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Josquin Des Pre's Missa D'unq Aultre Amer: A transcription with analysis

Merrill, Thomas Glen, M.M.

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JOSQUIN DES PRES' MISSA D'UNG AULTRE AMER :
A TRANSCRIPTION WITH ANALYSIS

by

THOMAS G. MERRILL

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE

MASTER OF MUSIC

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JOSQUIN DES PRES' MISSA D'UNG AULTRE AMER:
A TRANSCRIPTION WITH ANALYSIS
by THOMAS G. MERRILL

ABSTRACT

A modern transcription and analysis of Josquin Des Pres' Missa D'ung Aultre Amer based on the Ockeghem chanson, D'ung Aultre Amer (of another love), reveals Josquin's innovations in imitative technique. His extension of the prevailing cantus firmus technique to other voices indicates that the Missa D'ung Aultre Amer is an early form of what is later to be called parody technique. The substitution motet, Tu Solus Qui Facis Mirabilia, (You only, who do wonders), which replaces the Benedictus portion of the Ordinary in Missa D'ung Aultre Amer holds a unique place among Josquin's masses. The inclusion of the motet within the mass shows a liturgical connection to the period Josquin spent in Milan (c.1459-79), and aids in assigning a possible date to the work.
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<tr>
<td>Gloria</td>
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<td>Credo</td>
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Introduction

The musical setting of the Ordinary of the Mass is a major art form in the Renaissance. Josquin Des Pres composed 18 masses in his lifetime (c.1440-1521). There are several differently constructed types of mass represented in this collection. Some are paraphrased from a pre-existing melody, others use a borrowed cantus firmus, and finally, two other masses are built on canonic cycles. Each mass is by itself a study in imitative procedures. The particular way in which this imitation was carried out is different in each mass. Some basic procedures involved borrowing a cantus firmus from a pre-existing work, and using it as the structural basis for the new composition; or borrowing a portion of a polyphonic section of a sacred or secular work to use as melodic or structural material. Imitation within the new work could be based solely on the borrowed material, or the newly composed material may follow imitative procedures of its own, unrelated to the borrowed material. As a result of Josquin's genius no two masses use the same construction. All share elements of innovation and experimentation.

Missa D'ung Aultre Amer shares this spirit of innovation with Josquin's other masses. Here his method is to extend cantus firmus technique by adding the superius voice of the Ockeghem chanson, D'ung Aultre Amer, as a head motive, and as melodic material in other portions. Josquin also uses segments of the plainchant from the Sanctus and Agnus Dei portions of Mass XVIII for Ferial days in Advent and Lent in the Sanctus and Agnus Dei movements of Missa D'ung Aultre Amer. Perhaps the culmination of all these imitative procedures is found in the Agnus Dei movement of the mass, where the plainchant from Mass XVIII migrates
from the bassus to the altus voice, while the tenor uses the tenor line from the Ockeghem chanson, and the superius voice uses the first four measures of the Ockeghem chanson, and then is freely written.

Another unique facet of *Missa D'ung Aultre Amer* is the inclusion of the substitute motet, *Tu Solus Qui Facis Mirabilia*, which replaces the Benedictus. Yet another novel element is the setting of the text of the Gloria and Credo in a rapid declamatory style, a style that appears in no other mass by Josquin. By replacing lines of text, Josquin sets the entire Gloria in only 47 measures. The points listed above form the burden of discussion for the following thesis.
CHAPTER ONE: THE SOURCES

The three sources used in the preparation of this edition consist of two manuscripts and one print. The print is from Ottaviano Petrucci's Missarum Josquinis Liber Secundus: 1505, (Pet. 1505). The two manuscripts are Modena, Archivio Capitolare del Duomo, Ms. IV, (Mod.D.IV); and Rome, Biblioteca Vaticana, Cappella Sistina 41, (Cap.Sist. 41.). Cappella Sistina also contains the masses L'Homme Armé, Da Pacem, and Ave Maris Stella.¹ Missa D'ung Aultre Amer is located on folios 149v through 156r.² In Modena D. IV, Missa D'ung Aultre Amer is located on folio 14v through 19r and 25v through 26r.³ The manuscript is written on 240 folios measuring 40.5 x 27.9 cm. The index lists masses, mass fragments, motets, hymns, Magnificats, and a few secular songs. In addition to Josquin, the named composers include Agricola, Brugier, Brumel, Fevin, Jacobus Foglianus, Lodowicbus Foglianus, Pope Leo X., Hilarius Penet, and Verdelot.⁴ The only printed source of this

¹ Robert Eitner, Quellen Lexicon, (Graz: Akademische Druck - U. Verlagsanstalt, 1959), p.62
³ Ibid.
⁴ Ibid.
mass is found in Petrucci's Missarum Josquin Liber Secundus, printed in Venice and Fossembrone in 1505.\textsuperscript{5}

In addition, there is a separate but related work, The Sanctus D'ung Aultre Amer, in Petrucci's Fragmentum Missarum, published in

\textsuperscript{5} Ibid. The other Josquin masses in the print are Ave Maris stella, Hercule dux ferrarie, Mahleur me bat, La mi Baudichon, and Una musque de buscaya.\textsuperscript{6} Following is a list of the Venice and Fossembrone prints, and the libraries in which they may be found:

Venice:

Austria - Österreichische Nationalbibliothek
Musiksammlung S(oprano), A(ito), T(enor) partbooks only.

West Germany - Wolfenbüttel (Niedersachen), Herzog August Bibliothek, SATB, Musikabteilung

Italy - Civico Museo Bibliografico, Musicale (ehem. Liceo Musicale "G.B. Martini"), SAB
Biblioteca Marucelliana, B
Biblioteca del Conservatorio, "Giuseppe Verdi", STB

Fossembrone:

Austria - same as above, STB
Belgium - Bruxelles, Archives de la Ville
Bibliothèque Royal Albert

West Germany - Berlin, Staatsbibliothek, Kapell SATB

England - The British Library (British Museum)

Italy - Biblioteca Comunale
Civico Museo Bibliografico, as above
Bergamo, Biblioteca Civica
Biblioteca Apostolica Vaticana

United States - Rochester, Sibley Music Library
Venice in 1505. This is a three movement work containing a Sanctus, Benedictus, and motet - *Tu Lumen, Tu Splendor Patris*. The piece uses the tenor from the Ockeghem chanson in the superius voice of the *Sanctus* section and will be examined in Chapter Two.

