lei son, e - lei son. (2)

16 17 18 19 20

A  
Chri - ste e - lei son,

T1  
Chri - ste e - lei -

T2  
Chri -

B  
Chri -

21 22 23 24

A  
Chri - ste e - lei son,

T1  
son, Chri - ste e -

T2  
ste e - lei son,

B  
Chri - ste e -

2 Bassus, bar 15: as per source. Some modern editions omit this rest and have the final Bassus note synchronised with the Tenor.

25 26 27 29

A e - - - - -

T1 lei - son, e - lei - - - son,

T2 Chri - - ste e - lei - -

B - lei - - - - - son, Chri - -

30 31 32 34

A - - - lei - - - son.

T1 e - - - lei - - - son.

T2 - - son, e - lei - - son.

B ste e - - lei - - - son.

35 36 37 38

A Ky - ri - ee - lei - - - son,

T1 Ky - ri - ee -

T2 Ky - ri - ee - lei - - - son,

B Ky -

39 40 41 42

A

T1

T2

B

lei - son, Ky - ri - ee -

ri - ee - lei - son, Ky - ri - ee -

43 44 45 46

A

T1

T2

B

Ky - ri - ee - lei - son,

Ky - ri - ee - lei - son,

lei - son,

- lei - son,

47 48 49 50 # 51

A

T1

T2

B

son, e - lei - son.

Ky - ri - ee - lei - son.

Ky - ri - ee - lei - son.

Ky - ri - e e - lei - son.

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# Gloria in excelsis Deo



Glo - ri - a in ex - cel - sis De - o.

<p>Superius </p> <p>Altus </p> <p>Tenor </p> <p>Bassus </p>	<p>Alto </p> <p>Tenor I </p> <p>Tenor II </p> <p>Bass </p>
-------------------------------------------------------------	------------------------------------------------------------

<p>A </p> <p>T1 </p> <p>T2 </p> <p>B </p>
-------------------------------------------

<p>A </p> <p>T1 </p> <p>T2 </p> <p>B </p>
-------------------------------------------

9 10 11

A mus te, a do - ra - mus te, glo - ri - fi - ca -

T1 a - do - ra - mus te, glo - ri - fi - ca - - -

T2

B

12 13 14 (1)

A - - - - - mus te. (1)

T1 - - - - - mus te. Gra - ti - as a - - (1)

T2 Gra - ti - as a - gi - mus - ti - bi, gra - (1)

B Gra - ti - as

16 17 18 19

A

T1 - - - - - gi - mus - ti - bi,

T2 ti - as a - gi - mus ti - bi, prop - ter ma - gnam glo - ri -

B a - - - - - gi - mus - ti - bi prop - ter ma - gnam glo -

20 21 22

A (2) prop - ter ma - gnam glo - ri - am tu -

T1 prop - ter ma - gnam glo - ri - am tu -

T2 - - - - - am tu # # - am,

B - ri - am tu - - - - am,

1 Superius, Altus, Tenor, bar 15: a signum congruentiae  $\text{S}$  appears at this point, likely a rehearsal marking to indicate the entry of the Bassus.

2 Altus, bar 21: syllabic hint in the source indicates "Dñe Deus", but all other partbooks underlay "propter magnam" for this motif.

23 24 25 26

A am, De - us Pa - ter, om - ni - po -

T1 am, De - us Pa - ter, om - ni - po -

T2 Do - mi - ne De - us, rex cæ - le - stis, \_\_\_\_\_

B Do - mi - ne De - us, rex cæ - le - stis, \_\_\_\_\_

27 28 29 30

A tens, Do - mi - ne Fi - li, u - ni - ge - ni - te, Je - su Chri -

T1 tens, Do - mi - ne Fi - li, u - ni - ge - ni - te, Je - su Chri -

T2 Je - - - - - su Chri - - - -

B Do - mi - ne Fi - li, u - ni - ge - - - ni - - - te, Je - su

31 32 33 34

A ste, Do - mi - ne De - us, a - gnus De - i,

T1 - ste, Do - mi - ne De - us, a - gnus De -

T2 ste, Do - mi - ne De - us, a -

B Chri - - - ste, Do - mi - ne De - us,

35 36 37 38

A fi - li - us Pa - tris.

T1 i, fi - li - us Pa - - - tris. \_\_\_\_\_

T2 - gnus De - i, fi - li - us Pa - - - tris.

B a - gnus De - - i, fi - - li - us Pa - tris.

3 Altus, bar 28: source indicates mensuration change to 3/2 at this point, reverting to tempus perfectum after two breves.

