ANALYTICAL ASPECTS IN *MISSA DE BEATA VIRGINE* BY JOSQUIN DES PREZ

APOLKA FÁBIÁN[1]

SUMMARY. Josquin des Prez has composed at least 20 masses. This article focuses on the presentation and analysis of compositional techniques in *Missa de Beata Virgine* used by Josquin des Prez. He used different techniques from the XVI. century: paraphrased *cantus firmus* melody*, tropus*, imitative and polyphonic techniques. His early style testifies to the influence of Guillaume Dufay and Jan van Ockeghem. Following his Italian experience he mastered the homophonic compositional technique, which strengthened the text-music relationship in his works.

Keyword: Renaissance music, Josquin des Prez, mass, church music, cantus firmus

Introduction

Josquin des Prez (1450? -1521) was born in Burgundy and died in Condé-sur-l'Escaut, where he sang in the choir of the cathedral of St.Quientin, after which he became a disciple ofJan van Ockeghem in Paris. He served the Sforza family in Milano, after which he was a member of the Papal choir for 12 years. In 1503 he became conductor of the French Royal Court of Louis XII, and in 1515 he returned to his native land.

He was a highly regarded composer, Martin Luther himself said that Josquin was "the master of sounds", but his work has not been studied in any detail, we do not know thechronology of his works, much less the works

---

[1] *PhD student, Gheorghe Dima National Music Academy, Cluj-Napoca. Assistant Professor Collaborator at the Babeş-Bolyai University, Faculty of Reformed Theology and Music. E-mail: apolkafabian@gmail.com*

composed in his youth, and it is possible that they have disappeared. Of his works, we know of 20 masses, 100 motets, 70 chansons and instrumental fantasies. His works were published thanks to the Petrucci (Florence) and Attaignon (Paris) publishing houses, but most of his works were not printed until after his death.

Josquin des Prez was considered by his contemporaries *princeps musicorum*, a mysterious person: neither the year nor the place of his birth is known, even his name was discovered later - Jossequin Lebloitte dit Des Prez.

The sacred music of Josquin des Prez

The Mass is a musical genre that consists of five parts of the Roman Catholic liturgy: *Kyrie, Gloria, Credo, Santus-Benedictus, Agnus Dei.*

There are three types of Masses:

1. *Cyclic Mass:* uses the technique of its predecessors; it is based on a *cantus firmus* through: Gregorian melodies, secular melodies, Gregorian and secular melodies, or proper melodies. In some masses, Josquin uses Dufay's technique with a strict plan in which he arranges the *cantus firmus* entry with different rhythm. For example, when the borrowed melody is formed from syllabic solmization and in this form hides the name of a person. This technique is called *Soggeto Cavato*[2].

We know of two Masses composed with this technique: *Ercole d'Este* written for the Duke of Ferrara, *Missa Hercules Dux Ferrariae* (re ut re ut re fa mi re)[3]*,* and *Missa La-Sol-Fa-Re-Mi* inspired by an Italian melody. *Soggeto Cavato*'s themes can be encountered later, for example the theme B-A-C-H made up of letters, indicating the name of Johann Sebastian Bach.

2. *Paraphrase Mass*: free use of the *cantus firmus*, not appearing in its entirety during the mass,but defining the thematic material in some voices, e.g., the last three masses by Josquin des Prez: *Missa de Beata Virgine, Missa Sine Nomine, Missa Pangue Lingua.*

3. *Parody Mass:* the composer uses his own melody or a foreign melody, which will be extended in some respects. The compositional technique of the parody mass:

---

[2] This innovation technique was named by the theorist Gioseffo Zarlino in 1558 in his work *Le institutioni harmoniche as soggetto cavato dalle vocali di queste parole*
[3] Her-re, cu-ut, les-re, Dux-ut, Fer-re, ra-fa, ri-mi, ae-re

3.1.- taking a voice/melody from a song to which a transposed voice is added.

3.2.- taking an opening theme/introduction from a play, which will continue through your own inventions.

3.3.- taking a main thematic material and translating it into its own musical material. For example: *Missa Ad fugam*, *Missa Sine Nomine* are based on canonical cycles. In the *Missa Ad fugam the* thematic unity shows that each part begins with a variation of the same melody. In *Missa Sine Nomine,* each part begins with its own theme. These compositional techniques are also found in the works of Bach and Handel.