In 1856, Ambrose made a transcription of *Missa D'ung Aultre Amer* based on the Petrucci Print. Another transcription, by Albert Smijers, is found in his complete edition of Josquin's works, has made a transcription of the *Missa D'ung Aultre Amer*, the *Sanctus D'ung Aultre Amer* and the Ockeghem chanson. This transcription uses old clefs and long note values which make it difficult for the modern singer to read. Furthermore, it seems that Smijers based his transcription on the Petrucci print. This may not have been the best source for him to use. In many cases the *Cap.Sist. 41* shows closer adherence to the original chanson tenor. Therefore this edition uses *Cap.Sist. 41* as the basis for the transcription. The three sources used to make this edition are similar to one another, but there are some discrepancies among them which will be discussed in Chapter Five.

---

6 Smijers, *Josquin Des Pres*, Vol. II, no. 2, pps 116 - 141. The *Fragmentum Missarum* also contains works by Fortuilla, Compère, A. Brumel, Gaspar, De Orto, Stokem, Busnois, Agricola, and Nicasius de Clibano. Josquin is the composer most frequently represented in this print. His compositions here include: *Et in terra De beata Virgine, Patrem La belle se sied, Patrem Vilayge, Patrem Vilayge* (another), *Patrem Ciaschun me crie, Missa Ferialis*, and also the *Sanctus De passione*. Examples of this print may be found in Bologna, Civeo Musicale, Biblioteca Marciana; Venice, STA partbooks only; and Wolfenbüttel, Landesbibliothek.


7 Ibid.
CHAPTER TWO: THE D'UNG AULTRE AMER CHANSON

The D'ung Aultre Amer chanson composed by Ockeghem survives today in many manuscripts. Although the superius carries the melody, composers borrowing from the Ockeghem chanson may use any or all voices of the composition.

That D'ung Aultre Amer was a well known melody to copy is shown by the number of pieces that use the entire setting or a portion of it in their construction. The chanson tune and in some cases the accompanying

---

8 The chanson is a rondeau, one of the formes fixes of French Renaissance poetry. A complete text and translation is in Appendix Two.

9 Some of the manuscripts that contain the chanson include:
   Florence, Biblioteca Riccardiana, Ms. 2794, fol. 19v - 20r
   Copenhagen, Carl Claudius Musikhistorie Samling Det Kongelige Bibliotek: Thott 291
   France: Dijon, Bibliotheque Municipale (Publique) 517
   Paris (private collection of Mme. Geneviève Thibault)
   Rome, Biblioteca Casanatense, Ms. [] 16v - 17r.
   Paris: Bibliotheque Nationale, Ms. 2245, 13v - 14r; Ockeghem
   Bologna: Civico Museo Bibliografico Musicale, Q 17, 40v - 41r;
   (formerly E 178)
   Vatican City: Biblioteca Apostolica Vaticana, Codex Medici, 112v - 113r
   Washington, DC: Library of Congress, M2.1, L25 Case,
   Laborde Chansonnier (Lab), 18v - 19r
   Seville, Ms. [], 51v - 52r (j1 v-j2 r), adds Basus ab alio
   Wolfenbüttel: Herzog August Bibliothek, Guelf 287.

Extravagantium, (Wolf), 33v - 34r.

These are taken from the following sources:

Smijers, Josquin Des Pres, p. 140


parts, are used in masses, motets, and instrumental pieces. Composers who have used the tune include Alexander Agricola, Basiron, De La Rue, De Orto, Johannes Tinctoris, and an anonymous setting. In most of these pieces the superius, or cantus, is the only line used. Josquin used this technique in his three settings of the D'ung Aultre Amer chanson.

Josquin also uses Ockeghem's chanson in two motets, Victimae Paschali Laudes and Tu Solus Qui Facis Mirabilia; and the Sanctus D'ung Aultre Amer mass fragment mentioned above. In the motet Victimae Paschali Laudes, the superius voice uses the top line of the Ockeghem chanson throughout the prima pars. The tenor line of Victimae is based on the Easter sequence by Wipo of Burgundy.

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10 More information about these sources is found in:
uses the tenor of the chanson *De Tous Bien Plains*, by Hayne van Ghizeghem.¹²

The motet, *Tu Solus Qui Facis Mirabilia* was published by Petrucci in his *Motetti di Passione* in Venice in 1503.¹³ It presents some interesting problems. This motet, when published by itself includes a *secunda pars* which incorporates portions of the *D'ung Aultre Amer* chanson in the superius and bassus voices.¹⁴ But in this motet, only the *prima pars*, which contains no reference to the chanson, is used in *Missa D'ung Aultre Amer* to replace the Benedictus. Why the secunda pars of the motet is not included in the mass, and the reason for substituting the motet for the Benedictus is discussed in Chapter Four. The *prima pars* of the motet is set homophonically. The text is set syllabically, and all voices move together. In contrast, the first section of the *secunda pars*, set imitatively, contains the *D'ung Aultre Amer* tune in the superius voice, and the tenor from *D'ung Aultre Amer* in the bassus voice. This imitative portion lasts only sixteen measures. The motet then reverts to the

---
¹² Gustave Reese, *Music In The Renaissance*, revised edition, (New York: W.W. Norton & Company, Inc., 1959), p.98. Smijers has a transcription of the four-voice motet, *Victimae Paschali Laudes* in his edition of Josquin's complete works. Josquin also wrote a six voice motet by the same name, but it does not contain the *D'ung Aultre Amer* tune. There are at least two sources for this motet, a print and a manuscript. They are, respectively: Petrucci *Motetti A numero trentere*: Venetiis 1502, Fol. 16v - 18r and St. Gallen: Stiftsbibliotek, Ms. 463, N.100.

¹³ Smijers, *Josquin Des Pres Werken*, vol. 1, part 1, pps. 56 -58

¹⁴ A transcription of the complete motet in modern clefs can be found in *NAWM*, vol. 1, #29. Claude V. Palisca, editor, *Norton Anthology of Western Music*, vol. 1, #30,(New York: W.W. Norton & Company, 1980), pps. 111 - 118
homophonic style with which it began. Here French and Latin texts are mixed as shown in the following text excerpt from the beginning measures of the secunda pars, which contain the D'ung Aultre Amer text incipit and melody:

D'ung Aultre Amer, nobis esset fallacia;  
To love another would be deceitful:
D'ung Aultre Amer, magna esset stultitia et peccatum. To love another would be great folly and sin.

