

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

There's three phrases to the chant melody, a^1 and a^2 , and a^3 and a^4 , 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 motets, a *cantus firmus* stated in two voice-parts with a delay in between, like a canon.

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 F. 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.

a^1 Be - ne - di - cta

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

a^2 Et mun - di to - ti - us Do - mi - na,

a^3 Et æ - gris me - di - ci - na.

a^1 Tu præ - cla - ra ma - ris stel - la vo - ca - ris,

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

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.

55 **G** 60 **D** **G** *a*³ **G** 65 **G** 70 **G**

A quo il - lu - mi - na - ris.

C *b*¹ **G** *b*² **G** *b*³ **G** *b*¹ **G**

Te De - us Pa - ter, Ut De - i Ma - ter

Fi - e - res et i - pse fra - ter,

Cu - jus e - ras fi - li - a,

San - cti - fi - ca - vit, San - ctam ser - va - vit,

G *b*² **G** **G** *b*³

Et mit - tens

sic sa - lu - ta - vit:

A - ve ple - na gra - ti - a.