

## Cappella Pratensis

Josquin Desprez · *Missa Ave maris stella*

Celebrating the Annunciation in Renaissance Rome

### Program note

The music of Josquin Desprez is performed, recorded, and studied more than that of any other composer of the period. Although his numerous Masses and motets are now more than 500 years old, they have entered our modern musical museum of masterpieces, heard in concerts and on recordings as independent works of art. Through superlative craft and sublime beauty, this music transcends its time and place, and its original function as sacred music.

But just as a stunning Renaissance altarpiece becomes even more impressive and meaningful when restored to its original place in the sacred space it was made to adorn, so the sacred polyphony of the period gains in beauty and meaning when heard within the ritual framework it once enhanced. That ritual framework told sacred stories – of Christ, his mother, and the saints – primarily through plainsong and recitation. For special occasions, in institutions able to support highly trained singers, sacred polyphony added special lustre.

This concert aims to recapture a sense of the ceremonial context that would have surrounded Josquin's sacred polyphony in a place where he sang and composed and where his music continued in use long after he left. That ritual context is the Saturday Mass for the Blessed Virgin during Advent, a liturgy focused on the Annunciation story; that place is the Sistine Chapel in Rome.

The Sistine Chapel was a new building when Josquin joined the papal choir in June of 1489. Pope Sixtus IV had dedicated the chapel to the Blessed Virgin with a celebratory Mass on her Assumption feast just six years earlier. Standing with his compatriots in the elevated singers' box (*cantoria*) built into the wall of the chapel, Josquin would have enjoyed an unobstructed view of the crowning image of the chapel's original decorative program, a large altarpiece by Pietro Perugino depicting the Virgin ascending to heaven.

Surviving choirbooks of chant and polyphony copied for the choir in the decades around 1500 contain more music addressed to Mary than to any other saint, including a substantial amount of Marian polyphony by Josquin. Some he probably brought with him to Rome, some he certainly composed expressly for the papal chapel, and more was acquired and copied after his departure around 1495.

The Annunciation is the event in Mary's life most celebrated in Sistine Chapel sources of Josquin's music. The feast itself, observed on 25 March, almost always fell in the penitential period of Lent, when polyphony was forbidden. But Christians everywhere also rejoiced in the Angel Gabriel's appearance to Mary around Christmas time: the gospel of the Saturday Mass for the Blessed Virgin from the beginning of Advent until the Feast of her Purification on 2 February related the Annunciation story. In Josquin's time the Saturday Marian Mass and Vespers service became favourite occasions for Marian polyphony, and it is this liturgy that provides the most convincing framework in which to situate a selection of Josquin's music for the Annunciation.

Among the small handful of Marian pieces that Josquin certainly wrote expressly for the papal chapel is a setting of the fourth strophe of the ninth-century Vespers hymn *Ave maris stella*. This beloved poem's opening salutation to the 'Star of the Sea' is found inscribed on Italian Renaissance paintings depicting the Virgin and Child, with the emblem of a small gold star emblazoned on the shoulder of Mary's deep blue robe. It was widely sung on a variety of Marian occasions, including the feast of the Annunciation and the Saturday Office of the Blessed Virgin. Josquin's most illustrious predecessor in the papal chapel, Guillaume Du Fay, set the melody as part of the hymn cycle he provided for the chapel in the 1430s; in the 1490s Josquin and other composers

then active in the chapel updated Du Fay's cycle by composing fresh settings of later verses.

Following the customary *alternatim* performance of hymns, the first strophe presents the plainsong melody unadorned, followed by Du Fay's old-fashioned setting of the second strophe, with the tune paraphrased in the superius. After the third strophe in chant, Josquin's strikingly modern treatment of the fourth strophe, '**Monstra te esse matrem**', begins: tenor and superius present the familiar melody in stately canon at the octave over a slow-moving bass while the altus moves quickly with many leaps, syncopations, and an ear-catching burst of triplets within the prevailing duple meter. The fifth strophe returns to plainsong, but the anonymous sixth and seventh verses are both provided with polyphony.

