

En l'ombre d'ung buissonet au matinet

En l'ombre du busonet

Josquin Desprez (ca 1450 - Condé sur Escaut 1521)

Altus

Tenor

Bassus

En l'om - bre d'ung buis - son - net. Au ma -

En l'om - bre d'ung

7

- ti - net, ma - - ti - net, ma - -

Au ma - - ti - - net, ma - -

buis - son - net Au ma - - ti - net, au ma - - ti -

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- - - ti - net, Je trou-vay Bel

- - - ti - net, Je trou-vay Bel - lon m'a - my - e,

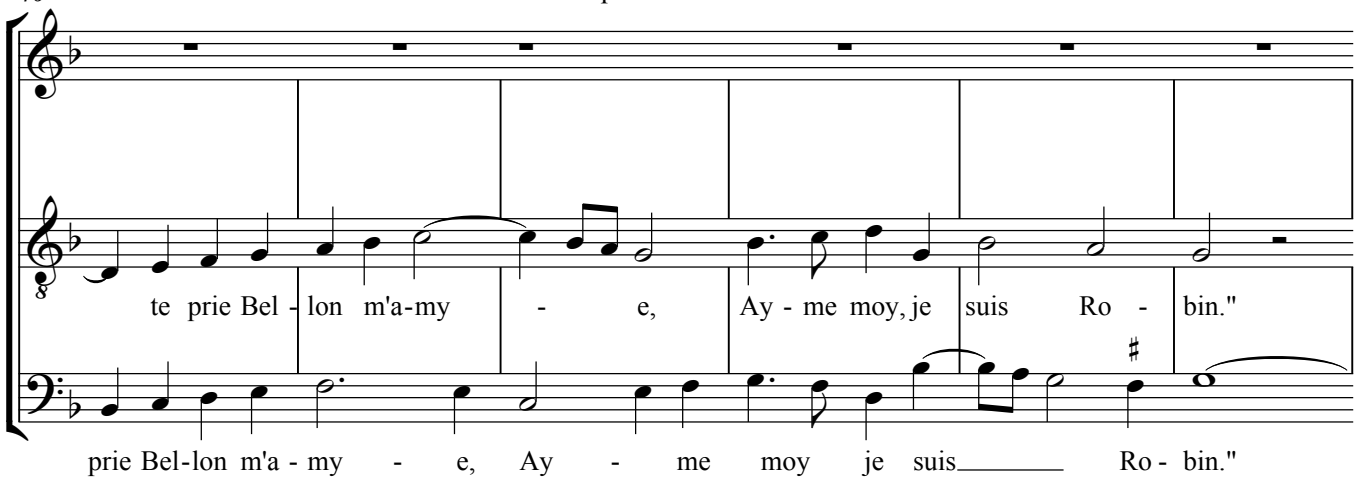
net, Je trou-vay Bel - lon m'a-my - e, Je trou-vay Bel -

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- lon m'a - my - e, m'a - - my - e Qui fai-soit ung cha-pe -