4 Tenor, bars 29 - 30: rhythmic durations in source:

39 40 41 42 43 44

A Qui — tol - lis pec - ca - ta mun - - - -

T1 Qui — tol - lis pec - ca -

T2

B

45 46 47 48 49

A - di, —

T1 ta mun - - - - di, —

T2 Qui — tol - lis pec - ca - ta mun - di, mi -

B Qui — tol - lis pec - ca - ta mun -

50 51 52 53 54 55

A qui tol - lis

T1

T2 - se - re - - - re no - - - bis, —

B - - - - di, mi - se - re - re no - bis, —

56 57 58 59 60 61

A pec - ca - ta mun - di, —

T1 qui — tol - lis pec - ca - ta mun -

T2 qui — tol - lis pec - ca -

B qui — tol - lis pec - ca - ta mun - - - -



62 63 64 65 66

A su - sci - pe (5) de - pre - ca -

T1 - - - di, su - sci - pe de -

T2 ta mun - di, su - sci - pe de - pre -

B - - - di, su - sci - pe de - pre - ca -

67 68 69 70

A - ti - o - nem, su - sci - pe de - pre -

T1 pre - ca - ti - o - nem, su - sci - pe de -

T2 ca - ti - o - nem no - - -

B - - - ti - o - nem no - - -

71 72 (6) 73 # 74

A ca - ti - o - nem no - - - stam.

T1 - pre - ca - ti - o - nem no - - - stam.

T2 stam.

B stam. Qui se - - - des, qui

75 76 77 78

A mi - se - re -

T1 Qui se - des ad dex - te - ram Pa - tris,

T2 mi - se - re -

B se - des ad dex - te - ram Pa - tris,

5 Altus, bar 65: syllabic hint for "suscipe" does not occur until bar 70, but all other parts have commenced "suscipe" by bar 65.

6 Superius, bar 72: momentary consecutive octaves in passing notes with Altus as per source.

79 80 81 82

A  
- re no - - bis, \_\_\_\_\_ tu

T1  
Quo - ni - am tu \_\_\_\_\_ so - lus san -

T2  
re \_\_\_\_\_ no - bis, \_\_\_\_\_ tu so - lus

B  
Quo - ni - am tu \_\_\_\_\_ so - lus san - ctus,

83 84 85 86

A  
so - lus Do - mi - nus,

T1  
ctus, tu so - lus \_\_\_\_\_ al - tis - si - mus Je -

T2  
Do - mi - nus,

B  
tu \_\_\_\_\_ so - lus \_\_\_\_\_ al - tis - si - mus Je - su

87 88 89 90

A  
cum san - cto Spi - ri -

T1  
- - - su Chri - ste, cum san - cto Spi - ri -

T2  
cum san - cto Spi - ri -

B  
Chri - - - ste,

91 92 93 94

A  
tus in glo - - - ri - a De - i Pa -

T1  
tus, \_\_\_\_\_ in \_\_\_\_\_

T2  
tus in glo - ri - a De - - - i Pa -

B  
in glo - ri -

7 Altus, bar 72: syllabic hint in the source indicates "nostram" at this point, but this makes for an uncomfortably hurried "deprecationem".

95 96 97 98

A  
- - - - - tris. A -

T1  
glo - ri - a De - i Pa - - tris. A - -

T2  
tris, in glo - ri - a De - i Pa - - tris.

B  
a De - i Pa - - - - - tris.

99 100 101 102

A  
- - - - - men, A - - - - - men, A -

T1  
- - - - - men, A - - - - - men, A - - - - - men, A - - - - - men,

T2  
A - - - - - men, A - - - - -

B  
A - - - - - men, A - - - - -

103 104 105 106

A  
- - - - - men, A - - - - - men.

T1  
A - - - - - men, A - - - - - men.

T2  
men, A - - - - - men, A - - - - - men.

B  
- - - - - men, A - - - - - men.

Sup.

Qui tollis peccata mundi  
 Qui tollis peccata mundi  
 suscipe deprecationem nostram

Tu solus sanctus  
 Tu solus sanctus  
 Tu solus sanctus

Agnus Dei  
 Agnus Dei  
 Agnus Dei

Qui tollis peccata mundi  
 Qui tollis peccata mundi  
 Qui tollis peccata mundi

Qui tollis peccata mundi  
 Qui tollis peccata mundi  
 Qui tollis peccata mundi

Qui tollis peccata mundi  
 Qui tollis peccata mundi  
 Qui tollis peccata mundi

Qui tollis peccata mundi  
 Qui tollis peccata mundi  
 Qui tollis peccata mundi


Qui tollis peccata mundi  
 Qui tollis peccata mundi  
 Qui tollis peccata mundi


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# Credo in unum Deum





Cre-do in u - num De - um.