Only the first three words from the French chanson are used, but their use within the text is clear.

In the Sanctus D'ung Aultre Amer Josquin also uses the Ockeghem chanson in the Sanctus and Benedictus sections, in the superius. A third part of this fragment, the motet, Tu Lumen, Tu Splendor Patris has no trace of the chanson. Set in the same familiar style as Tu Solus, it is based on a plainsong melody sung during ferial days in Advent and Lent. This is called a setting "de Passione ", as the Sanctus D'ung Aultre Amer may have been intended for ferial use in penitential seasons.

15 Claude V. Palisca, Norton Anthology Of Western Music, vol. 1, p. 118
16 The Benedictines of Solesmes, editors, The Liber Usualis, (Belgium, Tournai: Desclée & Co., 1934 by the Society of St. John the Evangelist), p. 63
17 Reese and Noble, "Josquin Des Pres", Grove, p. 723
Chapter Three: Josquin's Extension of Cantus Firmus Technique
and Construction of the Mass

*Missa D'ung Aultre Amer* might easily be classified as a tenor
mass written in cantus firmus style, since the tenor line from the
Ockeghem chanson serves as the tenor for the Josquin mass as well. There
are, however, additional elements which may well show the mass to be an
extension of traditional cantus firmus technique. A tenor mass in cantus
firmus style borrows one part of a pre-existing work, usually a tenor from
a secular work, used as the contrapuntal basis for the new work. A cantus
firmus mass uses a liturgical source, such as plainchant, for its model.
For the purposes of this discussion, cantus firmus technique describes
the use of a pre-existing monophonic line, from any source, used as the
basis for a new composition. This was the prevailing technique of the
fifteenth century. However, Josquin takes this technique a step further.
There are several movements, Kyrie, Sanctus, and Agnus Dei, where the
*Missa D'ung Aultre Amer* uses more than cantus firmus construction alone.
In each of these movements, some portion of the superius voice of the
Ockeghem chanson is added in conjunction with the tenor. This points
directly to the emergence of what is later known as the parody mass. The

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18 More information on cantus firmus and parody masses may be found in
the following articles:
Lewis Lockwood, "Mass, II.6: Late 15th - Early 16th century", in *The New

Lewis Lockwood, "On 'Parody' as Term and Concept in 16th-Century
Music", in *Aspects of Medieval and Renaissance Music*, edited by Jan LaRue (New York: W.W. Norton & Co., 1966), pps. 560 - 575
term parody, used in the nineteenth century to describe a full polyphonic imitation of a pre-existing work, is unfortunate. Many pieces have been labeled parody masses or motets, when the evidence of the musical construction denies this terms use at all. It is also unfortunate that the word parody seems to have been established as the term for covering any type of polyphonic imitation. There are many steps between cantus firmus technique and a full parody technique (one which uses an entire polyphonic model as its basis). *Missae D'ung Aultre Amer* is one of the first steps by Josquin along this line, thus its importance in his mass genre is established. Josquin used a similar technique in the *Missae Mater Patris*, based on a motet by the same name by Antoine Brumel.\(^\text{19}\) Both masses may also have been written early in Josquin's career. Table I shows a schematic outline of the use of the *D'ung Aultre Amer* chanson in the mass.

<table>
<thead>
<tr>
<th>Movement</th>
<th>Chanson Tenor</th>
<th>Chanson Superius</th>
<th>Mass XVIII</th>
<th>Mass XVIII</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Sanctus</td>
<td>Agnus Dei</td>
</tr>
<tr>
<td>Kyrie I</td>
<td>m. 1 - 19</td>
<td>m. 1 - 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christe</td>
<td>m. 20 - 32</td>
<td>m. 22 - 24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kyrie II</td>
<td>m. 33 - 45</td>
<td>m. 35 - 38</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gloria</td>
<td>all</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Credo</td>
<td>all</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Patrem</td>
<td>all</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Resurrexit</td>
<td>all</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sanctus</td>
<td>all</td>
<td>m. 1 - 4</td>
<td>√, in altus</td>
<td></td>
</tr>
<tr>
<td>Agnus I</td>
<td>m. 1 - 19</td>
<td></td>
<td>√, in altus</td>
<td></td>
</tr>
<tr>
<td>Agnus II</td>
<td>m. 20 - 32</td>
<td></td>
<td>√, in bassus</td>
<td></td>
</tr>
<tr>
<td>Agnus III</td>
<td>m. 33 - 45</td>
<td></td>
<td>√, superius</td>
<td>then altus</td>
</tr>
</tbody>
</table>

When the superius voice from the chanson is used, it seems to act as a head motive. It is also interesting to note that the division of the chanson tenor in the Kyrie and Agnus Dei movements is the same, and that the entire tenor is used twice in the Credo. In addition to the chanson, Josquin has used the plainchant from the Sanctus and Agnus Dei sections from Mass XVIII of the aural days of Advent and Lent. Although his transcription varies from the version found in the Liber Usualis, it is obvious that this is the source of the plainchant quotations.20

Besides forming an important link between cantus firmus and parody style masses, Missa D'ung Aultre Amer holds a unique place among Josquins masses. This uniqueness is most evident in the use of the motet, and the extension of cantus firmus technique. There are, however, textural elements common to many of Josquin's masses found in Missa D'ung Aultre Amer. There are three textural elements in the work which are most indicative of this style: the consequent reduction to familiar style as a result of the brevity of the text setting, and the use of codal "tails". The mass is best considered a type of missa brevis because of the brevity of the setting of the Ordinary text.21 As a result, therefore, of the technique of overlapping different lines of text in the Gloria and Credo sections, the length of the mass is considerably shortened. Secondly, Josquin's imitative technique is not particularly evident in this mass. There may be several reasons for this. Perhaps the brevity of the work precludes the need for an imitative style. Josquin's normal method of imitation is to take a text section, and then expand it using paired voices

20 Ibid., p. 159
21 Lewis Lockwood, "Mass, II.6: Late 15th - Early 16th century", in The New Grove Dictionary of Music and Musicians (6th ed., edited by Stanley Sadie, 1980), vol.11, p 787; This is not to be confused with the later meaning of missa brevis which comprises only a Kyrie and Gloria.
imitatively. Because of the rapidity of text statements, especially in the Gloria and Credo, this procedure was not used. Nor do the shorter movements, Kyrie, Sanctus, and Agnus Dei use much imitation. The use of the chanson tenor as well as occasional uses of the chanson superius in these movements might be thought of as a structural option for imitation. The most consistent use of imitation, though not based at all on the Ockeghem chanson, is found in the motet, Tu Solus Qui Facis Mirabilia between the paired SA and TB voices in measures 31 through 54.22 The third element of texture is Josquin's use of codal "tails". In this procedure one voice part will cadence after the other three have already done so, and are holding their final note. The inverse of this procedure is also used in some movements. Here one voice will cadence early and leave the remaining voices to close the section off, using the held note as a pedal. These procedures occur only at the end of large sections such as the end of a movement, or large text division. Table II shows the occurrences of these procedures.