Josquin's interest in the *Ave maris stella* hymn did not end with this small setting of the melody for the papal chapel. Recognizing its potential as a foundation for sacred polyphony, he composed a complete setting of the Mass Ordinary that is saturated with the hymn tune. The **Missa Ave maris stella** was copied into a Vatican choirbook for the use of the papal singers no later than 1507. Although it is uncertain whether Josquin wrote this Mass during his tenure in Rome, there are unmistakable recollections of his Roman hymn setting within it.

With its prominent use of the appropriate hymn for Saturday Marian devotions during Advent, Josquin's *Missa Ave maris stella* nestles perfectly into the Marian Mass formulary for this season. The Proper chants for this ceremony are preserved in two large graduals copied during the reign of Pope Paul II (r.1464-71) from which Josquin surely sang. All these texts anticipate the miracle of the Incarnation that is the dramatic culmination of the Annunciation story, told this day in the gospel reading from Luke.

The Mass ceremony opens with the introit **Rorate celi**, delivering Isaiah's prophesy of the Virgin birth; this very text was also heard as the versicle and response following the *Ave maris stella* hymn at Vespers. Josquin's **Kyrie** setting, with its leisurely imitative unfolding of the distinctive opening of the hymn melody (presented first as a duet in the upper voices, soon joined by bass and tenor), thus immediately binds the polyphony to the Marian focus of the service: everyone present would have recognized the tune and the salutation associated with it, 'Ave maris stella!'. The **Gloria** follows directly, beginning in almost identical fashion. In this liturgical framework the intricate and concentrated counterpoint of Josquin's *Kyrie* and *Gloria* prepared the Epistle reading, another prophecy from Isaiah. Two ornate plainsongs then follow: the gradual **Tollite portas** (another Old Testament prophetic text) and the Alleluia **Ave Maria gratia plena** (delivering Gabriel's salutation to the Virgin).

Next the Annunciation passage from Luke's gospel was intoned; Josquin's **Credo** setting, with its now-familiar 'Ave maris stella!' headmotive, thus functions not only as a statement of belief in response to the Word of God but as a paean to the Blessed Virgin. Josquin's special handling of the separate 'et incarnatus' passage gains in significance when heard in the context of an Annunciation liturgy: the hymn melody reappears unexpectedly at the outset of the section, and the declaration of incarnation, 'et homo factus est', is proclaimed twice homophonically, and punctuated with the only fermata chord in the entire Mass. In the papal chapel and elsewhere, the import of this passage was acknowledged with bowed heads and kneeling; Josquin here seems to build in time for this reverential action.

The angel's greeting to Mary is heard again in the plainsong offertorium **Ave Maria gratia plena** that marks the beginning of the Eucharistic celebration. In the papal chapel, custom allowed a motet to follow the offertory; for this Saturday Marian Mass the singers may well have turned to the setting of the Annunciation sequence **Mittit ad virginem** attributed to Josquin in one of their large motet collections assembled c.1508-27. Although the attribution is not watertight (the motet had been printed without ascription by Petrucci in 1504, and in his copy of this print the theorist Glareanus ascribed it to Petrus de Therache), the style is 'Josquinian' within the constraints posed

by the double-versicle structure of the omnipresent sequence melody (aabbcc etc.). The motet casts the tune, which migrates freely amongst all voices, in the iambic rhythm found in some Renaissance chant sources, and plays inventively with chant motives in a transparent imitative texture.

In the Mass ceremony, the Sanctus functions as the textual continuation of the **Prefatio** prayer intoned by the celebrant, introduced by choral responds here sung in simple polyphony. Austere solo recitation throws the dramatic opening of Josquin's **Sanctus** into high relief and accentuates its Marian content. The extraordinary initial gambit breaks with convention and does not use the expected headmotive. Instead, the 'Ave!' motive begins high and clear in the superius, with altus and bass presenting an imitative descending cascade that seems to paint the descent of the Holy Spirit mentioned in the Preface; only then does the tenor enter with the cantus firmus. After the unusually long *Pleni* trio, the hymn melody reappears complete in the *Osanna's* tenor, coinciding with that point in the ritual when Christ is made incarnate in the Host.

