

Le content est riche

Claudin de Sermisy (ca. 1490 – 1562)

*Lute part added by C. Dalitz,
after historic lute intavolatons*

The musical score consists of three staves. The top two staves are for voices (soprano and alto) in G clef, B-flat key signature, and common time. The bottom staff is for basso continuo in F clef, B-flat key signature, and common time. The vocal parts sing in French, with lyrics appearing below the notes. The basso continuo part includes tablature for a lute or guitar, with specific fingerings (a, b, d, f, g) indicated above the strings.

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ce mon - de, Et bien heu - reux en ce temps
de. Vi - vre tous - iours hors de sou

ce mon - de, Et bien heu - reux en ce temps
ber - te mon - de. Vi - vre tous - iours hors de sou -

8 est ri - che en ce mon - de, Et bien heu - reux
eux li - ber - te mon - de. Vi - vre tous - iours

che en ce mon - de et
ber - te mon - de. Vi -

(Below the staff are two rows of vertical bars with letters a, b, c, d, f, and g under them, likely indicating fingerings or specific note heads.)

9

cy, en ce temps cy. cy.
- cy, hor de sou -

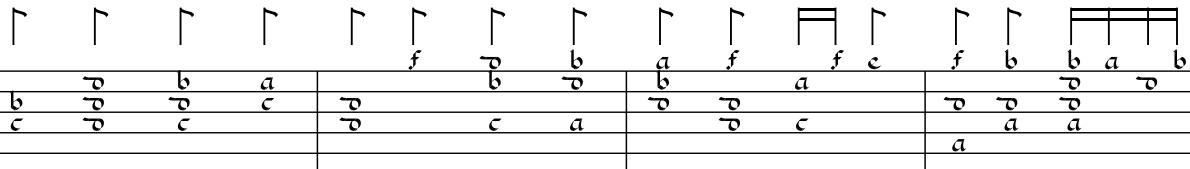
cy, en ce temps cy. cy.

8 en ce temps cy. cy. Es - tre a - mou -
hors de sou -

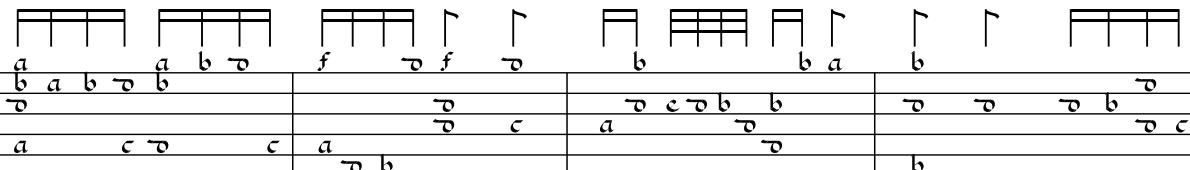
bien heu - reux en ce temps cy. cy. Es -
vre tous - iours hors de sou -

(Below the staff are two rows of vertical bars with letters a, b, c, d, f, and g under them, likely indicating fingerings or specific note heads.)

12

Es - tre a - mou - reux non pas trans - sy. A tous deux
 Es - tre a - mou - reux non pas trans - sy, à tous deux
 8 reux non pas trans - sy, non pas trans - sy, Et
 tre a - mou - reux non pas trans - sy, non pas trans - sy, a tous deux


16

clor - re les yeux.
 clorre, à tous deux clor - re les yeux. Tous -
 8 a tous deux clor - re les yeux. Tous - iours gail -
 clor - re les yeux, clor - re les yeux.


20

Tous - iours gail - lars fai - tez ain - si, ain - -
 iours gail - lars fai - tez ain - si, fai - - - tez
 lars fai - tez ain - si, tous - jours gail - lars, fai -
 iours gail - lars fai - tez ain - si,
 Tous - iours gail - lars, fai - tez

The musical score consists of two staves of music in common time, key signature of two flats. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The lyrics are in French, with some words like 'ain' and 'si' repeated. Below the notes are vertical boxes containing rhythmic patterns labeled with letters (a, b, c, d) and symbols (f, d). The first section ends with a repeat sign.

24

- - si. Et vous vi - urez cent ans de mieux,
 ain - si. Et vous vi - urez cent ans de mieux, cent
 tez ain - si, Et vous vi - urez cent
 ain - si, Et vous vi -

The musical score continues with two staves of music in common time, key signature of two flats. The lyrics continue from the previous section. Below the notes are vertical boxes containing rhythmic patterns labeled with letters (b, a, c, d) and symbols (a, b, c, d, f).

28

1 2

cent ans de mieux.

ans de mieux.

Tous - mieux.

8 ans de mieux. Tous - mieux.

urez cent ans de mieux. de mieux.

Rhythmic notation below the staves:

a	b	b	c	c	c	c	c	c

Notes:

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

- a) Ioan Bellère (Editor): *Livre Septieme des Chansons*, Antwerp (1597)
 - b) Ioan Maria da Crema: *Intabolatura de Lauto, Libro Primo*, Venice (1546)
 - c) Mattheus Waissel: *Tabulatura*, Frankfurt/Oder (1573)

My primary source was a), which uses the clefs C1, C3, C3 and F3. This source erroneously ascribes the piece to Gombert. Bar lines follow b) and c). I have transposed the piece down a whole tone to make it more convenient to sing and to fit it to the lute part for a lute in G. Moreover, I have transposed the tied note in the alto part in bar 16f up an octave to make it singable by a female singer.

Accidentals given within the staff stem from source a). The accidentals given above the staff are considered "musica ficta" in a), but can be derived from sources b) and c), because the lute tablature uniquely specifies accidentals.

The lute accompaniment is by myself, but is based on motives from sources b) and c). Even though it can be omitted when no lutanist is available, it considerably enhances the music. I would therefore recommend to add it whenever possible.

Christoph Dalitz, 2009