Josquin des Prez's motives are irregular, and ternary and binary units follow. The compositional technique used in the mass aims at the construction of the musical text, the musical material appears only with new fragments. Josquin forms an autonomous structure, in which the phrases are arranged in a cadential hierarchy with motivic similarities, and at the same time the music accompanies the form of the text.

"Continuing the tradition of the *Franco-Flemish School*, the *cantus firmus* remains on the tenor and the voices are extended or expanded over the voices, breaking down so that the mass iscomposed of several basic melodies. Because of the length of the text of the mass, the composer shortens some words so that they cannot be used as in the motet.''[4]

Josquin des Prez's originality was more evident in the field of motets than in masses. The text of the motets is more varied than that of the masses because they deal with different personalities or relate to different celebrations. He even composed music for some fragments of psalms or different texts from the Bible. Those compositions were novelties at the time.

In motets the polyphony between voices and the elastic links between fragments (*cantus firmus* sections remain subordinate or even disappear) are rooted. In the construction of motets, the triple ABA (ternary form) fragmentation appears, between the harmonies we notice the tonal cadence at the end of the phrases. Here we can recall Josquin's rich harmonies, we notice the importance of the relationship between text and music, "I descend weeping into the depths" - melody and harmony show a significant descent[5].

The text of the motets is accompanied by a main theme. This theme may be polyphonic, homophonic, or homophonic-polyphonic. Some themes may be enriched with melismas, and in addition to long melodies there may be short motifs or declamatory fragments. Throughout the piece, the themes do not return.

---

[4] Brown, Howard Mayer, *A reneszánsz zenéje (Music in the renaissance),* Budapest, Zeneműkiadó, 1980, p.140

[5] catabasis or descension in rhetoric

Josquin cultivated the art of motet composition throughout his life. According to Howard Brown's study: "An analysis of a few of his pieces shows that Josquin continued his career as a follower of Dufay and Ockeghem. His compositional maturity became evident later, during the years when he was based in Ferrara. The motets composed later did not show any fractures, the tendencies already sensed in earlier pieces are evident, e.g. *Miserere mei, Deus."[6]*

In his motets he uses all the compositional procedures of the period, many of them are based on *cantus firmus,* others paraphrase Gregorian melodies, while in the others there is no borrowed material, and they are built according to the possibilities given by the text.

In some motets, *the cantus* firmus is set to an inner voice, the other voices are composed of simpler rhythmic values. Often the *cantus firmus* is given a different text and is not related to the other voices, or there are pieces in which the borrowed melody is based on secular musical material.

Gregorian melody is less often paraphrased in Josquin's motets after the model of Dufay or Dunstable, when one voice of the motets becomes an ornamented variation of the discant.

Analytical aspects

"For Catholics and Protestants, the most important liturgy is the *missa* or *messa,* in French and German *messe*, and in English *mass*, the equivalent of the Orthodox liturgy. The*Mass* is defined as a predominantly choral musical genre, based on texts from Catholic worship and, musically, variants of Gregorian chants" [7]

The name comes from the Latin *ite missa est, a* formula used by the priest at the end of the service. In the Middle Ages this was an invitation to those who were not baptized to leave thechurch: *missio* - mission, with the mission to preach the Holy Scriptures.

Masses, composed by composers over the centuries, have formed a tradition in the West and have subsequently defined a specific genre in music. As time went by, composers moved away from the main musical source - the Gregorian chant - but reworked the liturgical text in different ways, usually in Greek (*Kyrie*) and Latin (the rest of the parts), formed in five fixed parts (*Ordinarium Missae*). The structure of the liturgical chants falls

---

[6] Brown, Howard Mayer, *A reneszánsz zenéje (Music in the renaissance),* Budapest, Zeneműkiadó, 1980, p.154

[7] Bughici, Dumitru, Dicționar de forme și genuri muzicale *(Dictionary of musical forms and genres)*, Bucharest, Editura Muzicală, 1974, p. 173

into two groups: *Ordinarium Missae*, whose text is invariable, and *Proprium missae*, whose text is variable, being proper to each feast and day in particular: according to the ritual celebrations of the liturgical year or certain ceremonial circumstances.