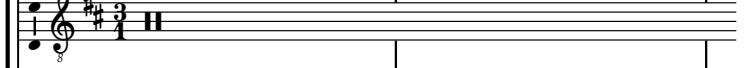
Superius 


Alto 

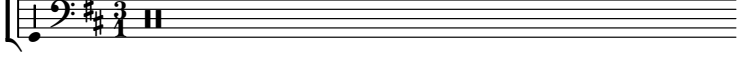
Altus 

Tenor I 

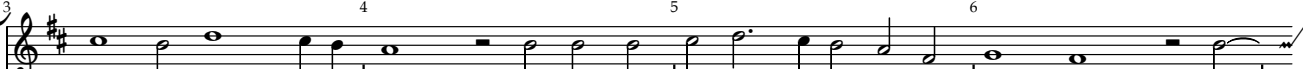
Tenor II 

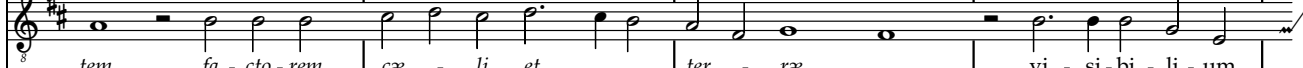
Tenor II 


Bassus 


Bass 

Pa - trem om -  
Pa - trem om - ni - po - ten -

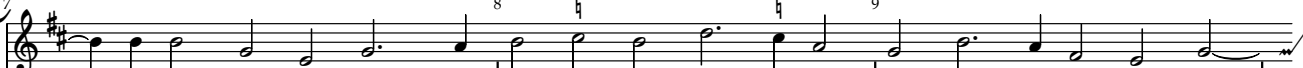
A 


T1 

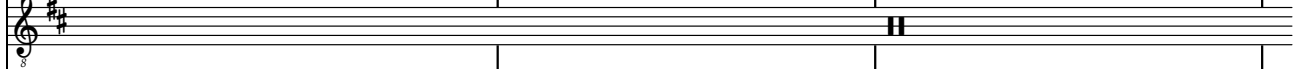
T2 

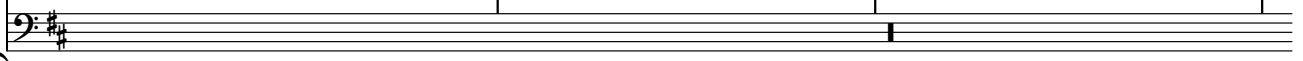
B 

ni - po - ten - tem, fa - cto - rem cæ - li et ter - ræ, vi -  
tem, fa - cto - rem cæ - li et ter - ræ, vi - si - bi - li - um

A 

T1 

T2 

B 

- si - bi - li - um om - ni - um et in - vi - si - bi -  
om - ni - um et in - vi - si - bi -

10 11 12 13

A  
T1  
T2  
B

Et in u - num Do - mi -  
si - bi - - li - um. Et in u - num Do - mi - num  
Et in u - num Do - mi -

14 15 16 17

A  
T1  
T2  
B

num Je - sum Chri - - - - - stum, Fi - - - - -  
Je - - - - - sum Chri - - - - - stum,  
Et in u - - - - - num Do - - - - -  
num, Je - sum Chri - stum, Fi - - - - -

18 19 (2) 20

A  
T1  
T2  
B

- - li - um De - - i u - ni - ge - -  
Fi - li - um De - - - - - i u - ni - ge -  
mi - - - - - num Je - - sum Chri -  
- - li - um De - - - - - i u - - - -

21 22 23

A  
T1  
T2  
B

- - - - - ni - tum. Et ex Pa -  
- - - - - ni - tum, u - ni - ge - - - - -  
- - - - - stum.  
- - - - - ni - ge - ni - tum. Et ex Pa - tre na - -

1 Bassus, bar 14: a signum congruentiae  $\text{S}$  appears at this point, likely a rehearsal marking to indicate the entry of the Tenor.

2 Superius, bar 19: leap to dissonance against Altus as per source.

24 25 26

A tre na - - tum, an - - te om - ni - a sæ -

T1 ni - - tum. Et ex Pa - tre

T2 Et ex Pa - tre na - - tum,

B - - - - - tum, an - - te om - - ni - a

27 28 29 30

A - - - - - cu - la. De - um de De -

T1 na - - tum, De - um de

T2 an - te om - ni - a sæ - cu - la.

B sæ - - cu - la, an - te om - ni - a sæ - - cu - la.

31 32 33 34

A o, lu - men de lu - mi-ne, De - um ve - rum de De - o ve - ro. Ge - nitum,

T1 De - o, lu - men de lu - mi-ne, De - um ve - rum de De - o ve - ro. Ge -

T2 (3) Ge - nitum, non fa -

B

35 36 37

A non fa - - ctum, con - sub - stan - ti - a - lem Pa -

T1 - ni-tum, non fa - - ctum, con - sub - stan - ti - a lem

T2 ctum, non fa - ctum, con - sub - stan - ti - a - lem Pa -

B Ge - ni-tum, non fa - ctum, non fa - ctum, con -

3 Bassus, bar 31: longa rest instead of maxima in source.

38 39 40

A - - tri, per quem om - ni - a fa - cta, per quem om - ni - a

T1 Pa - - tri, per quem om - ni - a fa - - cta

T2 - - tri, per quem om - - ni - a fa -

B sub - sta - ti - a - lem Pa - - tri, per quem om - ni - a

41 42 43 44

A - - - - - fa - - cta sunt. Et prop-ter no -

T1 sunt. Qui prop - ter nos, Et prop-ter no -

T2 - - - - - cta sunt. Qui prop-ter nos ho - mi - nes,

B - - - - - fa - - cta sunt. Qui prop-ter nos ho - mi - nes,

45 46 47 48

A - stram sa - lu - tem de - scen - dit de cae - lis.

T1 - stram sa - lu - tem de - scen - dit de cae - - - - - lis.

T2 de - scen - - - - - dit de cae - lis.

B de - scen - dit de cae - lis.

