

## MTO 22.2 Examples: Long, Review of *Tactus*, *Mensuration*, and *Rhythm in Renaissance Music*

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.16.22.2/mto.16.22.2.long.php>

**Example 1.** Du Fay, *Adieu m'amour*: (a) bars 1–11; (b) bars 32–42; (c) hypothetical recomposition of bars 33–42 (cantus and tenor). After Porto, *Biblioteca Pública Municipal*, Ms. 714, fols. 70v–72r. Reprinted from Example 8.13, DeFord 2015, 251–52.

(a)

Ct  
A - dieu m'a - mour, a - dieu ma joy - e

T  
A - dieu m'a - mour, a - dieu ma joy - - e

(b)

Ct  
Le di - re a - dieu tant fort me bles - se

T  
Le di - re a - dieu tant fort me bles - - se

(c)

Le di - re a - dieu tant fort me bles - se

Le di - re a - dieu tant fort me bles - - se

The image shows a musical score for two voices, likely soprano and alto, in a common time signature. The top staff is for the soprano and the bottom staff is for the alto. The lyrics are: "Le di - re a - dieu tant fort me bles - se". The music consists of a series of quarter notes and rests. A flat symbol (b) is placed above the second measure of the soprano line. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. The alto part has a longer note on "bles" that spans two measures.