

Qui belles amours a

Josquin Desprez - (ca 1450 - Condé sur Escaut 1521)

First system of the musical score, featuring four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is in a common time signature (C) and a key signature of one flat (B-flat). The Soprano, Alto, and Tenor parts consist of whole notes with stems pointing up. The Bass part begins with a half note, followed by a series of quarter notes, and ends with a half note marked with a flat (b).

Second system of the musical score, starting at measure 5. The Soprano part has the lyrics "Qui bel - les a - mours a,". The Bass part has the lyrics "Qui". The musical notation continues with various note values and rests across all four staves.

Third system of the musical score, starting at measure 9. The Soprano part has the lyrics "Sou - vent, sou - vent, sou - vent, sou -". The Bass part has the lyrics "bel - les a - mours a, Sou - vent, sou - vent,". The musical notation continues with various note values and rests across all four staves.

13

vent, sou - vent sy les re - mu - e, sou -

sou - vent, vent, sou - vent sy les re - mu - e,

17

vent sy les re - mu - e, L'au -

sou - vent sy les re - mu - e,

21

trier quant che - vau - choy - e A Pa - ris

L'au - trier quant che - vau - choy - e

25

la grant ru - e, Sur

A Pa - ris la grant ru - e,

29

mon che-val mo- reau Qui

Sur mon che-val mo- reau

33

sou - - vent sault et ru - e,

Qui sou - - vent sault et ru -

37

e,

41

Qui bel - les a - mours a, Sou-

Qui bel- les a- mours

45

vent, sou - vent, sou - vent, sou - vent,

a, Sou - vent sou - vent, sou - vent, sou -

49

sou - vent sy les re - mu - e, sou - vent sy les re -

vent, sou - vent sy les re - mu - e, sou - vent sy

53

mu - e.

les re - mu - e.

I used the edition B. Thomas, *Seven secular pieces*, London 1976. Original clefs: C1, C3, C4, F4. With NJE 28.29 I doubled the note values, making them more look like the sources.

All editorial accidentals, except Bassus bar 51.3, have been based upon lute tabulatures, and Thomas and NJE agree in the most points, but I made my own choices, because neither the tabulatures, nor, in my opinion, both editors are consistent.

I agree with NJE that the text does not fit the Altus and Bassus, more in particular, there is no sufficient space for the phrase "A Paris la grant rue". The text of the other two stanzas is provided for by other sources than the polyphonic music manuscripts. The translation is my own.

Arnold den Teuling, Assen Netherlands, 2012

Translation and texts:

Qui belles amours a
souvent sy les remue.
Lautrier quant chevauchoye
à Paris la grant rue
sur mon cheval moreau
qui souvent sault et rue.
Qui belles...

He who has fair loves
often changes them.
The other day as I rode down
to Paris, the main road,
on my black horse
that rears up and bucks.
He who has...

Les quatre fers qu'il a
font la pouldre menue.
La dame du chasteau
Est au crenez venue:
"Qui est ce garson là
qui point ne me salue?"
Qui belles ...

His four shoes
turn up the powdery dust.
The lady in the castle
came to the battlements
"Who is that rascal
who does not greet me at all?"
He who has ...

"Tel garson que je suis
ailleurs vous aye tenue,
et dessus vostre lit
ay laissé ma saincture,
et à vostre chevet
mon espee esmoulue!"
Qui belles ...

"Such rascal as I am
embraced you elsewhere,
and on top of your bed
I left my belt
and at your bedhead
my sharpened sword!"
He who has ...

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Superius

5

Qui bel - les a - mours a,

10

vent, sou - vent, sou - vent, sou - vent, sou - vent sy

15

les re - mu - e, sou - vent sy les re - mu - e,

20

L'au - trier quant che - vau - choy - - e A Pa - ris

25

la grant ru - e, Sur mon che val mo - reau

31

Qui sou - vent sault et ru - e,

41

Qui bel - les a - mours a, Sou - vent, sou - vent,

46

sou - vent, sou - vent, sou - vent sy les re - mu -

51

e, sou - vent sy les re - mu - e.

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Altus

Musical score for the Altus part of the motet "Qui belles amours a" by Josquin Desprez. The score is written in G-clef, C-clef, and 3/8 time signature. It consists of 11 staves of music, with measure numbers 2, 8, 12, 16, 20, 24, 29, 34, 39, 44, 48, and 52 indicated at the beginning of each staff. The music features a variety of note values, including minims, crotchets, and quavers, and includes several accidentals (flats, sharps, and naturals). The piece concludes with a double bar line at the end of the final staff.

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Tenor

7

Qui bel - les a - mours a, Sou -

12

vent, sou - vent, sou - vent, vent, sou - vent sy les re - mu - e,

17

sou - vent sy les re - mu - e, L'au -

23

trier quant che - vau - choy - e A Pa - ris la grant ru -

28

e, Sur mon che-val mo-reau

34

Qui sou - vent sault et ru - e,

43

Qui bel- les a- mours a, Sou - vent sou - vent,

48

sou - vent, sou - vent, sou - vent sy les re - mu - e,

52

sou - vent sy les re - mu - e.

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Bassus

Musical score for Bassus, showing measures 1 through 53. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music features various rhythmic values including minims, crotchets, and quavers, along with rests and accidentals (flats). Measure numbers 6, 10, 15, 19, 24, 30, 36, 41, 45, and 50 are indicated at the start of their respective lines. A fermata is present in measure 24, and a double bar line with a '2' above it indicates a repeat or a specific ending in measure 30. The piece concludes with a double bar line in measure 53.