Table II

<table>
<thead>
<tr>
<th>Mvmnt.</th>
<th>voice</th>
<th>mm#</th>
<th>extension</th>
<th>hold</th>
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<tbody>
<tr>
<td>Kyrie I</td>
<td>Bassus</td>
<td>17</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Christi</td>
<td>Altus</td>
<td>33</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Kyrie II</td>
<td>Altus</td>
<td>47-8</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Gloria</td>
<td>Altus</td>
<td>45</td>
<td></td>
<td>✓</td>
</tr>
</tbody>
</table>

Credo

| Patrem | Tenor | 45-57 | ✓     |
| Resurrexit | Tenor | 102-7 | ✓     |

Sanctus Altus 45 ✓

22 See the edition in this work, pages 24 - 26.
Mvmnt. voice mm# extension hold
Agnus I Tenor 19 ✓
Agnus II Tenor 34 ✓
Altus 35 ✓
Agnus III Altus 50-1 ✓
Bassus 50-1 ✓

Another aspect of the construction of the mass is the harmonic vocabulary employed by Josquin. The mass, and its attached motet, are written entirely in G dorian. As is typical in such pieces, each movement has B-flat written in the key signature; F-sharp is often raised at cadence points, either through *ficta* practice, or it is actually written into the manuscript; E-flats are commonly used when neighbored by a D on either side, or to avoid a tritone in direct movement from B-flat. Final cadences are always open, i.e., they contain no third.

Josquin uses several different types of cadences in *Missa D'ung Aultre Amer*. Table III shows the different types of cadences used, and their frequency in each movement. Cadences only at major text changes are represented in the table.

<p>| TABLE III |
| Cadence type | Clausula | Vera | deceptive | irregular | leading | plagal |
| Movement + mm# | | | |
| Kyrie I | 7 | ✓ |
| 19 | | ✓ |
| Christe | 33 | ✓ |
| Kyrie II | 46 | ✓ |
| Gloria | 6 | ✓ | 22 | 12 |</p>
<table>
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<tr>
<th>Cadence type</th>
<th>Clausula Vera</th>
<th>deceptive</th>
<th>irregular</th>
<th>leading tone</th>
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<td>Cadence type</td>
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<td>deceptive</td>
<td>irregular</td>
<td>leading tone</td>
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<tr>
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<td>19</td>
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<td>Agnus II</td>
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<td>52</td>
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</table>

Some explanation of cadence types is necessary. A *clausula vera* cadence is similar to the modern perfect cadence. An irregular cadence occurs when normal voice leading procedures are not followed. Leading tone cadences use the leading tone to the cadence pitch. This cadence occurs mostly in two or three voice textures. Plagal cadences occur most frequently in the work. There are several varieties of the plagal cadence: movement by a second relationship without a leading tone, such as B-flat major to C minor; a root movement of a fourth or fifth which is not perfect, such as F major to C major; and movement into the final cadence while a tonic pedal is being held, e.g., the last cadence of the Credo.

The musical expression of text is another facet of the construction of the mass. Josquin's setting of the Ordinary in this work is unusual.

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23 Cadence labels were borrowed from Robert Gualdin's excellent book on sixteenth century counterpoint. Please see:
Normally he takes great care in the text underlay, so that every word is heard, even though the texture may be complex. In Missa D'ung Aultre Amer, especially in the Gloria and Credo sections, the old text phrase is often overlapped by a new one. Although this may be confusing to the listener, this text underlay is meticulously precise in all three of the original sources. There are places, however, that exhibit Josquin's understanding of the musical expression of text. A great many of these places are found in the Gloria and Credo movements.24

Another interesting aspect to these movements is Josquin's use of the chanson tenor. The D'ung Aultre Amer chanson tenor is present in full, once in the Gloria, and twice in the Credo. It is also kept in its original note values, which poses some interesting problems in the setting of text for the tenor voice. It seems that Josquin was very careful in placement of the text in all voices. Variations between the sources concerning texted parts of the tenor are many, not only in the Gloria and Credo, but

---

24 Here a special relationship between text and music occurs. For example:
Gloria: mm.21-4, rising of superius and altus lines on Domine fili, and Domine Deus
27, descent of Qui tollis in superius
33-6, low voicing of miserere nobis in lower three parts
35, solo entrance of superius on Tu solus sanctus
37, " " altus on Tu solus altissimus
42-6, separate entrances of In gloria Dei patris by all parts, and quickening of melodic and harmonic rhythm in drive to cadence
Credo: mm. 7, descent of invisibilium in superius
Credo: mm. 11-5, augmentation by all parts on Jesum Christum
39, superius, altus, and bassus all have same text: Et incarnatus
45-57, beginning of tenor pedal, other voices together onet homo factus est, also on sub pontio Pilato, passus et sepultus est.
60, entrance of superius and bassus in third measure of text: Et resurrexit tertia die
102-6, tenor pedal, and multi-voice texture on et vitam venturi

15
the other movements as well. Performance practice resulting from these relationships will be discussed in Chapter Five.

Relationships between text and music in the Kyrie, Sanctus, and Agnus Dei are not as frequent or apparent, for several reasons; the texts are short, so the compositional focus is on structure, rather than text expression. Like the Gloria and Credo, the shorter movements all contain a complete quotation of the chanson tenor. A structural and melodic focus on the tenor is formed in these movements, rather than on the text. This is especially evident in the Kyrie. The few relationships between text and music that occur in the other movements are listed below.

