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 celli, delivering Isaiah’s prophecy 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 Therahe), 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 concedes 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 dupe 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 concepit, draws directly on the Epistle’s prophesy 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.

M. Jennifer Bloxam
Herbert H. Lehman Professor of Music
Williams College
**Texts and translations**

**Hymnus – Ave maris stella**

<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ave maris stella,</td>
<td>Hail, star of the sea,</td>
</tr>
<tr>
<td>Dei mater alma,</td>
<td>dear mother of God,</td>
</tr>
<tr>
<td>atque semper virgo,</td>
<td>and forever a virgin,</td>
</tr>
<tr>
<td>felix celi portar.</td>
<td>happy gate of heaven.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sumens illud Ave</td>
<td>Receiving that “Ave”</td>
</tr>
<tr>
<td>Gabrielis ore,</td>
<td>from Gabriel's mouth,</td>
</tr>
<tr>
<td>funda nos in pace,</td>
<td>confirm us in peace,</td>
</tr>
<tr>
<td>mutans Eve nomen.</td>
<td>reversing Eva's name.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solve vincla reis,</td>
<td>Break the chains of the guilty,</td>
</tr>
<tr>
<td>profer lumen cecis,</td>
<td>bring light to the blind,</td>
</tr>
<tr>
<td>mala nostra pelle,</td>
<td>drive out our sins,</td>
</tr>
<tr>
<td>bona cuncta posce</td>
<td>seek all that is good.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monstra te esse matrem,</td>
<td>Show yourself to be a mother:</td>
</tr>
<tr>
<td>sumat per te preces,</td>
<td>may he receive prayers through you,</td>
</tr>
<tr>
<td>qui pro nobis natus</td>
<td>he who was born for us</td>
</tr>
<tr>
<td>tulit esse tuus.</td>
<td>and chose to be yours.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virgo singularis,</td>
<td>O one and only virgin,</td>
</tr>
<tr>
<td>inter omnes mitis,</td>
<td>most gentle of all,</td>
</tr>
<tr>
<td>nos culpis solutos,</td>
<td>make us who are absolved from sin</td>
</tr>
<tr>
<td>mites fac et castos.</td>
<td>mild and chaste.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vitam presta puram,</td>
<td>Ensure a pure life,</td>
</tr>
<tr>
<td>iter para tutum,</td>
<td>grant a safe journey,</td>
</tr>
<tr>
<td>ut videntes Jesum,</td>
<td>so that we may see Jesus</td>
</tr>
<tr>
<td>semper colletemur.</td>
<td>and always rejoice together.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sit laus Deo Patri,</td>
<td>Praise to God the Father,</td>
</tr>
<tr>
<td>summo Christo decus</td>
<td>glory to Christ in the highest,</td>
</tr>
<tr>
<td>Spiritui Sancto,</td>
<td>to the Holy Spirit,</td>
</tr>
<tr>
<td>tribus honor unus.</td>
<td>one honour to all three.</td>
</tr>
</tbody>
</table>

Amen.

**Introitus – Rorate celi**

(Isaiah 45:8)

<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rorate, celi, desuper, et nubes pluant</td>
<td>Drop down dew, O heavens, from above, and</td>
</tr>
<tr>
<td>justum: aperiatur terra, et germinet</td>
<td>let the clouds rain the just: let the earth be</td>
</tr>
<tr>
<td>Salvatorem.</td>
<td>opened, and bud forth a saviour.</td>
</tr>
</tbody>
</table>

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.
**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.  

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. Benedicata 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, lumine 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,
judicare 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.
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 fortituidinem
suum archangelum,
amator hominis.

Fortem expedit
pro nobis nuntium,
nature faciat
ut prejudicium
in partu virginis.

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

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

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

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

Accede nuncio,
dic Ave comminus,
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 eternae Dei, et te in veneracione beate Marie semper virginis, collaudare benedicere et predicare. Que et unigenitum tuum sancti spiritus obumbratione concepist, 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.

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.

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:
Pater noster

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.

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. Nuncians ei verbum: Ave Maria, gratia plena, Dominus tecum, benedicta tu in mulieribus.

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 (1450-1521) / Anonymous

Plainchant
Josquin Desprez

Hymnus: Ave maris stella
Sumens illud Ave
Monstra te esse matrem
Vitam presta puram
Sit laus Deo Patri

Introitus: Rorate celi

Missa Ave maris stella
Kyrie
Gloria

Graduale: Tollite portas
Alleluia: Ave Maria gratia plena

Missa Ave maris stella
Sanctus

Credo

Offertorium: Ave Maria gratia plena

Motet: Mittit ad virginum
Prefatio

Motet: Missus est Gabriel angelus

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, 15th century) and 's-Hertogenbosch, Archief van de Illustre Lieve Vrouwe Broederschap, MS Codex Smijers; Introitus, Graduale, Alleluia, Offertorium,
Communio: Rome, Biblioteca Apostolica Vaticana, MS Cappella Sistina 5 and 12 (graduals, 1464-71); Josquin, Missa Ave maris stella: Brussels, Bibliothèque Royal Albert 1er/Koninklijke Bibliotheek Albert I, MS 9126 (with reference to Rome, Biblioteca Apostolica Vaticana, MS Cappella Sistina 41); Josquin(?), Mittit ad virginem: Rome, Biblioteca Apostolica Vaticana, MS Cappella Sistina 46; Josquin, Missus est Gabriel angelus: Rome, Biblioteca Apostolica Vaticana, MS Cappella Sistina 63.