49 50 51 52 53

A de Spi - ri - tu sanc - -

T1 de Spi - ri - tu san -

T2 Et in - car - na - tus est

B Et in - car - na - tus est



54 55 56 57

A  
to, ex Ma -

T1  
cto, ex

T2  
ex Ma - ri - - a Vir -

B  
ex Ma - ri - - a Vir - - -

58 59 60 61 62

A  
ri - - a Vir - gi - ne, et ho - mo fac - tus est, et

T1  
Ma - ri - a Vir - - gi - ne, et ho - mo fa - ctus est,

T2  
- - - gi - ne, et

B  
- - - gi - ne, et

63 64 65 66 67 68

A  
ho - mo fa - ctus est. Cru - ci - fi - xus e -

T1  
et ho - mo fa - ctus est. Cru - ci - fi - xus e -

T2  
ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am -

B  
ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am -

69 70 71 72 73

A  
ti - am pro no - bis, sub Pon - ti - o Pi - la -

T1  
ti - am pro no - bis, sub Pon - ti - o Pi - la -

T2  
pro no - bis, sub Pon - ti - o Pi - la -

B  
pro no - bis, sub Pon - ti - o Pi - la -

74 75 76 77 78 79

A Pas - sus et se - pul - tus est.

T1 to pas - sus et se - pul - tus est. Et re - sur - re - xit

T2 to pas - sus et se - pul - tus est. Et re - sur - re - xit ter -

B Pas - sus et se - pul - tus est. Et re - sur - re - xit

80 81 82 83 84

A

T1 ter - ti - a di - e, se - cun - dum scrip - tu -

T2 ti - a di - e, se - cun - dum scrip - tu -

B ter - ti - a di - e se - cun - dum scrip - tu -

85 86 87 88 89

A Et as - cen - dit in cæ - lum. Et i - te - rum ven -

T1 - - - - - ras. Et i - te - rum ven - tu -

T2 ras. Et as - cen - dit in cæ - lum, Et

B ras. Se - det ad dex - te - ram Pa - tris.

90 91 92 93 94

A tu - rus est vi - vos et mor - tu - os, cu - ius

T1 - rus est ju - di - ca - re vi - vos et mor - tu - os, cu - ius

T2 i - te - rum ven - tu - rus est cu - ius

B cum glo - ri - a ju - di - ca - re cu - ius

95 96 97 98

A re - gni non e - rit fi - nis.

T1 re - gni non e - rit fi - nis.

T2 re - gni non e - rit fi - nis.

B re - gni non e - rit fi - nis, non

99 100 101 102 103

A Et in Spi - ri - tum

T1 - - - nis. Et in Spi - ri - tum san -

T2 Et in Spi - ri - tum

B - - - fi - nis. Et in Spi - ri -

104 105 106 107

A et vi - vi - fi - can -

T1 ctum, Do - mi-num et vi - vi - fi - can - tem, qui ex Pa -

T2 et vi - vi - fi - can -

B tum san - ctum, Do - mi-num et vi - vi - fi - can - tem,

(4)

4 Bassus, bar 106: syllabic hint indicates "sanctum Dominum" at this point, but all other parts have commenced "et vivificantem".

108 109 110 111

A  
tem, qui ex Pa - tre Fi - li - o - que pro -

T1  
tre, qui ex Pa - tre Fi - li - o - que pro - ce -

T2  
tem, qui ex Pa - tre Fi - li - o - que pro - ce -

B  
qui ex Pa - tre Fi - li - o - que pro - ce -

112 113 114 115 116

A  
- ce - dit. Qui cum Pa - tre et Fi - li - o si - mul ad - o -

T1  
dit. si - mul ad - o - ra - tur

T2  
- - - dit. Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur

B  
dit. si - mul a - do - ra - tur

117 118 119 120 121

A  
ra - tur qui lo - cu - tus est per Pro - phe -

T1  
et con - glo - ri - fi - ca - tur qui lo - cu - tus est per Pro -

T2  
(5) et con - glo - ri - fi - ca - tur qui lo - cu - tus est per Pro -

B  
et con - glo - ri - fi - ca - tur, qui lo - cu - tus est per Pro -

122 123 124 125 126

A  
- - - tas. Et u - nam san - ctam Ca - tho - li - cam

T1  
phe - tas. Et u - nam san - ctam Ca - tho - li - cam et

T2  
phe - - - tas. Ca - tho - li - cam et a - pos -

B  
phe - - - tas. et a - pos - to - li -

5 Bassus, bar 117: syllabic hint indicates "qui locutus" at this point, but all other parts are about to commence "et conglorificatur".

127 128 129 130 131

A ec - cle - si - am. Con - fi - te - or

T1 (6) a - pos - to - li - cam ec - cle - si - am. Con - fi - te - or

T2 to - li - cam ec - cle - si - am. Con - fi -

B cam ec - cle - si - am. Con - fi - te - or u - num bap -

132 133 134 135 136

A u - num bap - tis - ma, con - fi - te - or

T1 u - num bap - tis - ma, con - fi - te - or

T2 te - or u - num bap -

B tis - ma, con - fi - te - or, con - fi - te - or

137 138 139 140 141

A u - num bap - tis - ma in re - mis - si - o - nem

T1 u - num bap - tis - ma in re - mis - si - o - nem

T2 tis - ma in re - mis - si - o - nem, in re - mis - si - o -

B u - num bap - tis - ma in re - mis - si - o - nem pec -

142 143 144 145 146

A pec - ca - to - rum. Et ex - spe - cto re -

T1 pec - ca - to - rum. Et ex - spe -

T2 nem pec - ca - to - rum. Et

B ca - to - rum. Et ex - spe -

6 Altus, bar 127: syllabic hints for both "Catholicam" and "ecclesiam" are indicated at this point, leaving insufficient notes to underlay "et apostolicam". The edition moves the underlay of "Catholicam" into the previous phrase to match Superius.