je trou-vay Bel - lon m'a - my - e Qui fai-soit ung

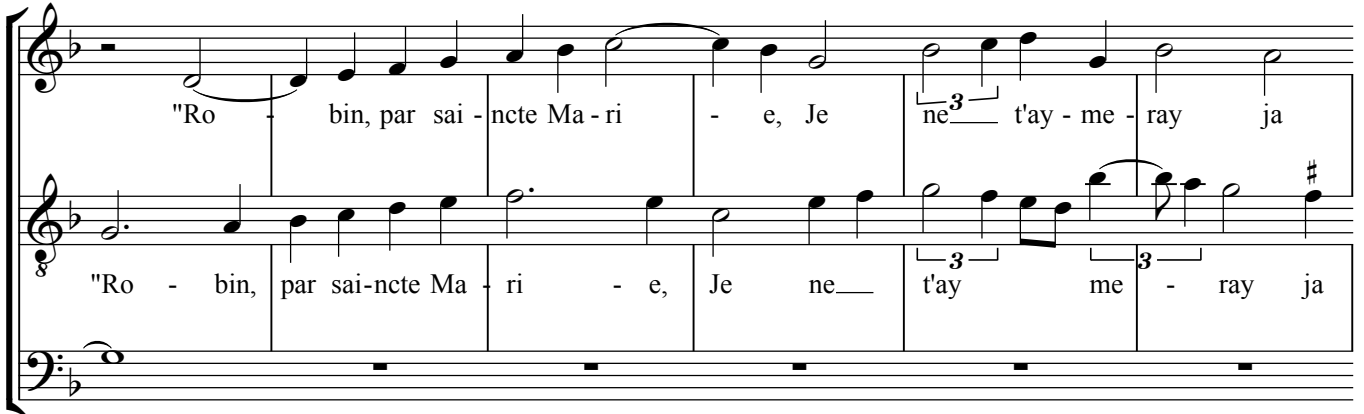
lon m'a-my - e, Je trou-vay Bel - lon m'a-my - e, Qui fai -



te prie Bel-lon m'a-my - e, Ay - me moy, je suis Ro - bin."

prie Bel-lon m'a - my - e, Ay - me moy je suis _____ Ro - bin."

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"Ro bin, par sai - ncte Ma - ri - e, Je ne t'ay - me - ray ja

"Ro - bin, par sai - ncte Ma - ri - e, Je ne t'ay me - ray ja

58



grain."

"Je te don-ray de mon pain Ung grand plain

grain." "Je te don-ray de mon pain Ung grand plain

"Je te don-ray de mon pain Ung grand plain poing,

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poing, De la crou-te et de la my - -

poing, De la crou-te et de la my - -

De la crou-te et de la my - e, de la crou-te et de la my - e, de la crou - te et



e, Se tu veulx es - tre m'a -
 e, Se tu veulx es - tre m'a - my -
 de la my - e Se tu veulx es - tre m'a - my - e
 my - e, m'a - my - e."
 e, es - tre m'a - my - e."
 Se tu veulx es - tre m'a - my - e, es - tre m'a - my - e."

Edited from the edition F.J. Giesbert, *Ein altes Spielbuch*, Liber Fridolini Sichery, Mainz (1936), manuscript Sankt-Gallen 461. I also used the facsimile edition of this manuscript.

It is WW II (54) nr 61 in the edition Smijers, and 27.2 in NJE, which spells the first word as à. I used the text, from the Smijers edition, correcting the positioning to modern opinions. Beneath you will find a translation in English by David Wyatt, with his permission, and one in Dutch by me.

The original clefs are C1, C4 and F3. I minimised the editorial accidentals. I copied the colorated notes from the manuscript as triplets. In places where they seem to conflict with pointed notes in one or both other voices I moved the eighth notes slightly to the left, to facilitate performance. You may hear the difference, however, in the midi file. There seems to be some consistency in the use of colorated notes. But feel free to neglect all the triplets, by playing them as pointed notes, just like most editors print.

In the shade of a bush in the morning

I found Beauty my beloved, who was making a chaplet of lavender and lily-of-the-valley.

In the shade of a bush in the morning in such good spirits.

I said to her: "God bless you. I beg you, Beauty my love, love me, I am Robin."

"Robin, by St Mary, I shall never love you one tiny grain."

"I will give you from my loaf a great big fistful of bread,

Some crust and some of the soft inside, If you will be my love."

In de schaduw van een bossage, in de ochtend

trof ik Schoontje aan, mijn liefje, die een krans vlocht van lavendel en lelietjes-van-dalen,

in de schaduw van een bossage, in een goed humeur.

Ik zei tegen haar: "God zegene je, ik vraag je, Schoontje, liefje, houd van mij, ik ben Robin."

"Robin, bij de Maagd Maria, ik zal nooit een sikkepit van je houden."

"Ik zal je van mijn brood een groot stuk geven, van de korst en van het kruim, als je mijn liefje wilt zijn."