

Comment peult

alla quinta bassa

Josquin Desprez (ca 1450 - 1521 Condé sur Escaut)

S
A
T
B

Com -

6

ment peult a - voir joy - - e qui

Com - ment peult a - voir joy - -

11

for - - - tu - - ne con - traint?

e qui for - - - tu - - ne

16

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

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

38

musical score for measures 38-42, featuring vocal lines and piano accompaniment. The lyrics are: "sir. De chan - ter il n'a son de - sir. De".

43

musical score for measures 43-47, featuring vocal lines and piano accompaniment. The lyrics are: "cu - re qui vit en des - chan - ter il n'a cu - re qui".

48

musical score for measures 48-52, featuring vocal lines and piano accompaniment. The lyrics are: "plai - sir. vit en des - plai - sir."

53

musical score for measures 53-57, featuring piano accompaniment.

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 a different 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 *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.

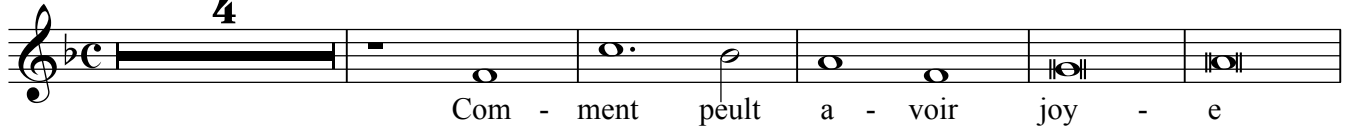
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Superius

4



10



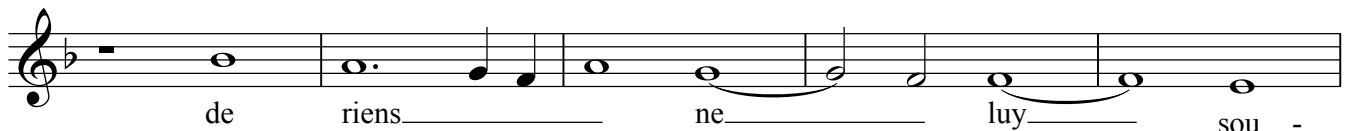
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16



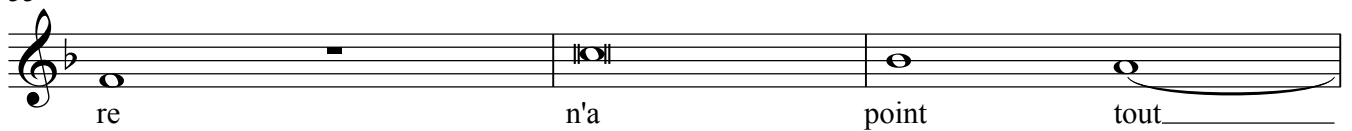
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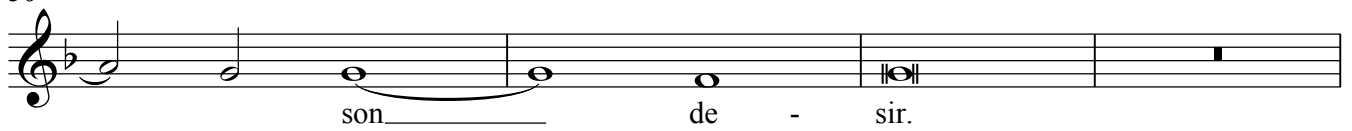
27



33



36



40

De chan - ter il n'a cu - re

45

qui vit en des - plai - sir.