147 148 149 150 151

A sur - rec - ti - - o - nem mor - - tu - o - -

T1 - cto re - sur - re - cti - - o - - nem mor - tu -

T2 - ex - spe - cto re - sur - rec - ti - o - nem - mor - tu - o -

B cto re - sur - rec - ti - o - nem mor - - tu - o -

152 153 154 155 156

A - - - rum. Et vi - tam ven - tu - ri sæ - - -

T1 o - - - rum. Et vi - tam ven - tu - ri sæ - cu - li, sæ - cu -

T2 - - - rum. Et vi - tam ven - tu -

B rum. Et vi - tam ven - tu -

157 158 159 160 # 161

A - - - cu - li. A - - - - - men.

T1 - li, sæ - cu - li. A - - - - - men.

T2 ri sæ - cu - li, sæ - cu - li. A - - - - - men.

B ri sæ - cu - li. A - - - - - men.

Missa Ave maris stella  
Josquin des Prez c. 1450 - 1521

# Sanctus

Superius

Altus

Tenor

Bassus

Alto

Tenor I

Tenor II

Bass

San - - - - - ctus,

San - ctus, - - - - - san - ctus,

San - ctus, - - - - -

A

T1

T2

B

san - - - - - ctus, san -

- san - - - - - ctus, san - ctus, san -

San - - - - - ctus, san - - - - - ctus,

san - ctus, - - - - - san - - - - - ctus, - - - - -

A

T1

T2

B

- - - - - ctus, san - - - - - ctus - - - - -

- ctus, san - - - - - ctus Do - - - - -

san - - - - - ctus - - - - - Do - - - - -

- - - - - san - - - - - ctus Do - - - - - mi -

11 12 13

A Do - mi - nus De - us, De - us,

T1 - mi - nus De - us, Do -

T2 - mi - nus De - us, Do - mi -

B nus De - - - us, De - - - us, De - - -

14 15 16

A Do - mi - nus De - - - us, De - - -

T1 - - - mi - nus De - us, De - - -

T2 nus De - - -

B - - - us Sa - - - ba - oth, Sa - - -

17 18 19 20

A us Sa - ba - oth, Sa - - - ba - oth.

T1 us Sa - ba - oth, Sa - - - ba - oth.

T2 us Sa - - - ba - oth, Sa - - - ba - oth.

B ba - - - oth.

**Pleni sunt cæli**

*Tenor tacet*

21 22 23 24 25 26

A

T1 Ple - - - ni sunt cæ - - - li, cæ - - -

B Ple - - - ni sunt cæ - - - li, cæ - - -



27 28 29 30 31

A Ple - - - ni sunt cæ - - - li, ple -

T1 - - - - - li, cæ - - - - - li, ple -

B li, \_\_\_\_\_

32 33 34 35 36

A - - - ni sunt cæ - - - li,

T1 - - - ni sunt cæ - - - li, ple - - - ni

B ple - - - - ni

37 38 39 40 41

A

T1 sunt - cæ - - - li, ple - - - ni sunt

B sunt cæ - - - - li, ple - - - - ni sunt -

42 43 44 46

A et ter - - -

T1 cæ - - - li, et

B cæ - - - li, \_\_\_\_\_

47 48 49 50 51

A - - - - - ra, et ter - - -

T1 ter - - - - - ra

B et ter - - - -

52 53 54 55

A ra \_\_\_\_\_

T1 glo - ri - a tu - - - a, glo - ri - a

B ra glo - - - ri - a tu - - - a, \_\_\_\_\_

56 57 58 59 60

A glo - ri - a tu - a, glo - ri - a

T1 tu - a, glo - ri - a tu - a,

B glo - ri - a tu - a, glo - ri - a

61 62 63 64 65

A - tu - a, glo - ri - a tu - a

T1 glo - ri - a tu - a

B tu - a,

66 67 68 69 70

A a, glo -

T1 a, glo - ri - a tu - a,

B glo - ri - a tu - a,

71 72 73 74

A - ri - a tu - a, tu -

T1 glo - ri - a tu - a, glo -

B glo - ri - a

75 76 77 78 79

A a, glo - ri - a tu - a.

T1 - ri - a tu - a.

B tu - a.

### Osanna in excelsis

80 81 82 83 84

A O - san - na, O -

T1 O - - san - - na, O -

T2 O - - san - - na,

B O - san - na, O - san - - na, O - - san -

Detailed description: This block contains the first system of the musical score, covering measures 80 to 84. It features four vocal parts: Alto (A), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The music is in G major and 2/4 time. The lyrics are 'O - san - na, O -' for the Alto part, 'O - - san - - na, O -' for Tenor 1, 'O - - san - - na,' for Tenor 2, and 'O - san - na, O - san - - na, O - - san -' for the Bass part. The notation includes various note values, rests, and phrasing slurs.