The *Ordinarium* pieces: *Kyrie, Gloria, Credo, Sanctus, Agnus Dei* is constant as text in all Masses.[8]

Proprium pieces*: Introitus, Graduale, Alleluia/Tractus, Offertorium, Communio- Communion.*

Josquin's last three Masses are the *Missa de Beata Virgine, Missa Sine Nomine and MissaPangue Lingua.* To determine how the Mass *De Beata Virgine* fits into Josquin's work, an analysis of the stylistic development is necessary. The fact that *the Missa de Beata Virgine* is older than the other two is evident from the conduction of the individual voices, which gives it an old-fashioned character. The abundance of melismas (in text-rich phrases) and the appearance of changes and landino clauses give the mass an archaic stylistic effect. The way in which the Gregorian melody is composed fits into this picture: whereas in the *Missa Sine nomine cantus firmus* is treated very sovereignly, in the *Missa Pange Lingua* it is used, merely as thematic material for the development of imitative technique*. The Missa de Beata Virgine*, in the old compositional style, successively runs through the given melody, colouring and expanding it slightly.

The *Missa de Beata Virgine* by Josquin des Prez is made up of parts of the *Ordinarium Missae. Kyrie* and *Gloria* are written in 4 SATB voices, and *Credo*, *Sanctus-Benedictus* (SSATB) and *Agnus Dei* (SATTB) in 5 voices. We can define this work as a *paraphrase Mass*, which means, that the *cantus firmus* melodies are not presented in full, only in part, but the characteristic motives are present in all parts of the mass. An interesting thing in this mass is that Josquin des Prez uses the *cantus firmus* paraphrase, but in each part, he chooses a new melody.

E.g., *the cantus firmus* in the *Kyrie* and *Gloria* are taken from Mass IX. of the *Liber Usualis*[9], themelody in the *Credo* from Mass I., and the *Sanctus* and *Agnus Dei* are inspired by Mass IV. of the *Liber Usualis*.

In Josquin des Prez's Mass, Kyrie expresses the prayer at the beginning of the work ina ternary form sequence (ABA). The *Kyrie* part is written for 4 SATB voices in binary meter.

Part <u>A</u> consists of two fragments, the first fragment begins with canonical imitations, corresponding to the introduction of the theme, the second fragment is a repeated *tutti*, leading tothe cadence (V-I). Theme *1/Dux* appears first in the voice of Superius and Tenor, in G, and *comes* a fifth apart in Altus and Bass, in D. After the introduction of the themes the

---

8   Kyrie, Sanctus, Agnus Dei is sung in all Masses during the week.
9   The Roman Catholic Church has a document which contains all the Gregorian melodies.

voices join in a form of repeated cadence. At the end of the cadence, compared to the other voices, the writing of the bass is atypical both musically and textually, showing a fracture by writing a pause in the middle of the word *eleison:*

E.g. 1

Josquin des Prez - Missa de Beata Virgine-Kyrie[10] (m19-24)

The Gregorian melody paraphrased is taken from *Missa IX* of *Liber Usualis*:

E.g. 2
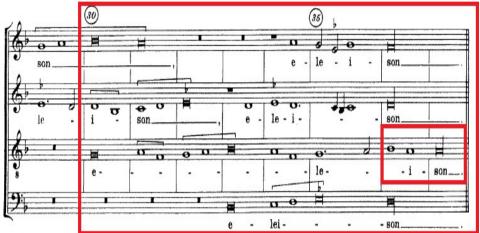

Gregorian melody from Missa IX of Libers Usualis
Josquin des Prez – Missa de Beata Virgine – Kyrie (m. 1-5) paraphrased melody from the Gregorian mass

---

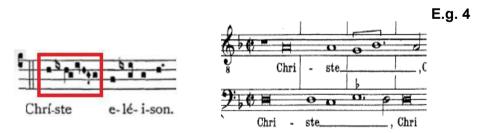[10] Des Prez, Josquin, *Missa de Beata Virgine*, Möseler Verlag Wolfenbüttel, Friedrich Blume, 1936.

Section <u>B</u>, *Christe eleison* begins with canonical imitations, the *dux* begins in D, the upper fifth comes in A. The themes are first presented in Bass and Tenor, and later, the Altus and Superius voices take over. These canonical imitations are completed to a cadential *tutti* in D, the cadential construction is carried out gradually, beginning with the TBAS entry, and ending witha 6-5 delay in Tenor, which prepares the <u>A1</u> section entry.

E.g. 3

Josquin des Prez – Missa de Beata Virgine – Kyrie (m. 30-37)

The Gregorian melody borrowed and paraphrased also from the IX Mass:

E.g. 4

**Gregorian melody paraphrased from mass IX in
Josquin des Prez – Missa de Beata Virgine – Kyrie (m. 1-3)**

Section <u>A1</u> follows the outline of Section <u>A</u>, by presenting the themes and developing themotivic theme to the final cadence.

