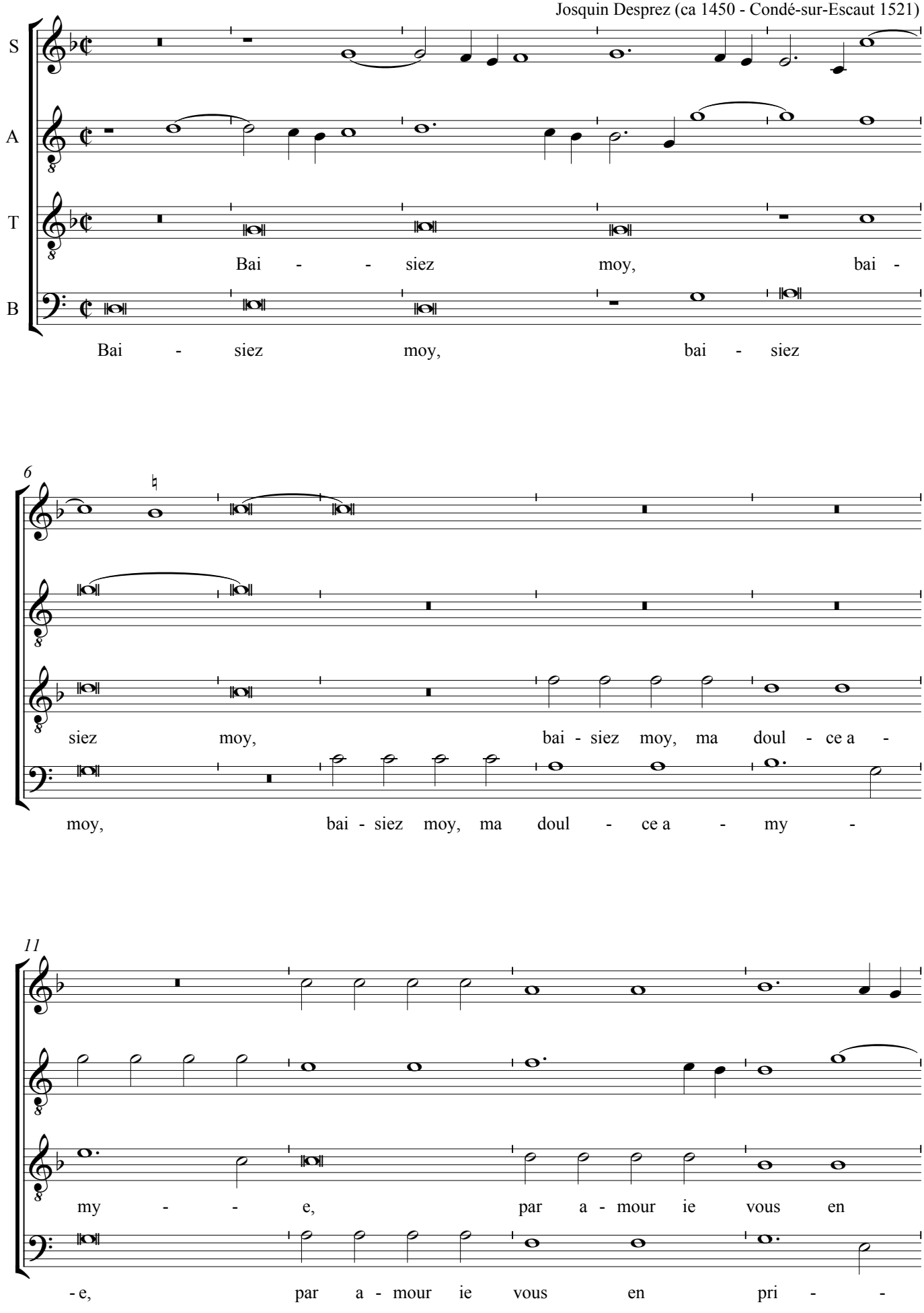
Baisiez moy

a quattro

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



15

pri - - e. Non fe - - ray.