85 86 87 88 89

A - - - san - na,

T1 - - san - na, O - - san - - na,

T2 O - - - - san - - na,

B na, O - san - - na, O - san - na,

Detailed description: This block contains the second system of the musical score, covering measures 85 to 89. The lyrics continue: 'A - - - san - na,' for Alto; 'T1 - - san - na, O - - san - - na,' for Tenor 1; 'T2 O - - - - san - - na,' for Tenor 2; and 'B na, O - san - - na, O - san - na,' for Bass. The musical notation shows the continuation of the vocal lines with various rhythmic patterns and phrasing.

90 91 92 94

A O - - san - - na, O - -

T1 O - san - na, O - san - na, O - san -

T2 O - - - - - san - -

B O - - san - na, O - san - - na, O -

Detailed description: This block contains the third system of the musical score, covering measures 90 to 94. The lyrics are: 'A O - - san - - na, O - -' for Alto; 'T1 O - san - na, O - san - na, O - san -' for Tenor 1; 'T2 O - - - - - san - -' for Tenor 2; and 'B O - - san - na, O - san - - na, O -' for Bass. The notation includes phrasing slurs and various note values.

95 96 97 98 99

A san -

T1 na, O - san - na, O - - - san - - -

T2 - na, O - - - - - san - -

B san - - - - - na, O - san - na,

Detailed description: This block contains the fourth system of the musical score, covering measures 95 to 99. The lyrics are: 'A san -' for Alto; 'T1 na, O - san - na, O - - - san - - -' for Tenor 1; 'T2 - na, O - - - - - san - -' for Tenor 2; and 'B san - - - - - na, O - san - na,' for Bass. The notation shows the final part of the system with various note values and phrasing.

100 101 102 103 104

A - - - - - na, O - san - - - na, O -

T1 na, O - san - - - na, O - - - san - -

T2 - - - - - na, O - - - - - san - -

B O - san - na, O - san - - - na, O - san -

105 106 107 108 109

A - san - na in - - - ex - cel - - - sis, in -

T1 - na in ex - cel - - - sis, in ex - cel - sis,

T2 - - - - - na in - - - - - ex - - - - - cel -

B na in ex - cel - - - sis, in ex - cel - sis,

110 111 112 113

A ex - - - cel - - - sis, O - san - na in

T1 in ex - - - cel - - - sis, in ex - cel - sis, in

T2 sis, in - - - - - ex - cel - - - - - sis, in ex - cel - -

B in ex - cel - - - - - - - - - - - sis, in ex - cel - -

114 115 116 117 118

A ex - cel - - - - - sis.

T1 ex - cel - - - - - sis, in ex - cel - - - - - sis.

T2 - - - - - sis, in ex - cel - sis.

B sis, in ex - cel - - - - - sis, in ex - cel - sis.

**Benedictus**

Duo

*Tenor et Bassus tacet*

119 120 121 122 123 124

A Be - ne - - - - - di - ctus, be - ne - - - - - ctus,

T1 Be - - - - - ne - di - ctus, be - ne - - - - -

125 126 127 128 129

A be - ne - - - - - di - ctus, be - ne - di -

T1 di - - - - - ctus, be - ne - - - - - di -

130 131 133 134

A - - - - - ctus, be - ne - - - - - di - - - - - ctus:

T1 - - - - - ctus, be - ne - - - - - di - - - - - ctus:

Duo

*Superius et Tenor tacet*

135 136 137 138 139

T1 qui ve - - - - - ve - - - - -

B qui ve - - - - - nit, qui ve -

140 141 142 143 144

T1 nit in no - mi - ne Do - mi - ni,

B - - - - - nit, in no - mi - ne

145 146 147 148

T1 in no - mi - ne, in no - mi - ne Do - mi - ni, Do - - - - -

B Do - mi - ni, no - mi - ne Do - mi - ni, Do - mi - - - - -

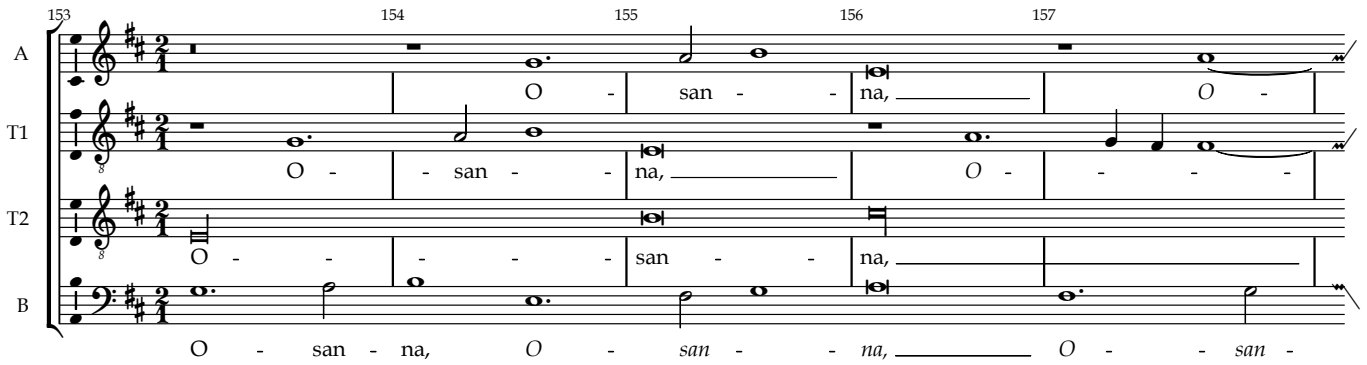
149 150 151 152

T1 mi - - - - - ni, Do - - - - - mi - ni.