Gregorian melody from the IX Mass, from *Liber Usualis*:

E.g. 5

**Gregorian melody paraphrased from mass IX in
Josquin des Prez – Missa de Beata Virgine – Kyrie (m. 1-4)**

The cantus firmus/dux is presented in all voices (ASBT), *the comes* consists of three variations.

The motif is imitated, counterpointed[11], turned upside down, and through its gradation wereach the final cadence, which is realized in an imitative *tutti.*

E.g. 6

Josquin des Prez – Missa de Beata Virgine – Kyrie (m. 42-47)

The presence of syncopation in the three sections is defining, because the words *Kyrie* and *Christe* are emphasized expressively by emphasizing syncopation.

"The Gloria-song of glory, also called *hymnus angelicus* or *great doxology (song ofpraise)*-consists of a series of acclamations that develop the biblical text of Luke's Gospel: Glory to God in the highest heaven,

---

[11] The term counterpoint appeared at the beginning of the 14th century, becoming from *punctus contra punctus*, i.e., note against note.

and on earth peace to those on whom his favor rests. (Luke 2:14). It is not sung on weekdays, nor during the Christmas and Easter fasts."[12]

In the Gloria, a few foreign texts are added to the usual ones. These are called *tropus - trope,* which adorn *the Gloria* with various acclamations, praising the miracles God has done with the Blessed Virgin. As we know, until the 16th century the *Gloria* was sung on every feast of the Virgin Mary with these tropes.

Tropes appeared between the 8th and 15th centuries, but due to the Counter-Reformation,they were banned by decision of the Council of Trent[13]. They specified that *the Gloria in excelsisDeo* must be sung as written in the *Missale Romanum[14]* of 1570, even in the Marian Masses, thus abandoning these additions of texts.

The text can be divided into 5 sections:

*Sections containing tropes have been *italicized:*

Table 1

Text *Odinarium missae*	Gloria in excelsis Deo. Et in terra pax hominibus bonæ voluntatis.
Praise and thanksgiving to God	Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex cœlestis, Deus Pater omnipotens.
Hymn to Christ *Spiritus et alme* trop	Domine Fili unigenite, Jesu Christe.
	Spiritus et alme orphanorum Paraclete.
	Domine Deus, Agnus Dei, Filius Patris.
	Primogenitus Mariæ Virginis matris.
Hymn to Christ Spiritus et alme trop	Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecatiónem nostram, a*d Mariæ gloriam.* Qui sedes ad dexteram Patris, miserere nobis.
Glorify - tropes	Quoniam tu solus Sanctus, *Mariam sanctificans.* Tu solus Dominus, *Mariam gubernans.* Tu solus Altissimus, *Mariam coronans,* Jesu Christe.
	Cum Sancto Spiritu in gloria Dei Patris. Amen.

5 Sections of Gloria which include the Marian tropes

---

[12]Șorban, Elena-Maria, Muzica și paleografie gregoriană *(Gregorian music and paleography),* Editura MediaMusica, 2007, p. 31
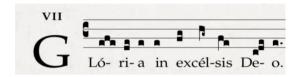
[13] The Council of Trent, also known by its Latin name *Concilium Tridentinum*, was the nineteenth ecumenical council (recognized only by the Catholic Church), held between 1545 and 1563, to clarify the problems that arose with the Protestant Reformation.

[14]*Missale Romanum* is the liturgical book, which contains the texts and the rubrics for the celebration of the Liturgy in the Roman Catholic Church.

In the *Gloria*, the *cantus* firmus is also taken from the Mass IX, but compared to the other parts it follows the borrowed melody in its entirety in all sections, no thematic elements of its own are added, all the themes correspond to the Gregorian melody.

The part is written for four voices: Superius, Altus, Tenor, Bass and is structured in four large sections. Section A begins with the Gregorian intonation *Gloria in excelsis Deo,* then the choir enters:

E.g. 7

Gregorian intonation from Mass IX

This section is the longest due to the presentation of the *Spiritus et alme* trope. In this part the *cantus firmus* response is presented in the voice of Superius and Tenor and remains original, not transposed to the quintet as in the other parts. We can structure section A into four small fragments, corresponding to the ABCD form.
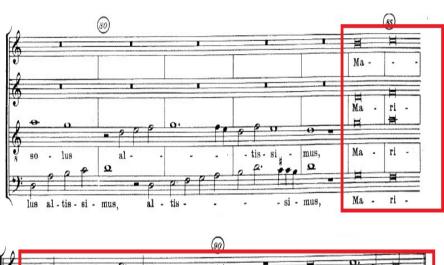
Table 2