50

54

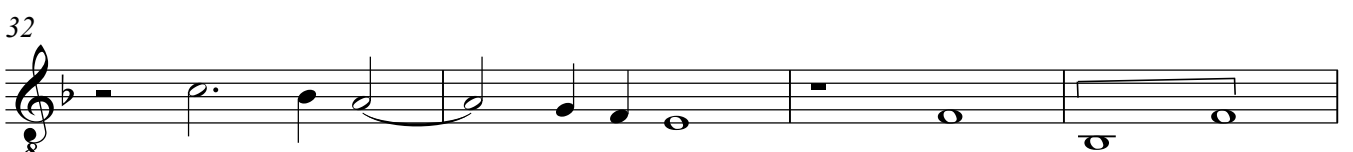
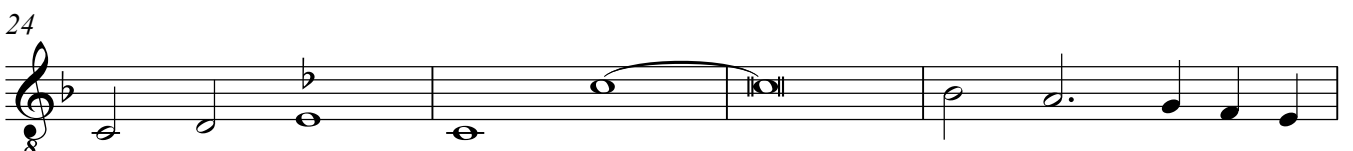
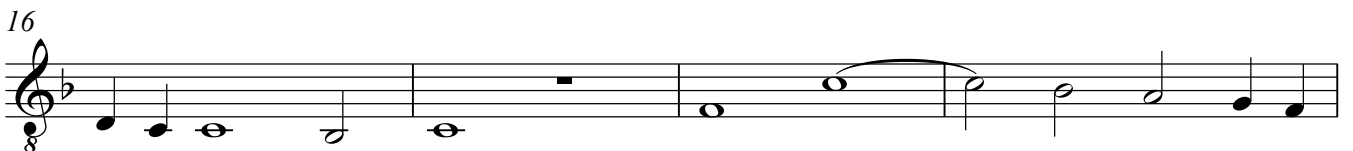
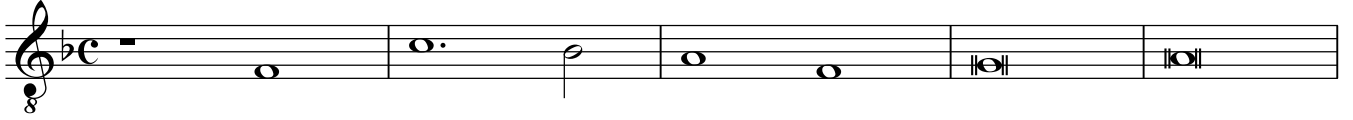
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Comment peult

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Altus

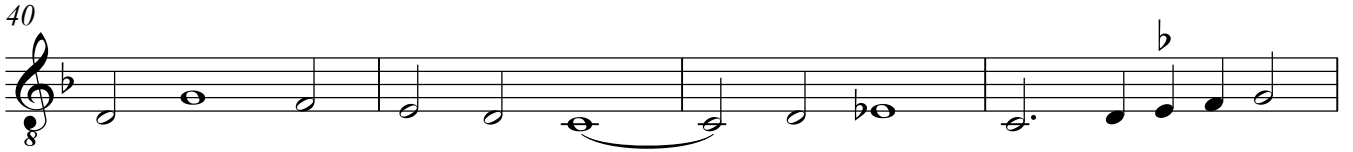


36



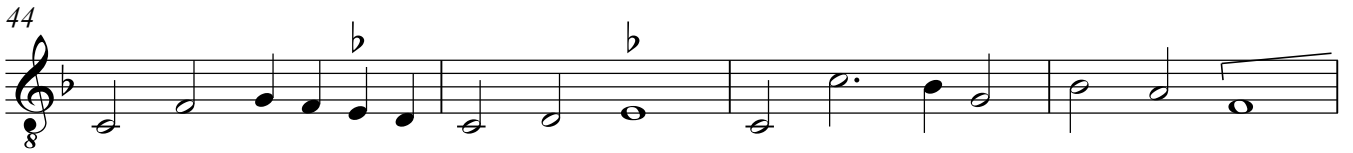
Musical staff 36-39: Treble clef, key signature of one flat (B-flat), 8/8 time signature. Measures 36-39 contain a melodic line with various note values including quarter, eighth, and dotted notes, and rests.

40



Musical staff 40-43: Treble clef, key signature of one flat, 8/8 time signature. Measures 40-43 continue the melodic line, featuring a slur over measures 41-42 and a flat (b) above measure 43.

44



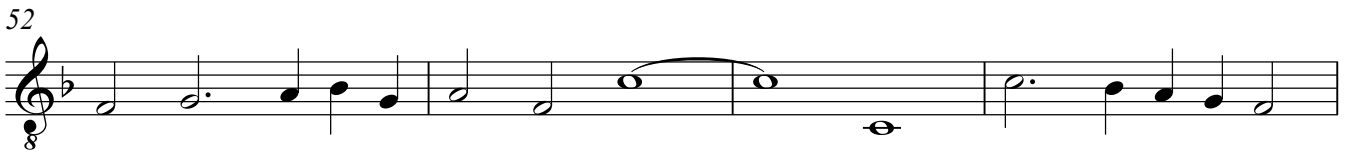
Musical staff 44-47: Treble clef, key signature of one flat, 8/8 time signature. Measures 44-47 continue the melodic line, with flats (b) above measures 45 and 46.

