

Absalon fili mi

Source: British Library, London,
Royal 8 G. vii

Josquin Desprez
(c.1450–1521)
ed. Edward Tambling

[Superius]
[Tenor]

C[ontratenor]
[Baritone]

Tenor
[Bass I]

B[assus]
[Bass II]

Ab - sa - lon fi - li mi,
Ab - - sa - lon
Ab -

Detailed description: This system shows the first four staves of the musical score. The top staff is for Superius/Tenor, the second for Contratenor/Baritone, the third for Tenor/Bass I, and the fourth for Bassus/Bass II. The music is in a key with two flats and common time. The lyrics are: 'Ab - sa - lon fi - li mi,' on the Superius staff; 'Ab - - sa - lon' on the Contratenor staff; and 'Ab -' on the Tenor staff. The Bassus staff has a whole rest.

5

fi - li mi,
fi - li mi, fi - li mi,
sa - lon fi - li mi, fi - li mi
Ab - sa - lon fi - li mi,

Detailed description: This system continues the musical score from measure 5. The lyrics are: 'fi - li mi,' on the Superius staff; 'fi - li mi, fi - li mi,' on the Contratenor staff; 'sa - lon fi - li mi, fi - li mi' on the Tenor staff; and 'Ab - sa - lon fi - li mi,' on the Bassus staff. The music features various rhythmic patterns and rests.

10

Ab - sa - lon fi - li mi,
fi - li mi, Ab - sa - lon fi -
Ab - sa - lon fi - li mi, Ab - sa -
fi - li mi, Ab - sa - lon,

Detailed description: This system continues the musical score from measure 10. The lyrics are: 'Ab - sa - lon fi - li mi,' on the Superius staff; 'fi - li mi, Ab - sa - lon fi -' on the Contratenor staff; 'Ab - sa - lon fi - li mi, Ab - sa -' on the Tenor staff; and 'fi - li mi, Ab - sa - lon,' on the Bassus staff. The music includes a variety of note values and rests.

15

fi - li mi Ab - sa -
- - li mi, Ab - sa - lon,
lon, Ab - sa - lon fi -
Ab - sa - lon fi - li

Detailed description: This system continues the musical score from measure 15. The lyrics are: 'fi - li mi Ab - sa -' on the Superius staff; '- - li mi, Ab - sa - lon,' on the Contratenor staff; 'lon, Ab - sa - lon fi -' on the Tenor staff; and 'Ab - sa - lon fi - li' on the Bassus staff. The music concludes with a final cadence.

19

lon, Ab - sa - lon fi - li
 - li mi, fi - li mi, A - sa -
 mi,

24

mi,
 lon
 fi - li mi, Ab - - - - -

28

fi - li mi, Ab - sa - lon,
 fi - li mi,
 fi - li mi, Ab - sa - lon, fi - - - li
 - sa - lon, Ab - - - - sa -

32

Ab - - - - sa -
 mi, Ab - sa - lon fi - li
 lon, Ab - - - - sa - lon fi - li

36

lon, quis det ut mo - ri - ar
 mi, quis
 Ab - sa - lon fi - li mi,
 mi, quis det ut mo - ri -

40

pro te, ut mo - ri - ar pro
 det ut mo - ri - ar pro te,
 quis det ut mo - ri -
 ar pro te, ut mo - ri - ar

44

te fi - li mi
 pro te fi -
 - ar pro te fi - li mi
 - ar pro te fi - li mi

48

Ab - sa - lon? Non
 li mi Ab - sa - lon? Non vi - - - - - vam
 Ab - sa - lon? Non vi - - - - -
 Ab - sa - lon? Non

72

tra, non vi - vam ul - - - -

non vi - vam ul - - - -

vam ul - - - - tra

- - - tra, ul - - - -

77

tra sed de - scen - dam in in - fer -

tra sed de - scen - dam in in -

sed de - scen - dam in in - fer - num

tra sed de - scen - dam in in - fer -

82

num plo - - - - rans.

- fer - - num plo - - - rans.

- plo - - - - rans.

- num plo - - - - rans.

Editorial note

Taken from Royal 8 G. vii which resides in the British Library, London.

Images of this manuscript accessed via the Digital Archive of Medieval Music (www.diamm.ac.uk).

Editorial continuation of underlay shown in italics.

Unattributed in the source, but to Josquin elsewhere.