The concluding *Osanna* is followed by the celebrant's recitation of the **Pater noster**; the choir here concludes the prayer with simple polyphony such as the papal singers might have improvised. Josquin's **Agnus Dei** then begins with the identical headmotive that opened his Kyrie. The second *Agnus Dei* is a free canonic duo, but the final *Agnus Dei* is saturated with the hymn tune – not only is it presented in canon at the octave between tenor and superius (just as in his Roman hymn setting), but bass and altus also commence with the opening phrase in exact imitation. Bursts of triplets in the nimble altus lines also recall the hymn setting; the presentation of the tune in triple time within duple meter resonates with the treatment of the sequence melody at the beginning of *Mittit ad virginem*.

The final Proper plainsong of the Saturday Marian Mass in Advent, the communion **Ecce virgo concipiet**, draws directly on the Epistle's prophecy of Christ's incarnation and birth drawn from Isaiah. Following a final prayer by the celebrant and the formal dismissal, papal custom allowed a motet to be sung. Josquin's **Missus est Gabriel angelus**, which may well date from his Roman period and was certainly available to the choir by c.1507, compresses Luke's narrative to its essential elements, and would have been a perfect choice to close the Saturday Marian Mass. Although not based on any single chant, Marian plainsong is suggested throughout; indeed the opening gesture recalls the opening of the *Ave maris stella* hymn, and at 'Ave Maria gratia plena' the opening of that well-known antiphon sounds in all voices.

In order to approach closer to the original performance practices of the papal chapel, Cappella Pratensis here sings whenever possible from scale copies of the very books used by the papal chapel, reading from the square notation of the chant sources and the mensural notation of the polyphonic manuscripts. Like the papal singers, they gather around one large music stand, led not by a conductor standing before the group but rather by the *maestro di cappella* who sings in their midst. Here, as then, the ensemble is all male, with adult falsettists singing superius and altus lines (there were no boys in the papal chapel), and the number of singers is small, here just two to a part, with duo and trio sections taken by solo voices.

In light of the fact that most papal singers in this period were native French-speakers, the Latin of Josquin's polyphony as well as the Proper plainsongs is sung with a French accent; the celebrant's recitations are pronounced with an Italian accent, imagining an Italian cleric presiding. Cappella Pratensis here approaches the chant as the expert papal singers trained in mensural notation likely did, responding to the mensural implications of the square notation.

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## Texts and translations

### **Hymnus – Ave maris stella**

Ave maris stella,  
Dei mater alma,  
atque semper virgo,  
felix celi porta.

Sumens illud Ave  
Gabrielis ore,  
funda nos in pace,  
mutans Eve nomen.

Solve vincla reis,  
profer lumen cecis,  
mala nostra pelle,  
bona cuncta posce

Monstra te esse matrem,  
sumat per te preces,  
qui pro nobis natus  
tulit esse tuus.

Virgo singularis,  
inter omnes mitis,  
nos culpis solutos,  
mites fac et castos.

Vitam presta puram,  
iter para tutum,  
ut videntes Jesum,  
semper colletemur.

Sit laus Deo Patri,  
summo Christo decus  
Spiritus Sancto,  
tribus honor unus.  
Amen.

### **Introitus – Rorate celi**

(Isaiah 45:8)

Rorate, celi, desuper, et nubes pluant  
justum: aperiatur terra, et germinet  
Salvatorem.

Ps. Et iustitia oriatur simul: ego Dominus  
creavi eum.  
Gloria Patri et Filio et Spiritui Sancto.  
Sicut erat in principio et nunc et semper:  
et in seculi seculorum.  
Amen.

Hail, star of the sea,  
dear mother of God,  
and forever a virgin,  
happy gate of heaven.

Receiving that "Ave"  
from Gabriel's mouth,  
confirm us in peace,  
reversing Eva's name.

Break the chains of the guilty,  
bring light to the blind,  
drive out our sins,  
seek all that is good.

Show yourself to be a mother:  
may he receive prayers through you,  
he who was born for us  
and chose to be yours.

O one and only virgin,  
most gentle of all,  
make us who are absolved from sin  
mild and chaste.

