

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
POLYPHONIES VOCALES DE LA RENAISSANCE

Clément Janequin (1485-1558)

Ma fille, ma mere, venez a moy

à quatre voix



Four staves of musical notation for four voices (SATB). The music is in common time (indicated by '3') and consists of measures separated by vertical bar lines. The notes are represented by open circles (white note heads) on a five-line staff. The lyrics are written below each staff, corresponding to the notes. The first staff begins with a bass clef, the second with a soprano clef, the third with an alto clef, and the fourth with a tenor clef. Measure numbers 1, 2, 3, and 4 are placed above the staves.

1 Ma fil - le, ma me - re, ma fil - le, ve -

2 Ma fil - le, ma fil - le, ve -

3 Ma fil - le, ma me - re, ma fil - le, ve -

4 Ma fil - le, ma fil - le, ve -

5

nez a moy Hel - las pour Dieu lais - sez moy. Ma fil - le, ve -

8

nez a moy Ma fil - le, ve -

8

nez a moy, Hel - las pour Dieu lais - sez moy. Ma fil - le, ve -

nez a moy Ma fil - le, ve -

II

A musical score for voice and basso continuo. The score consists of four staves. The top two staves are for the voice, and the bottom two are for the basso continuo. The vocal parts are in common time (indicated by 'I'), while the basso continuo parts are in 8/8 time (indicated by '8'). The vocal parts begin with a dotted half note followed by an eighth note. The lyrics are written below the notes. The basso continuo parts also feature eighth-note patterns.

nez a moy. Hel - las pour Dieu lais - sez moy. Ma fil - le, ma

8

nez a moy.

nez a moy. Hel - las pour Dieu lais - sez moy. Ma fil - le, ma

nez a moy.

17

FINE

The musical score consists of four staves. The top staff is soprano, the second is alto, the third is tenor, and the bottom is bass. The key signature changes from G major (two sharps) to F major (one sharp) at measure 17. Measure 17 starts with a repeat sign. The vocal parts sing "me - re, Ma fil - le, ve - nez a moy. Re - tour - nez ar -". The piano accompaniment has eighth-note patterns. Measures 18-20 show three endings. Ending 1 follows the same vocal line as measure 17. Ending 2 starts with "Ma fil - le," and Ending 3 starts with "me - re, Ma fil - le," both continuing the vocal line. The piano accompaniment remains consistent across all endings.

me - re, Ma fil - le, ve - nez a moy. Re - tour - nez ar -

Ma fil - le, ve - nez a moy. Re - tour - nez ar -

me - re, Ma fil - le, ve - nez a moy. Re - tour - nez ar -

Ma fil - le, ve - nez a moy. Re - tour - nez ar -

22

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is one sharp (F#). The time signature changes from common time (indicated by '8') to 2/4 (indicated by '2'). The vocal line consists of two staves of lyrics. The first staff continues from the previous page, ending with 'moy.' and starting with 'Ma'. The second staff begins with 'fil - le,' followed by a repeat sign, then continues with 've -' and 'rie - re.' The piano part provides harmonic support with sustained notes and chords.

rie - re. Mon bel a - my la je voy. Ma fil - le, ve -
Me fault a - voir sur ma foy.
Mon a - my se - cou - rez moy.

8 rie - re Ma fil - le, ve -

8 rie - re. Mon bel a - my la je voy. Ma fil - le, ve -
Me fault a - voir sur ma foy.
Mon a - my se - cou - rez moy.

rie - re Ma fil - le, ve -

27

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of two systems of music. The first system starts at measure 27 and ends at measure 8. The second system begins at measure 8. The vocal line includes lyrics such as "nez a moy.", "Mon bel fault", "a - my, la, je voy Tant go - din, tant po - me", and "qui a - van -". The piano part provides harmonic support with chords like G major and C major. The vocal line continues from the end of the first system into the second system at measure 8.

nez a moy. Mon bel fault a - my, la, je voy Tant go - din, tant po -
Me a - my, sur ma foy Mon a - my qui a -
Mon a - my se - cou - rez moy A - van - cez, a - van -

8 nez a moy.

8 nez a Moy. Mon bel fault a - my, la, je voy Tant go - din, tant po -
Me a - my, sur ma foy Mon a - my qui a -
Mon a - my se - cou - rez moy A - van - cez, a - van -

nez a _____

33

pin, tant go - din de bel - le ma - nie - re. Vous a - vez trop grant es -
fist ung pe - tit tum - ber en ar - rie - re. Ma fil - le nez vous -
cez et sor - tez car voi - cy ma me - re. Ma fil - le qu'est ce que

8

Vous a - vez trop grant es -
Ma fil - le nez vous -
Ma fil - le qu'est ce que

8

pin, tant go - din de bel - le ma - nie - re. Vous a - vez trop grant es -
fist ung pe - tit tum - ber en ar - rie - re. Ma fil - le nez vous -
cez et sor - tez car voi - cy ma me - re. Ma fil - le qu'est ce que

Vous a - vez trop grant es -
Ma fil - le nez vous -
Ma fil - le qu'est ce que

38

moy D'un so - tin, d'un ba - din, d'un dan - din de so - te ma - nie - re. Ma
 quoy Vous vou - les tant jou - er du bou - clier ser - rez la cru - pie - re. Ma
 j'oy Vous pous - sez, sous - pi - rer et guin - guez et faic - tes grant che - re. Ma

moy D'un so - tin, d'un ba - din, d'un dan - din de so - te ma - nie - re. Ma
 quoy Vous vou - lez tant jou - er du bou - clier ser - rez la cru - pie - re. Ma
 j'oy Vous pous - sez, sous - pi - rer et guin - guez et faic - tes grant che - re. Ma

moy D'un so - tin, d'un ba - din, d'un dan - din de so - te ma - nie - re. Ma
 quoy Vous vou - les tant jou - er du bou - clier se - rez la cru - pie - re. Ma
 j'oy Vous pous - sez, sous - pui - rer et guin - guez et faic - tes grant che - re. Ma

moy D'un so - tin, d'un ba - din, d'un dan - din de so - te ma - nie - re. Ma
 quoy Vous vou - lez tant jou - ez du bou - clier ser - res la cru - pie - re. Ma
 j'oy Vous pous - sez, sous - pi - rer et guin - guez et faic - tes grant che - re. Ma