B - - - - - ni, Do - mi - - - - - ni.

\* Osanna in excelsis

153 154 155 156 157



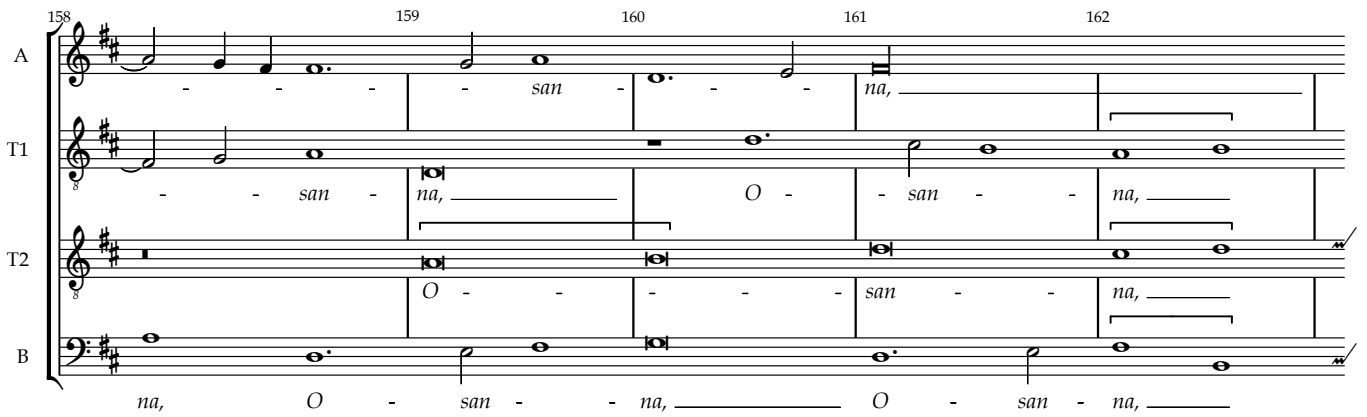
A O - san - na, O - san - na, O - san -

T1 O - san - na, O - san - na, O - san -

T2 O - san - na, O - san - na, O - san -

B O - san - na, O - san - na, O - san -

158 159 160 161 162



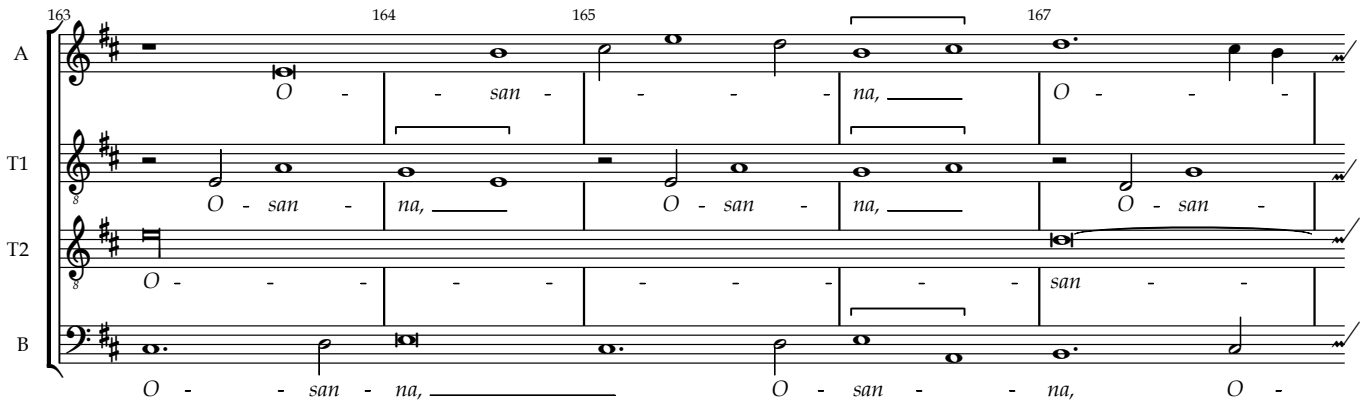
A na, O - san - na, O - san - na, O - san -

T1 na, O - san - na, O - san - na, O - san -

T2 na, O - san - na, O - san - na, O - san -

B na, O - san - na, O - san - na, O - san -

163 164 165 167



A O - san - na, O - san - na, O - san -

T1 O - san - na, O - san - na, O - san -

T2 O - san - na, O - san - na, O - san -

B O - san - na, O - san - na, O - san -

168 169 170 171 172



A san - na, O - san - na, O - san - na, O - san -

T1 na, O - san - na, O - san - na, O - san -

T2 na, O - san - na, O - san - na, O - san -

B san - na, O - san - na, O - san - na, O - san -

\* All parts, bar 153: marked as "Osanna ut supra" in source; the music is not repeated. Included here for convenience in performance.