Ensure a pure life,  
grant a safe journey,  
so that we may see Jesus  
and always rejoice together.

Praise to God the Father,  
glory to Christ in the highest,  
to the Holy Spirit,  
one honour to all three.  
Amen.

Drop down dew, O heavens, from above, and  
let the clouds rain the just: let the earth be  
opened, and bud forth a saviour.

And let justice spring up together: I the Lord  
have created him.  
Glory be to the Father and to the Son and to  
the Holy Spirit. As it was in the beginning is  
now, and ever shall be, world without end.  
Amen.

**Kyrie**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord have mercy.  
Christ have mercy.  
Lord have mercy.

**Gloria**

Gloria in excelsis Deo, et in terra pax  
hominibus bone voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi,  
propter magnam gloriam tuam.  
Domine Deus, rex celestis,  
Deus Pater omnipotens,  
Domine, Fili 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.

Glory be to God on high,  
and on earth peace to men of good will.  
We praise you. We bless you,  
We worship you. We glorify you.  
We give thanks to you  
for your great glory.  
Lord, God, heavenly king,  
God the Father almighty,  
Lord, the only begotten Son,  
Jesus Christ,  
Lord God, Lamb of God,  
Son of the Father.  
You who take away the sins of the world,  
have mercy on us;  
You who take away the sins of the world,  
receive our prayer.  
You who sit at the right hand of the Father  
have mercy on us.  
For you alone are holy,  
you alone are the Lord,  
you alone are the most high, Jesus Christ  
with the Holy Spirit  
in the glory of God the Father.  
Amen.

**Graduale – Tollite portas**

(Psalm 23:7, 3-4)

Tollite portas, principes, vestras, et  
elevamini porte eternales: et introibit rex  
glorie.

Lift up your gates, O princes, and be lifted up,  
O eternal gates: and the King of Glory shall  
enter in.

V. Quis ascendet in montem Domini? Aut  
quis stabit in loco sancto ejus? Innocens  
manibus et mundo corde.

Who shall ascend into the mountain of the  
Lord? Or who shall stand in his holy place?  
The innocent in hands, and clean of heart.

**Alleluia – Ave Maria gratia plena**

(Luke 1:28, 42)

Alleluia.  
Ave Maria gratia plena, Dominus tecum.  
Benedicta tu in mulieribus et benedictus  
fructus ventris tui.

Alleluia.  
Hail, Mary, full of grace, the Lord is with you.  
Blessed are you among women and blessed is  
the fruit of your womb.

### **Credo**

Credo in unum Deum,  
Patrem omnipotentem,  
factorem celi et terre,  
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 celis  
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 celum,  
sedet ad dexteram Patris,  
et iterum venturus est cum gloria,  
iudicare vivos et mortuos:  
cujus regni non erit finis.  
Et in Spiritum Sanctum  
Dominum et vivificantem,  
qui ex Patre Filioque procedit.  
Qui cum Patre Filioque  
simul adoratur et conglorificatur;  
qui locutus est per prophetas.  
Et in unam, sanctam, catholicam,  
et apostolicam ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et exspecto resurrectionem mortuorum,  
et vitam venturi seculi.  
Amen.

### **Offertorium – Ave Maria gratia plena**

(Luke 1:28, 42)

Ave Maria gratia plena, Dominus tecum.  
Benedicta tu in mulieribus et benedictus  
fructus ventris tui.

I believe in one God,  
the Father almighty,  
maker of heaven and earth,  
of all things visible and invisible.  
And in one Lord, Jesus Christ,  
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:  
through whom all things were made.  
Who for us men  
and for our salvation  
came down from heaven.  
And was incarnate by the Holy Spirit  
from the Virgin Mary:  
and was made man.  
He was crucified also for us  
under Pontius Pilate,  
he suffered and was buried:  
And the third day he rose again  
according to the scriptures,  
and ascended to heaven,  
and sits at the right hand of the Father,  
and he shall come again in glory,  
to judge both the quick and the dead:  
whose kingdom shall have no end.  
And in the Lord, the Holy Spirit,  
the giver of life,  
who proceeds from the Father and the Son.  
Who with the Father and the Son  
together is worshipped and glorified,  
who spoke through the prophets.  
And in 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.