Sanctus: mm. 33 extension of *Gloria Tua* in all voices
43 increased rhythmic activity in all voices on *in excelsis*

Motet: all conductus style motet, all text is important
47-50, pleading quality of fauxbourdon on *Exaudi quod supplicamus*

Agnus I: 16-9, activity of music and extesion of text on *miserere nobis*

---

These relationships are as follows. T indicates the full text is given in the source, i indicates only a text incipit exists, and P means that a partial text is given. K = Kyrie, G = Gloria, C = Credo, S = Sanctus, M = Motet, and A = Agnus Dei. Voices are listed horizontally in order so that TTTT would mean that all voices save the tenor are texted, and the tenor only has an incipit.

<table>
<thead>
<tr>
<th>Cap Sist. 41</th>
<th>Mod. D. IV</th>
<th>Pet.</th>
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<tbody>
<tr>
<td>K</td>
<td>TTTT</td>
<td>TTTT</td>
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<tr>
<td>G</td>
<td>TTTT</td>
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<tr>
<td>C</td>
<td>TTTT</td>
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<tr>
<td>S</td>
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<td>M</td>
<td>TTTT</td>
<td>TTTT</td>
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<tr>
<td>A</td>
<td>TTTT</td>
<td>TTTT</td>
</tr>
</tbody>
</table>

A discussion of the performance practice implications of texted and non texted parts in late Fifteenth century polyphony may be found in:

Agnus II: 31-5, same
Agnus III: 45-51, same treatment of *Dona nobis pacem*

One last feature to examine is the nature of the voices surrounding the chanson tenor in the mass. The bassus voice tends to move slower than the superius and altus. Perhaps this is because it is functioning as a true harmonic bass at times. The bassus part often crosses above the tenor. The two upper voices are written in counterpoint with the tenor. One voice will often rhythmically and melodically pair itself with the tenor, especially at cadences. The upper two voices are more rhythmically active. They exhibit a greater melodic range, e.g., the step-wise climb of the altus in the opening of Kyrie I from d¹ to e² and then back down to c¹. There is a small degree of imitation between the superius, altus, and bassus voices, but it never lasts for more than a few notes at a time.

Josquin's use of rhythm in the mass is typical of the style of the period. The dotted quarter (in modern notation) followed by an eighth, or group of eighths is often used at cadential closes, or to propel a certain phrase forward. The imitative syncopation between the superius and altus in bars 41 - 44 of Kyrie I is a particularly strong example.
CHAPTER FOUR: MOTET - *TU SOLUS QUI FACIS MIRABILIA*

Another aspect which makes *Missa D'ung Aultre Amer* unique is the replacement of the Benedictus portion of the Sanctus by the motet, *Tu Solus Qui Facis Mirabilia*. Gustave Reese suggests that this substitution is similar to a traditional procedure of singing a motet "in honor of the Sacrament, in connection with the transubstantiation".26 The content of the text is particularly appropriate at this point in the Mass:

You only, who do wonders,
You, the only Creator, who created us,
You only are the redeemer, who redeemed us with
Your most precious blood.

In you alone we seek refuge,
In you alone we place our trust,
and no other do we adore, Jesus Christ.
To you we offer our prayers,
hear what we beg of You,
and grant what we request,
benign King.27

This motet would be sung at the elevation of the host, or the chalice. The Sanctus, and then the motet (replacing the Benedictus) are used to fill the silence created by the priest praying inaudibly.27a Edgar Sparks cites a


precedent by Compère in the use of a motet as a substitution for the Benedictus,

The "substitution" motets of Compère were probably written while he was in Milan in 1474-1475. In them, simple chordal writing and syllabic setting of the text replaces florid counterpoint to a notable extent. Compère's motets ... are of some historical importance because the traits they show appear in much clearer and more elevated form in the works of Weerbecke and of Josquin (who also worked in Milan). 28

Perhaps Josquin picked up the idea of a substitution motet during his stay in Milan, (c.1459-79). Whether either the mass or motet were composed in Milan is difficult to say. But the fact that it is Josquin's only mass to use a substitution suggests that it may have been in imitation of a practice Josquin experienced in Milan. This may contribute towards the dating process of Josquin's masses.

Tu Solus Qui Facis Mirabilia also exists independently of the mass, as previously mentioned. In this form, it includes a secunda pars which contains the D'ung Aultre Amer text and tune in the superius and bassus voice. Why Josquin did not include this portion of the motet in the mass is unanswered. Using the secunda pars would certainly have made a musical connection with the mass. 29 Another problem is the question of which work came first, the motet, Tu Solus Qui Facis Mirabilia, or the Missa D'ung Aultre Amer. I would suggest a possible chronology. Josquin, seeing how well the text of the D'ung Aultre Amer fit in with the text of Tu Solus, decided to put them together in the same work; that the D'ung Aultre Amer melody was a favorite of Josquin is demonstrated by his

28 Edgar Sparks, Cantus Firmus, p. 239

29 Ibid., p. 360
other settings cited in Chapter One. Later, after leaving Milan, perhaps Josquin decided to write a mass based on the chanson. He remembered the style of the Milanese substitution motet, and thought that the first part of his motet, *Tu Solus*, would be an ideal piece for the substitution. The *secunda pars* of the motet, being more contrapuntal in nature, and having less to do textually with the moment of transubstantiation, was dropped. Though the style of writing present in the *D'ung Aultre Amer* mass might be representative of his early period works, it is likely that it was composed after the period spent in Milan.

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30 Further information on the subject of motet substitutions is found in: Lynn Halpern Ward, "The Motetti Missales Repertory Reconsidered". in *Journal of the American Musicological Society*, (vol.XXXIX, #3, Fall 1986), pps. 491-523. It is interesting to note from this study that motets used during the Elevation were usually homophonically chordal in style, very similar to *Tu Solus*. 

20
CHAPTER FIVE: MODERN PERFORMANCE PRACTICE

There are many different ways to perform the works of Josquin. It is not the intention of this thesis to suggest the best or only way, but to give the performer some options in the area of performance practice.

The voice parts in the mass were intended for a male chorus. The three lower voices were sung by basses and tenors, and the upper by boys, or perhaps countertenors. Since this is not the ideal situation for most contemporary ensembles, a voicing of SA T T B is one possibility. The combined SA voices will sing the part of the superius. The range of the altus and tenor parts is almost identical, and both can easily be performed by modern tenors or baritones, as can the bassus by modern basses. The range of the voice parts is as follows:

Superius  g - d²
Altus    B₉ - g¹
Tenor     c - f¹
Bassus    F - c¹

Another solution is to divide the voices used in the mass among the different voices of the ensemble, so that both ends of the range of the piece are covered. For example, one could mix baritones and tenors on both the altus and tenor parts, so that high and low notes may be satisfactorily sung. Some high, light tenor voice may also sing the superius voice, using head voice in the upper ranges. This will create a very homogeneous sound.

