

Bennington College
May 15th 10:00am

JOSQUIN DES PREZ
(c.1440-1521)

Missa Pange Lingua
Ave Maria



Portrait of Josquin Des Prez from 'Onus chronographum'

QUI TOLLIS

CANTUS



Qui tollis p̄ta mundi miserece nobis Suscipe
deprecationem nostram qui sedes ad dexteram
patris miserece nob qm̄ tu solus s̄tus Tu solus dñs Tu solus altissi
mus ihesu xp̄e Cum s̄to spū in gl̄ia dei patris
Amen in gl̄ia dei patris Amen

TENOR



Qui tollis p̄ta mundi miserece no bis qui tollis pec
cata mundi Suscipe deprecatione nostram qui sedes ad dextera
patris miserece no bis qm̄ tu solus s̄tus Tu solus domi
nus Tu solus altissim⁹ ihu xp̄e Cum s̄to spū In gloria dei pa
tris in gloria dei patris Amen

ALTO



Qui tollis p̄cā mundi miserere nobis. Suscipe
 deprecationē no- stram miserere no- bis. Quoniam
 tu solus sc̄tus tu solus dñs tu solus altissim⁹ ih̄u x̄p̄e Cum
 sancto spū In gl̄ia dei patris Amen In gl̄ia dei patris Amen.

BASS



Qui tollis p̄cā mundi miserere nobis. Qui tollis p̄cā
 ta mundi Suscipe deprecationem no- stram miser
 e nobis qm̄ tu solus sc̄tus tu solus dñs Tu solus altissi
 mus ih̄u x̄p̄e Cum sc̄o spū in gl̄ia dei patris In glori
 a dei patris Amen

Folio 39r

Rome, Cappella Sistina, MS. 16

INTONATION - priest Gloria - from Missa Pange Lingua¹⁹

(Jon Moore!)

- Josquin

Soprano

Alto

Tenor

Bass

TEMPUS PERFECTUM O

Pange Lingua melody

Et in ter - ra pax - ho-mi-ni-bus -

Et in - ter - ra pax ho-mi-ni-

Bass imitates Tenor down 5th

MODE III
Phrygian

S and A reiterate invitation¹⁰ b/w Tand B

Et in ter - ra pax - ho-mi-ni-bus -

Et in ter - ra - - pax ho-mi-ni-

bo - nae vo - lun - ta - tis

bus

bo - nae vo - lun - ta - tis.

B imitates T down octave

1st time all 4 voices

↓ A imitates S at UNISON

bo - nae vo - lun - ta - tis

lau-da-mus te.

Be - ne - di - ci-mus te.

Ad - o

bus

bo - nae vo - lun - ta - tis

lau-da-mus te.

Be - ne - di - ci-mus te.

lau-da-mus te.

Be - ne - di - ci-mus te.

lau-da-mus te.

Be - ne - di - ci-mus

parallelism
b/w S and T
imperfect

B imitates T
at UNISON

20

A imitates S down 8ve

ra - mus te. Glo-ri-fi-ca - mus [glo-ri-fi-ca-mus te -.] Gra-ti-as a-gi - mus ti-

Ad - o - ra - mus te. Glo-ri-fi-ca-mus te. Gra-ti-as a-gi - mus

Ad - o - ra-mus te. Glo-ri-fi-ca-mus te.

te. Ad - o - ra-mus te. Glo-ri-fi-ca-mus te.

all same as "Benedicimus te"
imitation at UNISON

25

S and A reiterate same material

bi -

ti - bi

Gra-ti-as a-gi - - mus ti - bi -

Gra-ti-as a-gi - mus ti - bi

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

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

same as A and S down 8ve B imitates T down 5th

A imitates S down 5th

30

am - tu - am.

glo-ri-am - - tu - am.

tu - am - .]

tu - am - . [glo - ri - am tu - am - .]

Do-mi-ne De - us Rex cae - le - stis, De - us Pa-

Do-mi-ne De - us Rex cae - le - stis, De -

S and A contrary motion same as "Domine fili" again 21

35

ter Om-ni-po-tens Do-mi-ne Fi-li u-ni-ge-ni-te Je-su Chri-

us Pa-ter Om-ni-po-tens Do-mi-ne Fi-li u-ni-ge-ni-te Je-su Chri-ste

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

A and B contrary motion

A and B again

same as "unigenite"

S imitates A up 5th

40

ste. Do-mi-ne De-us, a-gnus De-i, Fi-li-us Pa-tris, Fi-li-us Pa-tris.

Do-mi-ne De-us, a-gnus De-i, Fi-li-us Pa-tris, Fi-li-us Pa-tris

ste, Do-mi-ne De-us, a-gnus De-i, [Fi-li-us Pa-tris,] Fi-li-us Pa-tris

mi-ne De-us, a-gnus De-i, Fi-li-us Pa-tris, Fi-li-us Pa-tris.

free counterpoint

Cadence E

TEMPUS PERFECTUM

A imitates S down 5th

45 50

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

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

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

Qui tol-lis pec-ca-

Timitates A

or: everyone copies the sopranos

The imitation is down 5th

B imitates T

each time.

have mercy on us"

mi-se-re-re no-bis.

mi-se-re-re no-bis.

mi-se-re-re no-bis.

ta - - mun-di - mi-se-re-re no-bis.

Qui tol-lis

Qui tol-lis pec-ca-

First HOMORHYTHMIC measures semibreve

parallel w/ mostly imperfect consonance

Su-sci-pe de-pre-ca-ti-o-nem no-

Su-sci-pe de-pre-ca-ti-o-nem no-

pec-ca-ta mun-di

Su-sci-pe de-pre-ca-ti-o-nem no-stram

ta - - mun-di

Su-sci-pe de-pre-ca-ti-o-nem no-

2nd HOMORHYTHMIC section "receive our prayers"

T imitates S down 8ve

2nd HOMORHYTHMIC section "receive our prayers"

stram. Qui se-des ad dex-te-ram Pa-tris

mi-se-re-re no-

stram.

mi-se-re-re no-bis.

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

mi-se-re-re no-bis.

stram.

mi-se-re-re no-bis.

S imitates T up 8ve

B imitates A at unison more or less

Sana A parallel 85 *imitates A up 4th* *imitates S down 5th* 90 123

bis Quo-ni-am tu so-lus sanc-tus. Tu so-lus Do-mi-nus. Tu so-lus al-tis-si-mus. Quo-ni-am tu so-lus sanc-tus. Tu so-lus Do-mi-nus. Tu so-lus al-tis-si-mus. Quo-ni-am tu so-lus sanc-tus. Tu so-lus Do-mi-nus. Tu so-lus al-tis-si-mus.

Tand B reiterate S and A *S and B parallel* *B imitates A down 5th*

95

mus - Je-su Chri - ste. Cum sanc-to spi-ri - tu, In glo-ri-a. Je - su - Chri - ste. Cum sanc-to spi-ri - tu, in tis - si - mus, Je - su - Chri - ste. cum sanc-to spi-ri - tu, in tis-si-mus, Je-su - Chri - ste. cum sanc-to spi-ri - tu, in glo-ri-a.

HOMORHYTHMIC *each voice with same motive - overlapping entries*

100 105

De-i Pa - tris -, a - men, in glo-ri-a De-i Pa - tris A - men. glo-ri-a De-i Pa - tris -, a - men, in glo-ri-a De-i Pa - tris A - men. glo-ri-a De-i Pa - tris, in glo-ri-a De-i Pa - tris, A - men. De - i - Pa - tris - in glo-ri-a De - i Pa - tris - A - men.

essentially free counterpoint *imitative structure*