

DIGNIORA SUNT PRIORA

MAPA MUNDI

Renaissance Performing Scores

JOSQUIN DES PREZ

(ca. 1445 – 1521)

Series B :

Franco - Flemish Church Music :

No. 7

Absalon fili mi

Absalom my son, would that I might die for you, my son Absalom. Let me not live longer, but descend into hell weeping.

Transcribed and edited by
John Milsom

$\text{♩} = \text{ca. } 48$

5

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

T
Ab - sa - lon fi - li

Tenor
Bar
Ab - sa - lon

B

10

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

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

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

15

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

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

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

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



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

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

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

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



45

pro te, pro te, fi - li mi
- ar pro te, pro te, fi -
ut mo - ri - ar pro te, fi - li mi
- ri - ar pro te, fi - li mi

50

Ab - sa - lon? Non vi - vam
- li mi Ab - sa - lon? Non vi - vam ut - tra, ut -
Ab - sa - lon? Non vi - vam ut -
Ab - sa - lon? Non vi - vam

55 60

ul - tra, non vi - vam ul - tra, ul - tra, sed
- tra, non vi - vam ul - tra, sed
- tra, non vi - vam ul - tra, sed de -
ul - tra, ul - tra, ul - tra, ul - tra, sed de -

65

de - scen - dam in in - fer - num plo -
(1) sed de - scen - dam in in - fer - num plo -
- scen - dam in in - fer - num plo -
sed de - scen - dam in in - fer - num plo -

70

- rans, non vi - vam ul - - tra,
- rans, non vi - vam ul - - tra,
- rans, non vi - vam ul - - tra,
- rans, non vi - vam ul - - tra,

75

non vi - vam ul - tra, ul - - tra, sed de - scen -
non vi - vam ul - - tra, sed
non vi - vam ul - - tra, sed de - scen -
- tra, ul - - tra, sed de -

80

- dam in in - fer - num plo - - rans.
de - scen - dam in in - fer - num plo - - rans.
- dam in in - fer - num plo - - rans.
- scen - dam in in - fer - num plo - - rans.

EDITORIAL NOTE :

This edition is based on the earliest and most authoritative source for the motet: London, British Library, Ms. Royal 8. G. vii, ff. 56v - 58. The complex key-signature of the original has been taken to imply (in terms of the original pitch) a B flat and an E flat signature in all voices. All other pitches which are unequivocally altered in the source, whether by partial signature or by accidental, are shown in the edition by an accidental on the staff. Accidentals above the staff are editorial suggestions; those in brackets are cautionary and editorial. All accidentals apply throughout the bar unless otherwise cancelled. The text underlay of the source is often clearly inexact, and was intended only as a basic guide for performance; in the edition it has been freely modified without further note.

Additional information, both bibliographical and historical, can be found in Helmuth Osthoff, *Josquin Desprez, Tutzing*, 1965, pp. 108 - 110 and 370; E. E. Lovinsky, *Josquin des Prez and Ascanio Storza, in il duomo di Milano, Congresso Internazionale : Atto II, Milan*, 1969, pp. 17 - 22.

JOHN MILSOM, OXFORD, JANUARY, 1979.

Note : T, m81: Ms. has minim rest/minim for crotchet rest/crotchet.