The question of what type of vibrato to use is difficult to answer here. Again, only suggestions are given here. Performance style must be the decision of the performer. Open intervals may be sung with little or no vibrato. The purity of the resultant sound ( if in tune ) will create very clear overtones.

Chromatic alterations such as musica ficta, and cadential coloring
should be somewhat exaggerated. F#’s should always be high, as Bb’s and Eb’s should be low. This works especially well where cross relations occur because the shift in color is so apparent.

There are several choices to be made as far as instrumental doubling. One may decide to do the piece unaccompanied, but because of the closeness of the voices to one another, instrumental doublings will add clarity to the texture. If one has access to Renaissance (or even Baroque) instruments, and players who can play them in tune, they should be used. Instumental players must take care in accompanying to not overbalance the choir. Articulation should be clean and precise. The tenor line may be played, and not sung in the movements suggested in footnote 25.

The incipits for the Gloria and Credo may also be performed. These are found in the Liber Usualis, under the mass for ferias of Advent and Lent. This particular mass is suggested because the chants for the Sanctus and Agnus Dei are used in those respective movements in the Missa D’ung Aultre Amer.

If the vocal range of the piece is problematical, it is appropriate to raise the pitch by as much as a third or fourth. However, if this is done all movements must be so transposed.

The Ockeghem chanson, D’ung Aultre Amer, may be performed before or after (or both) the mass is performed. If the tenor line of the chanson is played by the same instrument that doubles the tenor voice in the mass, the relationship between the two parts will be clearer to the listener.

In the actual notation of the mass, this edition uses a diminution by half (long becomes a whole note, breve a half note). The score is partitioned by mensurstriche, rather than bar lines, in hope that the vocal line will be smoooth and metrically unaccented. Although this style may take some getting use to by less experienced ensembles, once in hand it
will better help capture the style of the music.

The tempo of Missa D'ung Aultre Amer should not be at all slow, or grand. This edition suggests that the half note receive the basic pulse, and be performed between m.m = 80 and 92, in all movements.

Musica ficta suggested in this edition may or may not be used according to the performer, except where it exists to avoid a melodic or harmonic tritone. Chromatic alteration within the score is from the actual sources, and should be performed as written. There are two principles of musica ficta used in the transcription. One rule is una nota super la, sempre est conendum fa, (one note above la is always changed to fa). Thus in the music itself, the note E, when bordered on either side by a D, should be flatted. The other rule, sub semitonium, states that the note preceeding the tonic in a cadential setting, should be a leading tone. Thus in the music, an F should be changed to F# in a cadential setting.

CONCLUSION

Missa D'ung Aultre Amer is a typical example of the innovation in the masses of Josquin, in that it shows an expansion of imitative procedures new to the early fifteenth century. The mass itself is unique because of the way in which it is constructed. In no other mass by Josquin does one find this exact combination of a structural tenor from a chanson coupled with another voice from the same chanson, used occasionally as a head motive and in a few other places as well. The combination of chanson with the chant from the Sanctus and Agnus Dei portions of Mass XVIII, points out another facet of composition that is novel in this work. Another new addition to Josquin's mass genre is the missa brevis style of this composition. Missa D'ung Aultre Amer is also the only mass by
Josquin to use a substitution motet, indicating a relationship to his days spent in Milan. The mass is not as well documented as Josquin's other masses; only three sources exist. The intent of this transcription is to expose this work to interested performers. Its brevity and beauty make it an excellent choice for a concert, or church service.

There has been little research done on Missa D'ung Aultre Amer. It is the hope of the author that this introduction will encourage others to further examine and perform this exceptional work.
APPENDIX ONE: SOURCE DISCREPANCIES

Following is a list of source discrepancies. The chart is divided by measure number, part, beat, and change where the discrepancy occurs. The abbreviations used in the comments section are as follows:

I = long
br = breve
sb = semibreve
min = minim
all pitches are given in capital letters, i.e., ABCDEFG

Pet. = Petrucci, Missarum Josquin Liber Secundus, 1505
Mod. = Modena, D. IV
Cap. = Capella Sistina 41.

