

Adieu mes amours

(see notes on page 5 for sources and critical comment)

Josquin des Prez (1504)

First system of the musical score, measures 1-6. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: A - dieu mes a - mours,

A - dieu mes a -

Second system of the musical score, measures 7-11. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: a Dieu vous com -

mours, a Dieu vous com - mand,

Third system of the musical score, measures 12-16. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: mand, A - dieu je vous

A - dieu je vous dy jus - quez au prin -

17

8

8

8

dy jus - quez au prin - temps

temps, jus - quez au prin - temps,

22

8

8

8

Je suis en sou -

Je suis en sou - ci de quoy je vi -

27

8

8

8

ci de quoy je vi - vray

vray

32

La rai - son pour quoy je le vous di -

37

quoy je le vous di - ray:
ray,

42

Je n'ay plus d'ar - gent,
Je n'ay plus d'ar - gent,

47

vi - vray je du vent, Se l'ar -

52

Se l'ar - gent du roy
gent du roy ne vient plus sou - vent,

57

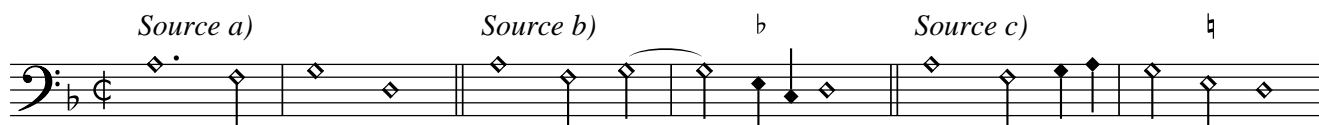
ne vient plus sou - vent.
ne vient plus sou - vent.

Notes

This edition is based on facsimile copies of the following three 16th century prints:

- a) Ottavio Petrucci (Editor): *Harmonice musices Odhecaton A*, Venezia (1504)
- b) Francesco Spinacino: *Intabulatura de Lauto, Libro Primo*, Venezia (1507)
- c) Hans Newsidler: *Ein Newgeordent Künstlich Lautenbuch*, Nürnberg (1536)

My primary source was a), which uses the clefs C1, C3, C4 and F3. Bar 18f seems to be an error in this source. It is given in the different sources as follows:



I have made a text underlay only for bass and tenor, for which it is straightforward. For the other voices you must find your own solution, because there is no optimal solution that works equally well for everybody.

In contrast to source a), the sources b) and c) also specify uniquely the accidentals ("musica ficta"). b) and c) differ however in their use of accidentals: b) uses E flat throughout for the bass part while c) uses throughout E natural. I have added the accidentals only in those cases, where both b) and c) give the same alteration.

Christoph Dalitz, 2007

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