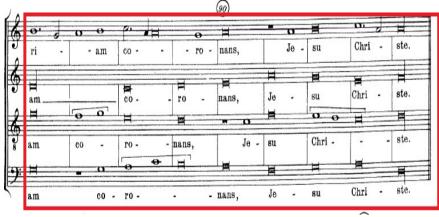|	
Fragment 1 - Et *in terre pax hominibus*..	M 1-50
Fragment 2 - *Domine Deus Rex celestis*.	M 50-82
Fragment 3 - Spiritus *et alme – Domine Deus Agnus Dei*	M 82-107
Fragment 4 - Primorgenitus *Mariae*	M 107-127

Section A with *Spiritus et alme* trope

Section B is based on imitations between voices, the texts in this section are highlighted by alternating between binary and ternary. The final cadence of this section is presented between the bass, altus and tenor voices, which prepare the transition to ternary of the next section. Form of section B: A-A1-B-C.

Section C starts with a ternary spelling and returns to binary when the tropes appear. We can find alternating groups of imitative voices, between S+A and T+B. Form of section C: ABC. Josquin in this section composes several homophonic moments, with which the Marian trope more clearly highlighted:

E.g. 8

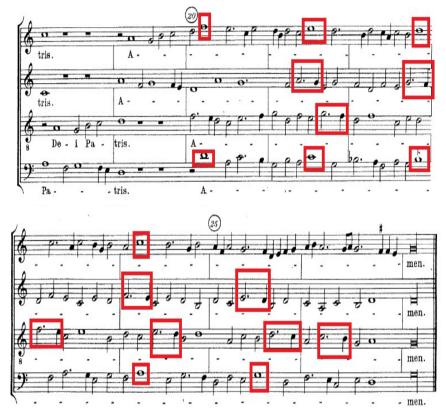**Josquin des Prez- Missa de Beata Virgine-Gloria (m84-94)**

The D section is written in ternary meter, the main themes appear in all voices, starting with Altus and a fifth apart in the Superius voice, and the imitation comes in Tenor and Bass with the same form. The fragment *in Gloria Dei Patris* is first presented in Altus, then switches to Superius, Bass and Tenor.

The fragment *Amen* is first composed imitatively with S+A and B+T voice groups, and at the end presents an imitative *tutti* in the form of a descendingsequence, which corresponds to the final cadence in G of this part. Form of section D : ABCD

E.g. 9

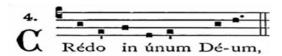**Josquin des Prez – Missa de Beata Virgine – Gloria (m. 20-27)**

The *Credo* is the only text that is not really a prayer (i.e., it is not addressed to God), but a confession of faith, made up of the truths of faith, established by the Council of Nicaea (325), respectively, of Constantinople (381), originally intended for the baptismal ceremony. Although mentions of its presence in the Mass appear from the early 6th century in Constantinople or late in Spain, it is not musically noted until the 11th century, and its presence in manuscripts is usually rare. It is sung only on Sundays and major feasts."[15]

---

[15] Șorban, Elena-Maria, Muzica și paleografie gregoriană *(Gregorian music and paleography)*. Editura MediaMusica, 2007, p. 31

The *Credo* part is written for 5 voices Superius, Tenor, Altus1 Altus2 and Bass. Due tothe different bass ambit and distribution of voices, this part differs compositionally from the rest of the Mass parts.

The Gregorian melody is taken from Mass I., the part begins with an intonation, then the choir enters.

E.g. 10

4.

Rédo   in únum Dé-um,

Gregorian intonation from mass I

The theme throughout the part is found in the Tenor, the answer comes in the Altus2, the other voices only intonate a theme head. Structurally, we can divide it into 3 sections:

Section A begins with a dissonance between Tenor and Superius. In section A and section B we can identify different compositional techniques - canonical imitations, alternating groups of voices in antiphonal type and homophonic fragments.

In section C the theme is reversed, i.e., it is presented in Altus2 and the answer in Tenor. Also, in the third section we can identify heterometry at the end, and the text *Qui cum Patre et Filio* is composed on a large triplet, resulting in an expressive polyrhythm and polymetry. The syncopations in the three sections are made so that the text and the meaning of the words are clearly highlighted. (For example, *Jesum Christum* m. 30.)