- e. Non fe - - ray. Et

20

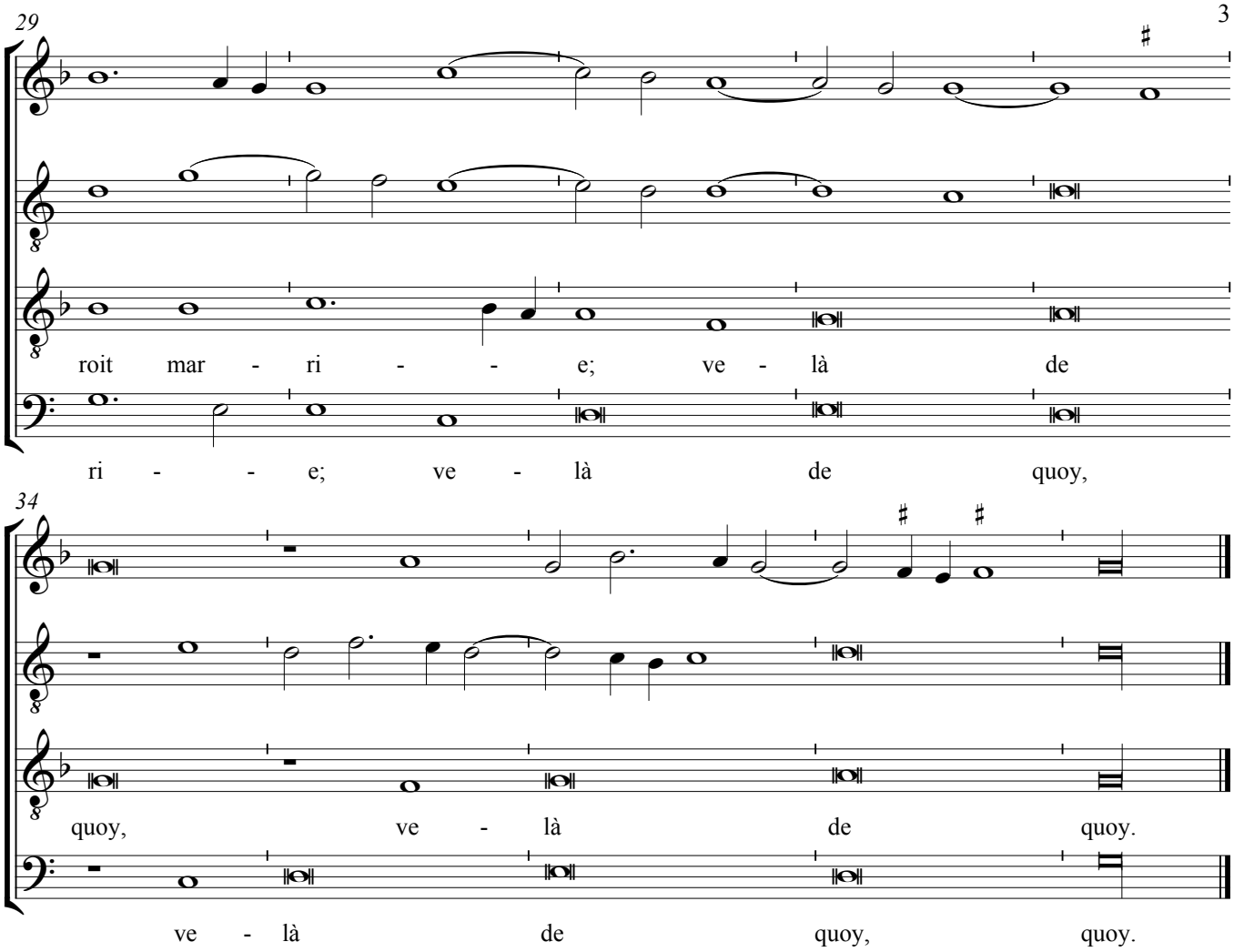
Et pour quoy? Se ie fai - soie

pour quoy? Se ie fai - soie la fol -

25

la fol - li - - - e, ma mè - re en se -

- - e, ma mè - re en se - roit mar -



Edition after Smijers, Wereldlijke werken I-5 nr. 20a. Originals clefs Altus C3, Bassus C4. This is a double canon at the 4th. That's why Smijers placed flats in the Superius and Tenor. I added musica ficta in Superius bar 18, 33 and 37, and did not accept Smijers' flat on b in Bassus bar 10 and Altus bar 36.
The difference in the character of the both upper and lower parts of this double canon at the 4th made NJE believe that both upper parts are instrumental. Besides, there are too few notes in the upper parts for the complete text, and so Smijers omits the words Et pour quoy. So I think NJE is right. NJE reads marrie (furious or sad) for morrie (dead), which is also better. There is doubt on the authenticity of this piece.
Petrucci printed it without text in Canti B, 1502. The title and the first word of the piece was spelled as Basiez moy.
In NJE it is number 28.4. NJE has a different solution for the canon, respecting the mood of the Altus and Bassus. So there are no flats at all. Make your own choice.
A six voice version has been transmitted too, which I will not edit.
Translation: Embrace me, my sweet love, for love's sake, please - I will not do it - And why not? - If I did the silly thing, my mother would be furious therefore. That's why.