Hail, Mary, full of grace, the Lord is with you.  
Blessed are you among women and blessed is  
the fruit of your womb.

**Motet - *Mittit ad virginem***

Mittit ad virginem  
non quemvis angelum  
sed fortitudinem  
suum archangelum,  
amator hominis.

Fortem expediat  
pro nobis nuntium,  
nature faciat  
ut preiudicium  
in partu virginis.

Naturam superet  
natus rex glorie,  
regnet et imperet  
et zyma scorie  
tollat de medio.

Superbientium  
terrat fastigia  
colla sublimium,  
calcet vi propria  
potens in proelio.

Foras eiciat  
mundanum principem,  
matremque faciat  
secum participem  
Patris imperii.

Exi, qui mitteris  
hec dona dicere,  
revela veteris  
velamen littere  
virtute nuncii.

Accede nuncio,  
dic Ave cominus,  
dic plena gratia,  
dic tecum Dominus  
et dic ne timeas.

Virgo suscipias  
Dei depositum,  
in quo perficias  
casta propositum  
et votum teneas.

Audit et suscipit  
puella nuncium,  
credit et concipit  
et parit filium

The lover of mankind  
sends to the Virgin  
not just any angel,  
but his strength,  
his archangel.

May the angel announce for us  
the strong message,  
that he may effect on nature  
God's foreordination  
of birth to a virgin.

Let the new-born king of glory  
overcome nature,  
let him reign and rule  
and remove from our midst  
the weight of the dross.

Let him who is mighty in battle  
frighten the proud  
on their heights,  
treading with all his might  
upon their haughty necks.

Let him expel  
the worldly prince,  
and make his mother  
a partner with him  
in his Father's kingdom.

Go forth, you who spread  
these gifts,  
unveil the ancient writings  
by the strength  
of your message.

Give your tidings in person;  
say "hail",  
say "full of grace",  
say, "the Lord is with you",  
and say "fear not".

O Virgin may you take up  
what God has entrusted to you;  
and may you so accomplish  
your chaste intention  
and may you keep your vow.

The girl hears  
and accepts the message;  
she believes and conceives  
and bears a son,

sed admirabilem.

Consiliarum  
humani generis  
et Deum fortium  
et Patrem posteris  
in pace stabilem.

Qui nos salvet per omnia seculorum.  
Amen.

### **Prefatio**

Per omnia secula seculorum.  
Amen.

V. Dominus vobiscum.

R. Et cum spiritu tuo.

V. Sursum corda.

R. Habemus ad Dominum.

V. Gratias agamus Domino Deo nostro.

R. Dignum et justum est.

Vere dignum et justum est, equum et salutare, nos tibi semper et ubique gratias agere, Domine sancte pater omnipotens eterne Deus, et te in veneratione beate Marie semper virginis, collaudare benedicere et predicare. Que et unigenitum tuum sancti spiritus obumbratione concepit, et virginitatis gloria permanente lumen eternum mundo effudit, Jesum Christum Dominum nostrum. Per quem maiestatem tuam laudant angeli adorant dominationes tremunt potestates, celi celorumque virtutes ac beata seraphim socia exultatione concelebrant. Cum quibus et nostras voces ut admitti iubeas deprecamur supplici confessione dicentes:

### **Sanctus**

Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth.  
Pleni sunt celi et terra gloria tua:  
Osanna in excelsis.  
Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

a wondrous one:

The counsellor  
of the human race,  
and the God of the strong,  
and Father to future generations,  
one firm in peace.

May he save us for ever and ever.  
Amen.

Through all ages of ages.

Amen.

The Lord be with you.

And with your spirit.

Lift up your hearts.

We lift them to the Lord.

Let us give thanks to the Lord our God.

It is fitting and just to do so.