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<thead>
<tr>
<th>Mvmnt.</th>
<th>meas.#</th>
<th>part</th>
<th>beat</th>
<th>source</th>
<th>comment</th>
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<td>13</td>
<td>B</td>
<td>1</td>
<td></td>
<td>A br</td>
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<tr>
<td></td>
<td>13</td>
<td>S</td>
<td>3-4</td>
<td></td>
<td>B not dotted, C = sb</td>
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<td></td>
<td>14</td>
<td>T</td>
<td>4</td>
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<td>C = br</td>
</tr>
<tr>
<td></td>
<td>22</td>
<td>T</td>
<td>1</td>
<td>Mod.</td>
<td>C = l</td>
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<td></td>
<td>25</td>
<td>B</td>
<td>3-4</td>
<td>Pet.= Mod.</td>
<td>D not dotted, E = sb</td>
</tr>
<tr>
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<td>44</td>
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<td>all</td>
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<td>45</td>
<td>T</td>
<td>3</td>
<td></td>
<td>A sb = B-A min.</td>
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<td></td>
<td>46</td>
<td>S</td>
<td>2-4</td>
<td></td>
<td>G = br, followed by F sb</td>
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<tr>
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<td>1-2</td>
<td>T</td>
<td>all</td>
<td>Cap.</td>
<td>l + 2br = 6sb</td>
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<tr>
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<td>7</td>
<td>S</td>
<td>2-4</td>
<td>Pet.+ Mod.</td>
<td>B br = 2sb</td>
</tr>
<tr>
<td></td>
<td>19-21</td>
<td>B</td>
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<td>3l = 6br</td>
</tr>
<tr>
<td></td>
<td>25</td>
<td>T</td>
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<td>Pet.= Mod.</td>
<td>B br = l</td>
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25
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<tr>
<th>Mvment.</th>
<th>meas.#</th>
<th>part</th>
<th>beat</th>
<th>source</th>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Credo</td>
<td>1</td>
<td>T</td>
<td>3-4</td>
<td>Pet.</td>
<td>1 + 2br = 6sb</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>T</td>
<td>all</td>
<td>Mod.</td>
<td>2br = 4sb</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>T</td>
<td>1-2</td>
<td>Pet.</td>
<td>br = 2sb</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>T</td>
<td>2-3</td>
<td>Mod.</td>
<td>G br = 2sb</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>T</td>
<td>4</td>
<td>Pet.</td>
<td>Esb</td>
</tr>
<tr>
<td></td>
<td>28-29</td>
<td>S</td>
<td>all</td>
<td>Pet.+ Mod.</td>
<td>br rest, followed by G br, A br, B br</td>
</tr>
<tr>
<td></td>
<td>30</td>
<td>S</td>
<td>3-4</td>
<td>Pet.</td>
<td>G-B sb</td>
</tr>
<tr>
<td></td>
<td>42</td>
<td>T</td>
<td>3-4</td>
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<td>B sb is dotted, C = min.</td>
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<tr>
<td></td>
<td>47-57</td>
<td>T</td>
<td>all</td>
<td>all Mod.</td>
<td>G is I only</td>
</tr>
<tr>
<td></td>
<td>49</td>
<td>A</td>
<td>1,4</td>
<td>Mod.</td>
<td>br</td>
</tr>
<tr>
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<td>50</td>
<td>A</td>
<td>3-4</td>
<td>&quot;</td>
<td>2sb</td>
</tr>
<tr>
<td></td>
<td>51</td>
<td>A</td>
<td>1-2</td>
<td>&quot;</td>
<td>2 Esb</td>
</tr>
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<td>1-2</td>
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<td>D br</td>
</tr>
<tr>
<td></td>
<td>55</td>
<td>SA</td>
<td>3-4</td>
<td>Cap.</td>
<td>br</td>
</tr>
<tr>
<td></td>
<td>58</td>
<td>T</td>
<td>3-4</td>
<td>Pet.+ Mod.</td>
<td>G sb + Esb</td>
</tr>
<tr>
<td></td>
<td>60</td>
<td>T</td>
<td>3-4</td>
<td>&quot;</td>
<td>D br</td>
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<tr>
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<td>71</td>
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<td>3-4</td>
<td>Pet.</td>
<td>E br</td>
</tr>
<tr>
<td></td>
<td>71</td>
<td>A</td>
<td>3-4</td>
<td>Mod.</td>
<td>F br</td>
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<tr>
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<td>Pet.+ Mod.</td>
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<td>72</td>
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<td>3-4</td>
<td>Mod.</td>
<td>2sb</td>
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<tr>
<td></td>
<td>75</td>
<td>S</td>
<td>3-4</td>
<td>Pet.</td>
<td>C br</td>
</tr>
<tr>
<td></td>
<td>92</td>
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<td>3-4</td>
<td>Pet.</td>
<td>2 C sb instead of B</td>
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<td>96</td>
<td>S</td>
<td>2</td>
<td>Pet.+ Mod.</td>
<td>min. = G</td>
</tr>
<tr>
<td></td>
<td>99</td>
<td>S</td>
<td>1-2</td>
<td>&quot;</td>
<td>F br</td>
</tr>
<tr>
<td></td>
<td>101</td>
<td>S</td>
<td>4</td>
<td>Cap.</td>
<td>F sb</td>
</tr>
<tr>
<td></td>
<td>102-6</td>
<td>T</td>
<td>all</td>
<td>all Mod.</td>
<td>G is I only</td>
</tr>
</tbody>
</table>

<p>| Sanctus | 21     | S    | 2-4  | Pet.   | second min. is E, followed by F br |
|         | 21     | T    | 1    | Pet.+ Mod. | C l |
|         | 32     | B    | 1    | Mod.   | l |</p>
<table>
<thead>
<tr>
<th>Mvmnt.</th>
<th>meas.#</th>
<th>part</th>
<th>beat</th>
<th>source</th>
<th>comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motet</td>
<td>1</td>
<td>all</td>
<td>4</td>
<td>Cap.</td>
<td><em>qui</em> has fermata</td>
</tr>
<tr>
<td></td>
<td>49</td>
<td>T</td>
<td>2</td>
<td>Mod.</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>50</td>
<td>T</td>
<td>3</td>
<td>&quot;</td>
<td>br rest</td>
</tr>
<tr>
<td></td>
<td>51</td>
<td>T</td>
<td>2-3</td>
<td>&quot;</td>
<td>2 D br</td>
</tr>
<tr>
<td>Agnus Dei</td>
<td>45</td>
<td>S</td>
<td>1-2</td>
<td>Pet.+ Mod.</td>
<td>D sb + E sb</td>
</tr>
<tr>
<td></td>
<td>49</td>
<td>B</td>
<td>2</td>
<td>Cap.</td>
<td>F</td>
</tr>
<tr>
<td></td>
<td>50</td>
<td>A</td>
<td>4</td>
<td>Pet.</td>
<td>E sb</td>
</tr>
<tr>
<td></td>
<td>50</td>
<td>B</td>
<td>3</td>
<td>Mod.</td>
<td>G sb</td>
</tr>
</tbody>
</table>
APPENDIX TWO: TEXTS AND TRANSLATIONS

Kyrie.
Kyrie eleison
Christe eleison
Kyrie eleison

Gloria
Et in terra pax hominibus bonae voluntatis
Laudamus te. Benedictimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter nostram gloriam tuam.
Domine Deus, Rex Caelestis,
Deus Pater omnipotens.
Domine Filii unigenite Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus, Jesu Christe.

Cum Sancto Spiritu, in Gloria Dei Patris. Amen.

Credo
Patrem omnipotentem, factorem caeli, et terrae

Lord have mercy
Christ have mercy
Lord have mercy

And on earth peace to
men of good will
We praise thee, we bless thee
We adore thee, we glorify thee.
We give thee thanks for thy great glory
O Lord God, King of heaven
God the Father almighty.
O Lord, the only begotten son, Jesus, Christ.
O Lord God, Lamb of God, Son of the Father.
Thou who takest away the sins of the world, have mercy upon us.
Thou who takest away the sins of the world, receive our prayer.
Thou who sittest at the right hand of the Father, have mercy upon us.
For thou only art holy, thou only art Lord, thou only art most high, O Jesus Christ, with the Holy Ghost, in the glory of God the Father. Amen.

