

# Josquin des Prez: *Benedicta es celorum regina*, first of thee parts.

*a* 1 Be - ne - di - eta

There's three phrases to the chant melody, *a<sup>1a</sup>* and *a<sup>1b</sup>*, and *a<sup>2</sup>* and *a<sup>3</sup>*, each with its own color. They are restated, along with their colors, in mm. 38-68. See the vertical grey beam.

One of Josquin's favorite devices in five- and six-part music is *canus firmus* stated in two voice-parts with a delay in between, like a canon.

es oce - lo - rum Re - gi - na,

The note with the circle in Voice 3 makes a harsh clash with the top part: it states F natural, yet the top part has yet to resolve to E. To make matters worse, the top part, Voice 1, is definitely going to resolve into an F sharp, so that we momentarily hear an augmented octave on the second beat. This progression was much beloved and richly used in the half century after 1500. It's an acquired taste, part of a broader tendency to use as many dissonances as the counterpoint rules would let you get away with.

18 Et mun - di G to - ti - us Do - mi - na,

G

*a* 3 Et æ - gris G me - di - ci - na.

G

G

36 Tu pre - cla - ra ma - ris stel - la vo - ca - ris,

G

All six voice-parts now engaged: the music surges at a carefully planned point. But almost as soon this passage is under way, he holds back from m. 49. He has a far more impressive culmination point in mind for the ending of this first section.

*a* 2 Quæ G so - lem ju - sti - ti - æ pa - ris,

G 55 V  
 D 60  
 G a<sup>3</sup> A quo il - lu - mi-na - ris. G 65 V  
 G 70

C b<sup>1</sup> 75 Te De - us Pa - ter, Ut De - i Ma - ter  
 b<sup>2</sup> 80 Fi - e - res et i - pse fra - ter,  
 G b<sup>3</sup> 85 Cu - jus e - ras fi - li - a, G San - cti - fi - ca - vit, G San - ctam ser - va - vit,

G 90 V b<sup>2</sup> 95 Et mit - tens G sic sa - lu - ta - vit: G  
 G 100 b<sup>3</sup> 105 A - ve ple - na gra - ti - a.

The musical score is a three-part setting of the Te Deum. The parts are: Soprano (top staff), Alto (middle staff), and Bass (bottom staff). The music is in common time. The score includes lyrics in Latin. The parts are color-coded: Soprano is pink, Alto is green, and Bass is blue. Specific notes are circled in red. The score is divided into sections by measure numbers and section labels (G, D, a, b). The lyrics are:

- Section G (Measures 55-60): Te Deus Pa-ter, Ut De-i Ma-ter
- Section D (Measure 60): sic sa-lu-ta-vit
- Section a (Measures 65-70): A quo il-lu-mi-na-ris.
- Section b<sup>1</sup> (Measures 75-80): Fi-e-res et i-pse fra-ter,
- Section b<sup>2</sup> (Measures 85-90): Cu-jus e-ras fi-li-a,
- Section b<sup>3</sup> (Measures 95-100): San-cti-fi-ca-vit, San-ctam ser-va-vit
- Section b<sup>2</sup> (Measures 90-95): Et mit-tens
- Section b<sup>3</sup> (Measures 100-105): A-ve ple-na gra-ti-a.