It is truly fitting and just, right and salutary, that at all times and everywhere we should give you thanks, holy Lord, almighty Father, eternal God, and to praise you, bless you and tell forth your greatness in the veneration of the Blessed Mary, ever Virgin. Overshadowed by the Holy Spirit, she conceived your only-begotten Son, and with the glory of her virginity untouched, she poured out on all the world the eternal light, Jesus Christ our Lord. Through whom the angels praise your majesty, the dominations adore it, the powers tremble at it, and the heavens and the forces of the heavens and the blessed Seraphim magnify it with shared exultation. We pray that you may bid our voices also to be admitted with them as we say in humble acknowledgement:

Holy, Holy, Holy  
Lord, God of Hosts.  
Full are Heaven and earth of your glory:  
Hosanna in the highest.  
Blessed is He who comes  
in the name of the Lord:  
Hosanna in the highest.



**Pater noster**

Pater noster, qui es in celis, sanctificetur nomen tuum. Adveniat regnum tuum. Fiat voluntas tua, sicut in celo et in terra. Panem nostrum quotidianum da nobis hodie, et dimitte nobis debita nostra sicut et nos dimittimus debitoribus nostris. Et ne nos inducas in tentationem, sed libera nos a malo. Amen.

Our Father, who is in heaven, hallowed be your name. May your kingdom come. May your will be done on earth as it is in heaven. Give us this day our daily bread and forgive us our trespasses as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil. Amen.

**Agnus Dei**

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takes away the sins of the world, have mercy on us.

Lamb of God, who takes away the sins of the world, have mercy on us.

Lamb of God, who takes away the sins of the world, grant us peace.

**Communio – Ecce virgo concipiet**

(Isaiah 7:14)

Ecce virgo concipiet, et pariet filium, et vocabitur nomen ejus Emmanuel.

Alleluia.

Behold a virgin shall conceive, and bear a son, and his name shall be called Emmanuel.

Alleluia.

**Motet – Missus est Gabriel**

Missus est Gabriel Angelus ad Mariam Virginem. Nuncios ei verbum: Ave Maria, gratia plena, Dominus tecum, benedicta tu in mulieribus.

Alleluia.

The angel Gabriel was sent to Mary the Virgin and proclaimed these words to her: "Hail Mary, full of grace, the Lord is with you, blessed are you among women."

Alleluia.

### Program

Plainchant / Guillaume Dufay (1397-1474) / Josquin Desprez (1450/55-1521) / Anonymous	Hymnus: <i>Ave maris stella</i> <i>Sumens illud Ave</i> <i>Monstra te esse matrem</i> <i>Vitam presta puram</i> <i>Sit laus Deo Patri</i>
Plainchant Josquin Desprez	Introitus: <i>Rorate celi</i> <i>Missa Ave maris stella</i> <i>Kyrie</i> <i>Gloria</i>
Plainchant Plainchant Josquin Desprez	Graduale: <i>Tollite portas</i> Alleluia: <i>Ave Maria gratia plena</i> <i>Missa Ave maris stella</i> <i>Credo</i>
Plainchant Josquin Desprez(?) Plainchant Josquin Desprez	Offertorium: <i>Ave Maria gratia plena</i> Motet: <i>Mittit ad virginum</i> Prefatio <i>Missa Ave maris stella</i> <i>Sanctus</i>
Plainchant Josquin Desprez	<i>Pater noster</i> <i>Missa Ave maris stella</i> <i>Agnus Dei</i>
Plainchant Josquin Desprez	Communio: <i>Ecce virgo concipiet</i> Motet: <i>Missus est Gabriel angelus</i>

### **Cappella Pratensis** Stratton Bull

**Stratton Bull** superius  
**Andrew Hallock** superius  
**Pieter De Moor** altus  
**Lior Leibovici** altus  
**Olivier Berten** tenor  
**Peter de Laurentiis** tenor  
**Lionel Meunier** bassus  
**Pieter Stas** bassus

### Sources

Hymnus *Ave maris stella*: Rome, Biblioteca Apostolica Vaticana, MS Cappella Sistina 15;  
Prefatio and *Pater noster*: Bologna, Biblioteca comunale dell'Archiginnasi, MS A.64  
(*Missale Romanum*, 15<sup>th</sup> century) and 's-Hertogenbosch, Archief van de Illustre Lieve  
Vrouwe Broederschap, MS Codex Smijers; Introitus, Graduale, Alleluia, Offertorium,  
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