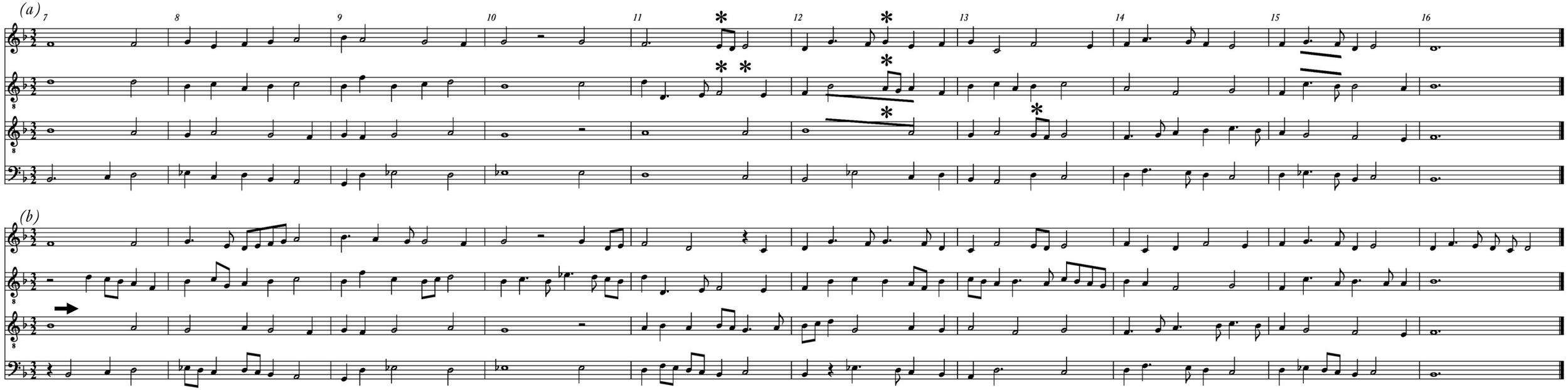
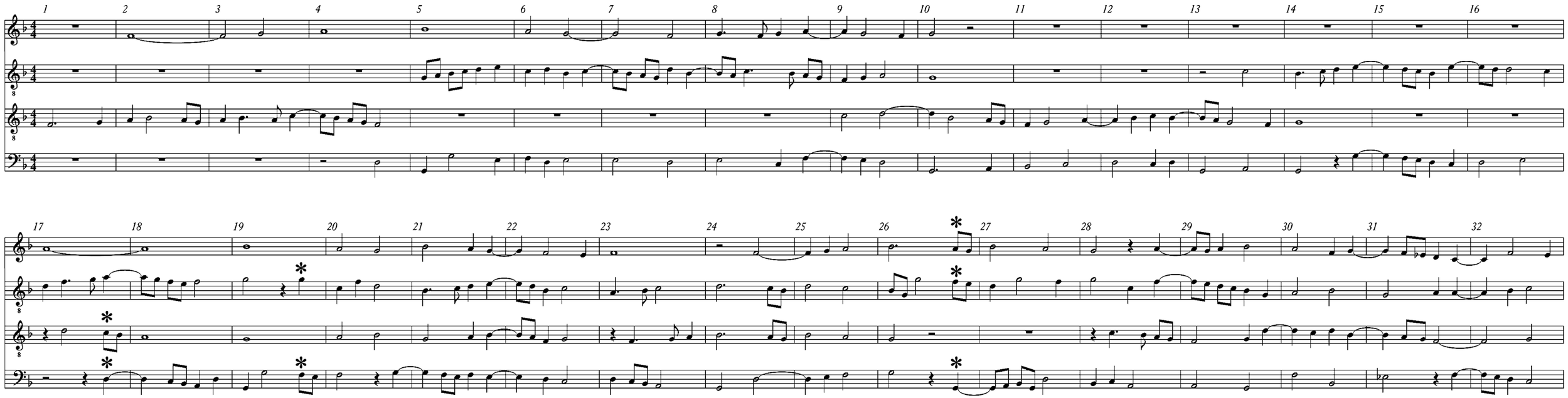
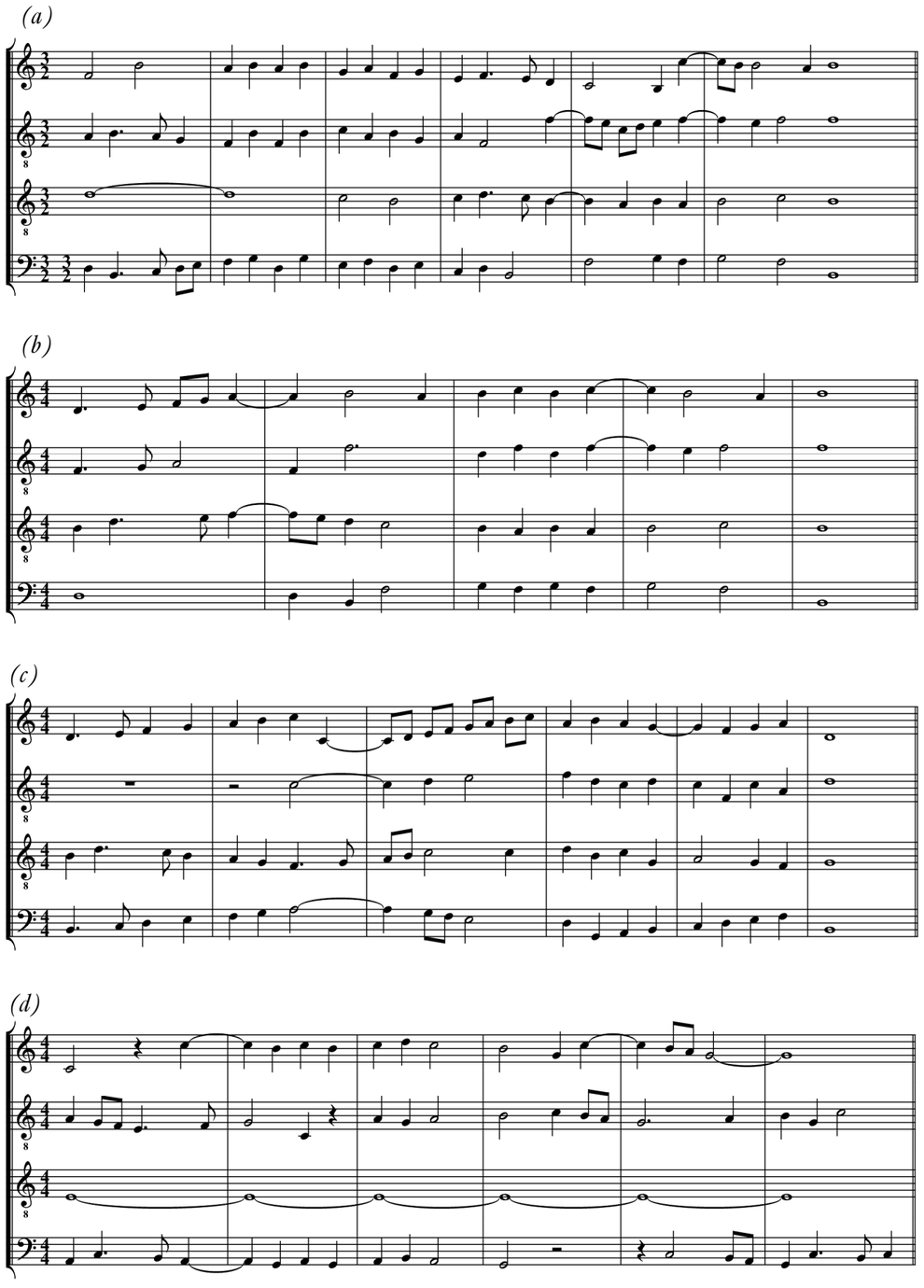
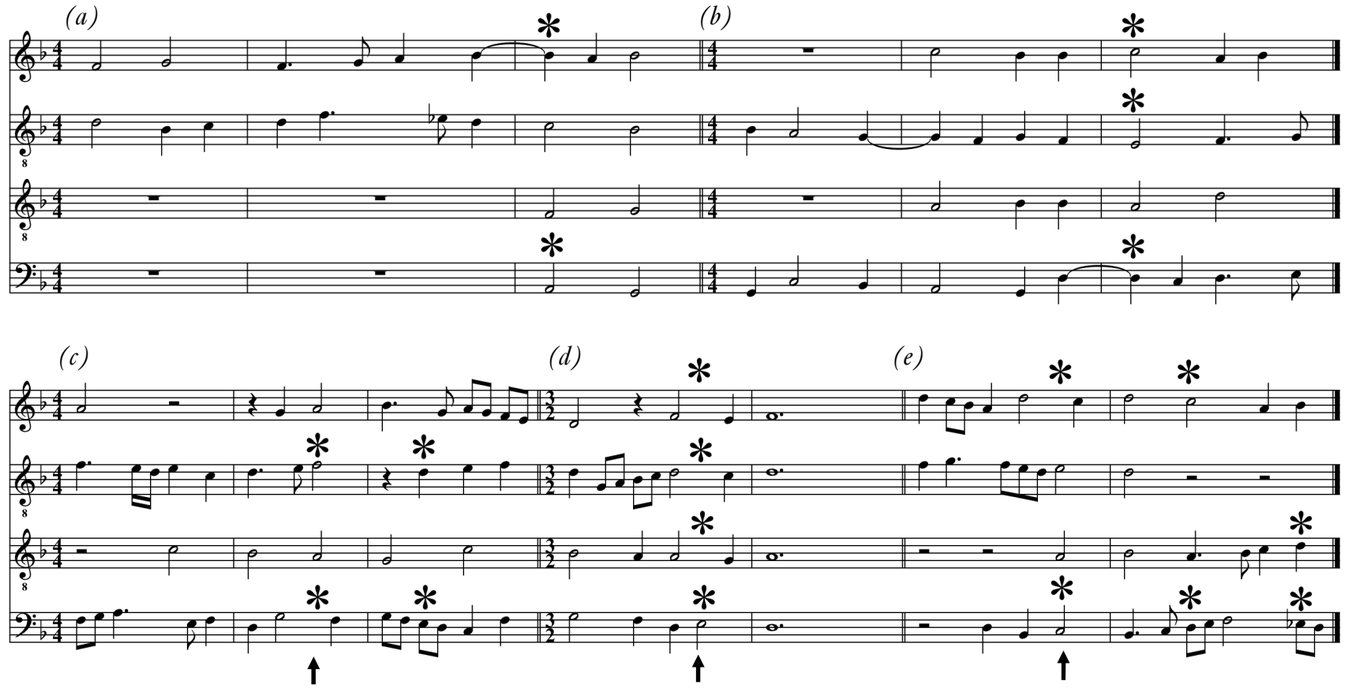
Josquin des Prez, *Missa Une mousse de Biscaye* (*c.*1490), Kyrie I, mm. 7–16, (a) as it survives, with prominent minim-against-minim movement, and (b) recomposed with more extensive breaking, to illustrate the compositional choices available to the composer.



Josquin, *Missa Une mousse de Biscaye* (*c.*1490), Benedictus, mm. 1–32, drawing special attention to the cantus-firmus-based entry in the top voice, mm. 17–23.



Josquin, *Missa Une mousse de Biscaye* (*c*.1490), examples of the musically effective use of minim-against-minim movement.



Examples of unconventional dissonance treatment in *(a)* and *(b)* Josquin des Prez, *Missa Une mousse de Biscaye*, and *(c)*, *(d)*, and *(e)* Gaffurius, *Missa De tous biens playne*