An interesting study is made by musicologist Valentina Sandu-Dediu, with the title "Mannerist symbols in the music of Josquin des Prez". She states that in the Credo, the coloringof the mensural notes means, at one point: *"qui cum Patre et Filio (simul adoratur)-the* visualized *image* of the Holy Trinity: only 9 (3X3) brevis notes of the *Superius* are blackened (in the original);"[16] the 9 brevis notes are evident in the following example, taken from the modern edition of the Mass *De Beata Virgine*:[17]
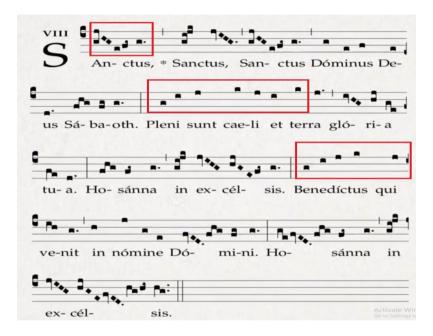
In the *Sanctus-Benedictus* part, the text of the first part comes from the Old Testament (Isaiah 6:3) and Benedictus from the New Testament (Matthew 21:9). The form of the *Sanctus-Benedictus* part is ABCDC, the sections have ternary and binary articulations. Section C is identical in both

---

[16] Sandu-Dediu,Valentina, Iposteze stilistice și simbolice ale manierismului în muzică *(Stylistic and symbolic interpretations of mannierism in music),* București, Editura Muzicală a Uniunii Compozitorilor și Muzicologilor în România, 1997, pag. 68-69

[17] Möseler Verlag Wolfenbüttel (Heft 42), 1936, m.25-30

text and composition, the former at the end of the *Sanctus* and the latter at the end of the *Benedictus* (*Hosanna ut Supra*). The section is written for five SSATB voices. *Cantus firmus* is paraphrased from the IV. Mass: Section <u>A</u> is written in ternary meter, the main themes throughout the part are presented in Tenor and the theme's response to the quaver in Superius 2**.**

E.g. 11

Gregorian melody paraphrased from mass I

First theme on tenor:

E.g. 12

Josquin des Prez – Missa de Beata Virgine – Sanctus (m. 1-5)

Superius1 and Altus have a theme head, after which the melody is developed with melismas.

E.g. 13

Josquin des Prez – Missa de Beata Virgine – Sanctus (m. 1-5)

The second theme first appears in its original form in both voices (ascending major third),the second time it is presented reversed (descending minor third).

These two themes build section A, theme 1 also appears as a theme head, but only paraphrased.In addition to the main themes, which are in the foreground, the other voices counterpoint melismatically with complex rhythmic formulas. In the cadenza, only the secondary voices remain with melisma, leading into a plagal cadence (IV-I).

Section B is written in binary meter and the introductory musical theme is placed in the voice of Superius, Altus and in the quintet of Bass, after the introduction of the theme, the distribution of voices remains the same as in section A, the main theme appears in Tenor and Superius2. We can identify a theme head, which is not presented in full, only paraphrased. The final cadenza ends with the imitation of the voices of Altus and Bass.

Section C, *Hosanna,* is written in ternary and is composed in a single articulation, the themes remain in Tenor and Superius2, the main theme is imitated, turned upside down, presented in mirror. The writing is isorhythmic with antiphonal fragments. At the end, due to the accentuation of the text *in excelsis* and *Osanna,* a hemiola appears in the voices S1AB.

Section D, *Benedictus,* as opposed to *Sanctus,* is different in character. It is written in binary; the compositional construction is given a different context. We can divide this section into 3 fragments: ABC + cadence.

In fragment A the theme is presented between the voice groups S1+A, T+B and S2+A. Fragment B corresponds to a transition or bridge between fragment Aand C. The second theme has the same structure as in fragment 1, alternating between voice groups T+A, S1+S2, B+T. In cadence the second theme appears at Superius2, and the other voices are presented with canonical imitations leading towards the end of the section. The identical return to *Hosanna* (*Hosanna ut supra*) gives a majestic character to the end of the *Sanctus-Benedictus* part.

The Agnus Dei reflects a threefold address/prayer of the Lamb of God, on the text taken from the Gospel (John 1:29), in the form of a ternary form *Kyrie*. The *Agnus Dei* was to be sung during the breaking of the bread, which in the early Christian centuries took quite a long time, because it also had to be distributed to the participants. Around the 9th century with the restriction of the bread-breaking rite (the consecration offerings being prepared in advance) the number of invocations was reduced to three. Over time, due to the gesture of peace being exchanged between the faithful present at the celebration (the kiss of peace), the last invocationwas replaced by *dona nobis pacem* instead of *miserere nobis.*"[18]

The first and third sections are written for 5 voices Superius1, Superius2, Altus, Tenor, Bass; the second section is written for two voices, Altus, and Bass. The first section is written in ternary and the others in binary C.

