

Comment peult

Josquin Desprez (ca 1450 - 1521 Condé sur Escaut)

Music score for the first system of 'Comment peult'. The score consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is common time (C). The vocal parts are written in a soprano-like style with note heads and stems. The lyrics are: Com - ment peult a - voir joy - - e qui. The bass staff has a prominent melodic line with several eighth-note patterns.

Music score for the second system of 'Comment peult', starting at measure 6. The vocal parts are: Soprano, Alto, Tenor, and Bass. The lyrics are: ment peult a - voir joy - - e qui. Com - ment peult a - voir joy - - . The bass staff shows a continuous eighth-note pattern.

Music score for the third system of 'Comment peult', starting at measure 11. The vocal parts are: Soprano, Alto, Tenor, and Bass. The lyrics are: for - - tu - - ne con - - traint? qui for - - tu - - ne. The bass staff features sustained notes and some grace notes.

2
16

L'oi - seau qui pert sa proy - -

con - traint? L'oi - seau qui

qui pert sa proy - -

21

e de riens ne luy

pert sa proy - - - e de riens

26

sou - vient. Au boys sur la ver -

ne _____ luy _____ sou - vient. Au

32

du - re n'a point tout son de -

sur la ver - du - - re n'a point tout

boys sur la ver - du - - re n'a point tout

38

sir. De chan - ter il n'a
son de - sir. De

43

cu - re qui vit en des -
chan - ter il n'a cu - - re qui

48

plai - sir.
vit en des - plai - sir.

53

plai - sir.
vit en des - plai - sir.

4

56

Edition based on Smijers, Wereldlijke werken, II 54, nr 56, I doubled the note values. Original clefs G2, C3, (C3), C4. Note however, that g" cannot be sung by a male voice and so the piece should be probably performed a 5th down, alla quinta bassa, as has been indicated by the use of high clefs.

B. Thomas, Seven secular pieces, (London 1976) and NJE supply a text to the canonic Superius and Tenor from an other source, ending at bar 49/51. Smijers gives the text of the first line only in the three upper parts as: Comment peult haver joye, without indicating its source. I follow Thomas.

Glareanus, pag 356-357 (pag 376-377 on IMSLP) has a Latin text from Matth. 15.22 for the whole piece in all four parts. The tenor is given in one source as: Fuga duorum temporum per dyapason: canon, two bars in the octave; added in three sources: signa congruentiae at Superius bar 7 and 51. One of the sources is Petrucci, Canti B (1502).

NJE gives editorial b flats at Bassus bar 12 and Altus and Bassus bar 38. Glareanus gives no accidentals at all and considers this piece as an example of the hypoionic mode.

This is the edition come stà, an edition alla quinta bassa has been added, and a keyboard transcription, alla quinta bassa as well.

I supply a separate edition of this piece for soprano and two tenor and bass recorders, transposing the piece a 4th down.

Translation of the text:

How can he feel joy, who is restrained by fate? The bird who loses its prey does not remember anything.

In the woods and on the bushes nobody will have what he desires. From singing nobody will be cured, who lives in displeasure.

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Superius

Musical score for Superius part, measures 4-9. The music is in common time (indicated by '4'). The vocal line consists of short notes and rests. The lyrics are: Com - ment peult a - voir joy - e.

Musical score for Superius part, measures 10-14. The music is in common time (indicated by '4'). The vocal line consists of short notes and rests. The lyrics are: qui for - - - tu - -

Musical score for Superius part, measures 13-17. The music is in common time (indicated by '4'). The vocal line consists of short notes and rests. The lyrics are: ne con - - - traint?

Musical score for Superius part, measures 16-20. The music is in common time (indicated by '4'). The vocal line consists of short notes and rests. The lyrics are: L'oi - seau qui pert sa proy - e

Musical score for Superius part, measures 22-26. The music is in common time (indicated by '4'). The vocal line consists of short notes and rests. The lyrics are: de riens ne luy sou -

Musical score for Superius part, measures 27-31. The music is in common time (indicated by '4'). The vocal line consists of short notes and rests. The lyrics are: vient. Au boys sur la ver - du -

Musical score for Superius part, measures 33-37. The music is in common time (indicated by '4'). The vocal line consists of short notes and rests. The lyrics are: re n'a point tout

Musical score for Superius part, measures 36-40. The music is in common time (indicated by '4'). The vocal line consists of short notes and rests. The lyrics are: son de - sir.

40

De chan - ter il n'a cu - re

qui vit en des - plai - sir.

50

54

57

Comment peult

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Altus

6

10

13

16

20

24

28

32

V.S.

36

40

44

48

52

56

Comment peult

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Tenor

6

Com - ment peult a - voir joy -

II

e qui for - tu - ne

16

con - traint? L'oi - seau qui pert sa

22

proy - e de riens ne

27

luy sou - vient. Au boys sur

33

la ver - du - re n'a

37

point tout son de - sir.

42

De chan - ter il n'a cu - - re

47

qui vit en_____ des - plai - sir.

52

56

The musical score consists of four staves of music for soprano voice. The first staff (measures 42-45) has lyrics: "De chan - ter il n'a cu - - re". The second staff (measures 47-50) has lyrics: "qui vit en_____ des - plai - sir.". The third staff (measures 52-55) and fourth staff (measures 56-59) continue the melodic line without additional lyrics. The music is in common time, with a treble clef and a key signature of one sharp. Measure numbers 42, 47, 52, and 56 are printed above their respective staves.

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Bassus



5

Musical score for Bassus, measures 5-8. Measure 5 starts with a half note (B), followed by a quarter note (A), a half note (B), a quarter note (A), a half note (B), a quarter note (A), and a half note (B). Measures 6 and 7 each contain three quarter notes (A, B, C). Measure 8 ends with a half note (B).

9

Musical score for Bassus, measures 9-11. Measure 9 starts with a half note (B), followed by a quarter note (A), a half note (B), a dotted half note (C), a quarter note (B), and a half note (A). Measure 10 starts with a half note (B), followed by a quarter note (A), a half note (B), and a half note (B). Measure 11 ends with a half note (B).

12

Musical score for Bassus, measures 12-14. Measure 12 starts with a half note (B), followed by a half note (A), a half note (B), a half note (B), a half note (B), a quarter note (A), and a half note (B). Measure 13 starts with a half note (B), followed by a half note (B), and a half note (B). Measure 14 ends with a half note (B).

16

Musical score for Bassus, measures 16-18. Measure 16 starts with a half note (B), followed by a half note (A), a half note (B), a half note (B), a half note (B), a half note (B), and a half note (B). Measure 17 starts with a half note (B), followed by a half note (B), and a half note (B). Measure 18 ends with a half note (B).

21

Musical score for Bassus, measures 21-23. Measure 21 starts with a half note (B), followed by a half note (A), a half note (B), a half note (B), a half note (B), a half note (B), and a half note (B). Measure 22 starts with a half note (B), followed by a half note (B), and a half note (B). Measure 23 ends with a half note (B).

26

Musical score for Bassus, measures 26-28. Measure 26 starts with a half note (B), followed by a half note (A), a half note (B), a half note (B), a half note (B), a half note (B), and a half note (B). Measure 27 starts with a half note (B), followed by a half note (B), and a half note (B). Measure 28 ends with a half note (B).

2

2

