

# Absalon, fili mi

Josquin?/La Rue?

Superius C2 = | o o | o o | = | - o | =  
Altus C2 - | - | = | o o | b o o | =  
Tenor C2 - | - | - | o o | o o |  
Bassus C2 - | - | - | - | - | =

7  
Superius o. f f f o | = | - |  
Altus - o | o f f f o | = | - o o |  
Tenor o - o f f f o | o o f f f o | o o |  
Bassus o o | o o | = | - o |

12  
Superius - o | o o | o o | o o | o o | - d |  
Altus o o | o o | o - o f f f o | o o | o o |  
Tenor - o | o o | o o | o o | o o | - |  
Bassus o o | o o | o o | o o | o o | - o |

17  
Superius o o | o b o | o - | - | - o |  
Altus o o | o - | - | - | - o o |  
Tenor - o | o o | o o | o o | o o | - d |  
Bassus o o | o o | o o | o o | o o | - o |

22

8      9      10      11

27

8      9      10      11

32

8      9      10      11

36

8      9      10      11

41

45

50

55

61

66

71

76

81

The musical score is for four voices. The top staff uses a G-clef, the second staff an F-clef, the third staff a C-clef, and the bottom staff a bass F-clef. The key signature changes throughout the piece, indicated by sharps and flats. Measure 81 begins with a half note in G major, followed by a half note in F major, a half note in G major, and a half note in F major. The music continues with a variety of notes including eighth and sixteenth notes, and rests. Fermatas are placed above several notes, notably in the first, third, and fourth measures. The score concludes with a final fermata over the last note of the fourth measure.