E.g. 14

Gregorian melody paraphrased from mass IV.

The themes are taken from Mass IV. of *Liber Usualis*. The first theme can be found in section A and Av1, as an introduction to the sections, while the second theme appears only in thefirst section.
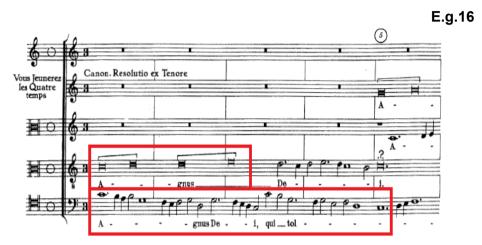
E.g. 15

Josquin des Prez – Missa de Beata Virgine – Agnus Dei (m. 1-5)

Section A is written in ternary and is constructed from two themes, the first being an introductory theme to Tenor, the answer to the quintet presented in Superius2. This theme is first counterpointed in the Bass with melismatic

---

[18] Spătaru, Florin, *Istoria muzicii sacre catolice (History of Catholic sacred music),* Iași, Sapienția, 2012 pag. 49

variations, which prepares the answer to the quaver. The response is counterpointed with a canon-like construction in the Bass and Tenor. This theme, with its accents, creates a hemiola rhythm at the very beginning of the part:

E.g.16

Josquin des Prez-Missa de Beata Virgine-Agnus Dei (1-5)

Superius2, the other voices Bass and Altus counterpoint throughout the section. There are some more complex rhythmic formulas in the Altus, corresponding to triplets, which we have also encountered in the *Credo.*

The second section A1, is called/titled by the composer *Duo,* and is composed for Altus and Bass. The voices are presented with canonical imitations. At the end of the section the voices are composed with an ascending imitative sequence, and the motivic cadence of *Kyrie* and *Gloria* appears.

In the third section the theme1 is processed on Tenor and Superius2, the answer to the fifth appears on Bass and Altus, while Superius1 counterpoints the theme. After the introduction of the theme, he brings in a series of variations on the text *qui tollis peccata mundi*, a transition occurs leading to *dona nobis pacem.* At *dona nobis pacem* the main theme is presented as in the first section (Tenor, Superius2, Superius1), the voices Bas and Altus counterpoint. We can identify a tonal thought at the end of the part, *dona nobis pacem* is composed with main steps I- IV-V-I, and at the final cadence it returns to the plagal world with an IV-I ending.

271

Conclusion

In the 15th and 16th centuries, vocal-polyphonic music based on the rules of counterpoint, and the representative genres were the mass, the motet and other musical genres were composed on secular text. The Renaissance musical language in French territory was formed by Guillaume Dufay together with several prominent musicians in the 15th and 16th centuries. They implemented the new results of Italian music. The use of the *cantus firmus* compositional technique remained the focus of attention until the late 16th century. Stylistically, this technique resulted in whole series of imitations, which, due to alternation, are interrupted by a chord fragment that brings sonorous contrast. Musicians, to take advantage of the freedom of musical expression, had to abandon the traditional methods of the Middle Ages and build the voices one by one around the *cantus firmus*.

Josquin des Prez`s composition does not demonstrate virtuosity of style; his works are made from an idealistic background. He was one of the few composers who was able to enjoy the publication of his works during his lifetime.

In Josquin des Prez's mass, in the Kyrie part, the Christe section forms a marked contrast with other sections. Kyrie and Gloria show a motif in the cadences, which is not shown in the other parts. In the Gloria and Credo movements, the first phrase is a Gregorian melody intoned by the priest, with the polyphonic compositions following only afterwards. In the Sanctus and Benedictus movements, the Hosanna (ternary pulsation) is set only once, so that the same music is played after the Pleni and Benedictus parts. The second part of the three Agnus Dei contains fewer solo parts (Altus, Bassus), which sets the stage for the contrast in the third part.