173 174 175 176 177

A  
na, O - san - na, O -

T1  
na, O - san - na, O - san -

T2  
na, O - san -

B  
O - san - na, O - san - na, O - san -

178 179 180 181 182

A  
- san - na in ex - cel - sis, in

T1  
- na in ex - cel - sis, in ex - cel - sis,

T2  
- - - na in ex - cel -

B  
na in ex - cel - sis, in ex - cel - sis,

183 184 185 186

A  
ex - cel - sis, O - san - na in

T1  
in ex - cel - sis, in ex - cel - sis, in

T2  
sis, in ex - cel - sis, in ex - cel -

B  
in ex - cel - sis, in ex - cel -

187 188 189 190 191

A  
ex - cel - sis.

T1  
ex - cel - sis, in ex - cel - sis.

T2  
- sis, in ex - cel - sis.

B  
sis, in ex - cel - sis, in ex - cel - sis.

Et cetera

Et cetera

Et cetera  
Et cetera

Et cetera

Et cetera

Et cetera

Et cetera  
Et cetera

Et cetera

Et cetera

Et cetera

Et cetera  
Et cetera

Et cetera  
Et cetera

Et cetera

Et cetera

Et cetera  
Et cetera

Et cetera

Et cetera  
Et cetera

Et cetera

Et cetera  
Et cetera



*Missa Ave maris stella*  
 Josquin des Prez c. 1450 - 1521

# Agnus Dei

Superius

Altus

Tenor

Bassus

Alto

Tenor I

Tenor II

Bass

A - gnus

A - gnus

A

T1

T2

B

De - - - - -

De - - - - -

A

T1

T2

B

i, qui tol - - - - -

i, qui tol - - - - -

A - gnus De - - - - -

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

1 Altus and Bassus, bar 7: a signum congruentiae **S** appears at this point, likely a rehearsal marking to indicate the entry of the Tenor.

9 10 11

A  
T1  
T2  
B

lis pec - ca -  
i, De - - - - i,  
qui tol -

12 13 14

A  
T1  
T2  
B

ta mun - - - -  
lis pec - ca - ta mun - - - -  
qui tol - lis pec - ca - ta  
lis pec - ca - ta

15 16 17

A  
T1  
T2  
B

di: mi - se - re -  
di: mi - se -  
mun - - - -  
mun - - - -

18 19 20

A  
T1  
T2  
B

re no - - - -  
re re no - - - -  
di: mi - se - re - re  
di: mi - se - re - re no - - - -

21 22 23 #

A *bis.*

T1 *bis.*

T2 *no* *bis.*

B *bis.*

### Agnus Secundus

Duo

Tenor et Bassus tacet

24 25 26 27

A A - - gnus De - - -

T1 A - gnus De - - - i, - - -

28 30 31 32

A - i, qui tol - lis - - -

T1 - qui tol - lis - - -

33 34 35 37

A pec - ca - ta, pec -

T1 pec - ca - ta, pec - ca - - -

38 39 40 41

A ca - - ta mun - - -

T1 - - ta mun - - -

42 43 44

A

T1

di: mi -

di:

45 46 47 48

A

T1

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

49 50 51

A

T1

re no -

52 53 55

A

T1

bis. bis.

### Agnus Tertius

56 57 58 59

A

T1

T2

B

A - gnus A - gnus

A - gnus

2 Superius and Altus, bar 54: mensuration change in both parts to 3/2 until the double bar, reverting to tempus imperfectum for the next section.

3 Bassus, bar 59: a signum congruentiae **S** appears at this point, likely a rehearsal marking to indicate the entry of the Tenor.

60 61 62 63

A - gnus De - i, De -

64 65 66 67

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

68 69 70 71

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

72 73 75

ta mun - di, pec - ca - ta mun - di, pec - ca - ta mun -  
di, pec - ca - ta mun - di, pec - ca - ta mun -  
di, pec - ca - ta mun -  
ca - ta mun -

4 Altus, bar 66: mensuration change to 3/2 at this point, reverting to tempus imperfectum after two augmented breves.

5 Tenor, bar 60: a signum congruentiae  $\text{S}$  appears at this point, likely a rehearsal marking to indicate the entry of the Superius.

76 78

A ta mun - - di: do -

T1 ca - - ta mun - - -

T2 - - - di: do - na no - - bis,

B di, mun - - - di,

80 82 83

A na no - - bis, do - -

T1 di, mun - - - di: do -

T2 - - - do - - - na no - -

B mun - - di: do - na no - bis, do -

84 85 87

A - na no - - bis pa - (6) - -

T1 na no - - bis, do - na no - bis pa - -

T2 bis - - pa - - - -

B na no - bis, do - na no - bis pa - - -

88 89 90 91

A - - - - - cem. - - -

T1 - - - - - cem, pa - - - - - cem.

T2 - - - - - cem. - - - - -

B - - - - - cem, pa - - - - - cem.

6 Altus, bar 87: major third higher in source.

**Basses**  
 Qui inquit in nomine do mi ni

**Tenors**  
 ni

**Sopranos**  
 Agnus dei qui tollis peccata mundi Agnus dei

**Chorus**  
 dona nobis dona nobis pacem

**AVB.**

E D I T I O N

*Sarum*