Father almighty, maker of heaven and earth
visibilium omnium, et invisibilium

Et in unum Dominum Jesum Christum,

Filium Dei unigenitum.

Et ex Patre natum ante omnia secula.

Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum, consubstantialem Patri:

per quem omnia facta sunt.

Qui propter nos homines
et propter nostram salutem descendit .
de caelis
Et incarnatus est de Spiritu Sancto

ex Maria Virgine: Et homo factus est.

Crucifixus etiam pro nobis:
sub Pontio Pilato passus et sepultus est.

Et resurrexit tertia die, secundum Scripturas.

Et ascendit in caelum: sedet .
ad dexteram Patris

Et iterum venturus est
cum gloria judicare vivos et mortuos:
cujus regni non erit finis.

Et in Spiritum Sanctum,
Dominum, et vivificantem:
Qui ex Patre Filioque procedit.

Qui cum Patre et Filio

simul adoratur et conglorificatur:

and of all things visible and invisible.
And in one Lord Jesus Christ,
the only-begotten Son of God,
born of the Father before all ages.
God of God, light of light,
true God of true God.
Begotten, not made, being
of one substance with the Father,
by whom all things were made.
Who for us men
and for our salvation
came down from heaven.
And was made incarnate
by the Holy Ghost
of the Virgin Mary, and
was made man.
And was crucified for us
under Pontius Pilate. He
suffered and was buried.
And the third day he rose again according to the Scriptures.
And ascended into heaven
and sitteth on the right hand of the Father.
And he shall come again
with glory to judge the
quick and the dead,
of whose kingdom there shall be no end.
And in the Holy Ghost,
Lord and giver of life,
who proceedeth from the
Father and the Son.
Who, together with the
Father and the Son,
is worshipped and
qui locutus est per Prophetas.

Sanctus
Sanctus, Sanctus, Sanctus Dominus .
Deus Sabaoth
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Tu Solus Qui Facis Mirabilia: Motet
Tu solus, qui facis mirabilia;
Tu solus Creator, qui creasti nos:
Tu solus Redemptor, qui redimisti nos sanguine tuo pretiosissimo. Ad te solum configimus,
In te solum confidimus, nec alium adoramus, Jesu Christe. Ad te preces effundimus,
Exaudi quod supplicamus, Et concende quod petimus, Rex benigne!

Agnus Dei
Agnus Dei qui tollis peccata mundi:

glorified; who spake by the prophets.
And one holy, catholic, and apostolic church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

Holy, holy, holy, Lord God of Hosts.
The heavens and earth are full of thy glory. Hosanna in the highest.

You only, who do wonders
You, the only Creator who created us,
You only are the Redeemer, who redeemed us
Your most precious blood.
In you alone we seek refuge,
In you alone we place our trust,
and no other do we adore, Jesus Christ.
To you we offer our prayers,
hear what we beg of you,
and grant what we request, benign King!

Lamb of God, who takest
miserere nobis.

Agnus Dei, qui tollis peccata mundi:

dona nobis pacem.

D'ung Aultre Amer Chanson

D'ung aultre amer mon cueur s'abeseroit,
Il ne fau lt pas penser que je l'estrange,
Ne que pour rien de ce propos me change.

Car mon honneur en appetisseroit.

away the sins of the world, have mercy on us.
(twice)
Lamb of God, who takest away the sins of the world,
give us peace.

To love another my heart would be debased,
It should not be thought that I estrange myself from him,
Nor that anything would change me from this resolve.
Because my honor would be in jeopardy.
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Josquin Des Pres, Missa D'ung Aulbre Amer, from Capella Sistina, 41.

Josquin Des Pres, Missa D'ung Aulbre Amer, from Modena D.IV.

Books and Articles:


Et in terra pax hominibus bonae voluntatis
Laudamus te benedictissime
Gratias agimus tibi propter adoramus te
Tu solus altissimus Jesu Christe. Cum Sancto Dominus.

Sancto Spiritu in gloria Dei Patris. Amen.

Sancto Spiritu in gloria Dei Patris. Amen.
Filium Dei unigenitum.

Et sum Christum.

Filium Dei unigenitum.

Deum de Deo lumen de

ex Patre natum ante omnia secula Dei
genitum.

Deum de Deo lumine Deum verum de Deo vero.
Genitum non factum consubstantialem

Per quem consubstantialem Patrem

Per quem omnia facta sunt.

Patrem. Per quem omnia facta sunt.

Omnia facta sunt.

Qui propter nos homines et propter nostram salutem

sunt.

Descendit de caelis.
Et incarnatus est de hac caelestis generatione. 

Spiritus Sanctus ex Maria Virgo.

Et homin factus est.
Cruci-fixus estiam pro nobis sub

Pon-tio Pilato, passus et sepultus est.

Et resurrexit tertii...
tuos cujus regni non erit finis.

Et in Spiritu tu os.

et vivificant

tum Sanctum Dominum

ri-tum Sanctum Dominum

tem, qui ex Patre filioque procedit.

qui ex Patre filioque procedit, qui cum Pa-
si-mul a-do-ra-tur et con-glo-ri-fi-ca-

etre et Fi-lio.

mul a-
do-ra-
tur et con-

etre et Fi-lio.

 Qui lo-cu-tus est per Pro-
phe-tas et

glo-
ri-
fi-co-
tur.

 Qui lo-
cu-
tus est per Pro-
phe-
tas,

Con-fi-te-or u-num bap-
tis-

a-po-sto-
l-cam ec-cle-

Et vi-
tam ven-

Ec-
cle-

In re-
mi-
25 caeli et terra

29 ni sunt caeli et terra

33 ra, gloria et terrae
MOTET: TU SOLUS QUI FACIS MIRABILIA

Tu solus qui facis mirabilia

Tu solus Creator, qui

creas sti nos. Tu
12

solius Redemp
tor,

16

qui rede mista

20

nos sanguine tu

8

qui rede mista

8

nos sanguine tu
Qui tollis pec-ca-

Agnus Dei qui tollis

Agnus Dei Qui tollis

ta mun-di, do-na no-

pec-ca-ta mun-
	nus De-
i do-

pec-ca-
ta mun-

di

pa-

di do-

na no-

bis pa-

cem.

no-

bis pa-

cem.

di na no-

bis pa-

cem.
Ockeghem Chanson:
D'ung autre amer

D'ung autre amer

Oeur s'a

Il ne fault pas

ser que je l'es-