When analyzing the *Missa de Beata Virgine*, we can discover the following aspects about the Mass: due to its many sections, the *Kyrie* and *Gloria* is closely related to the Gregorian Mass, while the last two parts seem to have been based on other liturgical melodies; the Gloria and Credo parts are the most extensive. The Credo shows a compositional technique far too complex compared to the other parts. The asymmetry among the five parts in compositional technique, length, and distribution of voices, leads to a conclusion: we can assume that *the Gloria* and *Credo* were composed earlier and later attached to the other parts *Kyrie, Sanctus-Benedictus and Agnus Dei.*

REFERENCES

Alwes, Chester L., *A History of Western Choral Music: from Medieval foundations to the Romantic Age, Volume 1,* Oxford, University Press, 2015

Apel, Willi; Davison, Archibald T., *Historical Anthology of Music, Volume I: Oriental, Medieval and Renaissance Muisc,* Massachusetts, Harvard University Press, 1949

Banciu, Gabriel, *Gen, Opus, Formă, (Genre, Opus, Form)* Cluj-Napoca, MediaMusica, 2006

Brown, Howard Mayer, *A reneszánsz zenéje (Music in the renaissance),* Budapest, Zeneműkiadó, 1980

Bughici, Dumitru, *Dicționar de forme și genuri muzicale (Dictionary of musical forms and genres)*, București, Editura Muzicală, 1974

Bukofzer, Manfred, *Studies in Medieval and Renaissance Music,* New York, W. W. Norton & Company, 1950

Crocker, Richard L., *A History of Musical Style,* New York, Dover Publications, 2014

Coresi, Theodor, *Capodopere muzicale inspirate din liturghie (Musical masterpieces inspired by the liturgy)*, București, Editura muzicală, 2008

Golcea, Ioan; Badea, Florin, *Creația corală a renașterii, resurse și problematici interpretative (Renaissance Choral Creation, Resources and Interpretive Issues)*, Târgoviște, Editura Transversal, 2010

Gruber, R. I., *Istoria Muzicii universale (History of universal music), vol. I, partea I*, București, Editura muzicală, 1963

Eisikovivits, Max, *Polifonia vocală a renașterii - Stilul Palestrinian (Vocal polyphony of the renaissance - Palestrinian Style),* București, Editura Muzicală a Uniunii Compozitorilor din Republica Socialistă România 1966

Jeppesen, Knud*, Contrapunctul, Tratat de polifonie vocală clasică (Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century),* Editura Muzicală a Uniunii Compozitorilor din Republica Socialistă România, 1967

Kelemen Imre, *A Zene története 1750-ig (The history of music until 1750)*, Budapest, Nemzeti tankönyvkiadó, 1988

Negrean, Marțian, *Tratat de Contrapunct și Fugă (A Treatise on Counterpoint and Fugue),* Editura de stat pentru Literatură și Artă, 1956

Oana-Pop, Rodica, *Prelegeri de Istoria muzicii universal - de la origini, până la epoca Barocului (Lectures on the history of universal music - from the origins to the Baroque era),* Cluj-Napoca, Conservatorul de muzică "Gheorghe Dima", 1984

Palisca, Claude V.; Grout, Donald Jr.; Burkholder, Peter J., *A History of Western Music. Seventh Edition,* New York, W. W. Norton & Company, 2010

Pușcaș, Pavel, *Formarea și evoluția genurilor muzicale (The formation and evolution of musical genres),* Suport de curs, Muzicologie Anul III, Cluj-Napoca, 2013

Rebatet, Lucien, *Une histoire de la musique (A history of music),* Paris, Robert Laffont, 1973

Reese, Gustav, *Music in the Renaissance,* New York, W. W. Norton & Company, 1959

Sandu-Dediu, Valentina: *Iposteze stilistice ale manierismului în muzică (Stylistic and symbolic interpretations of mannerism in music),* București, Editura Muzicală a Uniunii Compozitorilor și Muzicologilor în România, 1997

Spătaru, Florin, *Istoria muzicii sacre catolice (History of Catholic sacred music),* Iași, Sapienția, 2012

Șorban, Elena Maria, *Muzică și paleografie gregoriană (Gregorian music and paleography)*, Cluj-Napoca, MediaMusica, 2007

Șorban, Elena Maria, *Noi și istoria muzicii: Permanențe creative (We and the History of Music: Creative Permanences)*, Eicon, Cluj-Napoca, 2013

Timaru, Valentin, *Stilistica muzicală, Volumul I și Volumul II, (Musical Stylistics, Volume I and Volume II),* Cluj-Napoca, Media Musica, 2014.

Scores

des Prez, Josquin. *Missa de Beata Virgine*, Vereniging Voor Nederlendse Muziekgeschiedenis, Prof. Dr. A. Smijers, Amsterdam, 1952

des Prez, Josquin. *Missa de Beata Virgine*, Möseler Verlag Wolfenbüttel, Friedrich Blume, 1936