48



Musical staff 48-51: Treble clef, key signature of one flat, 8/8 time signature. Measures 48-51 continue the melodic line, starting with a whole rest in measure 48.

52



Musical staff 52-55: Treble clef, key signature of one flat, 8/8 time signature. Measures 52-55 continue the melodic line, featuring a slur over measures 53-54.

56



Musical staff 56-59: Treble clef, key signature of one flat, 8/8 time signature. Measures 56-59 continue the melodic line, ending with a double bar line in measure 59.

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Tenor

6

Com - ment peult a - voir joy -

11

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

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

47

8 qui vit en des - plai - sir.

52

8

56

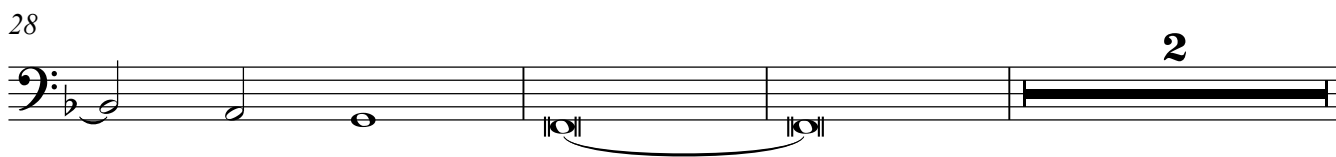
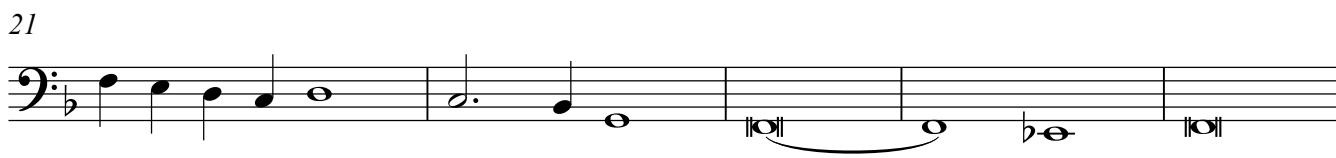
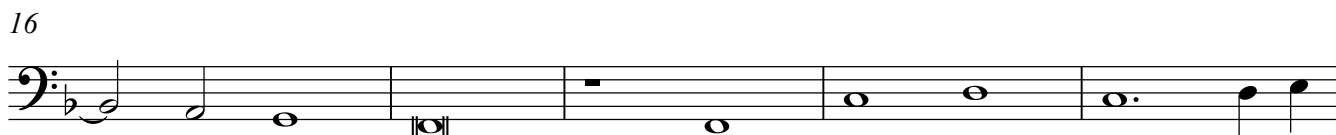
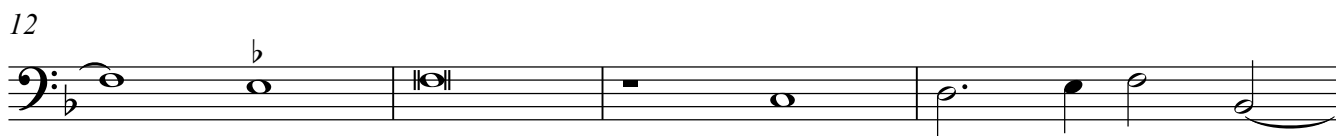
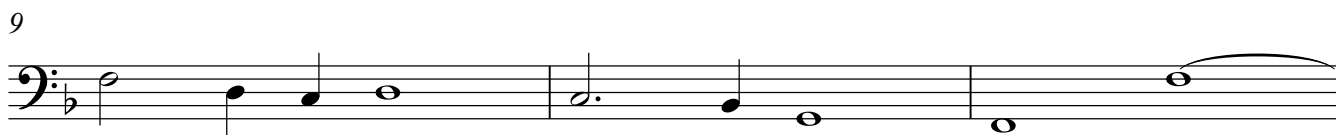
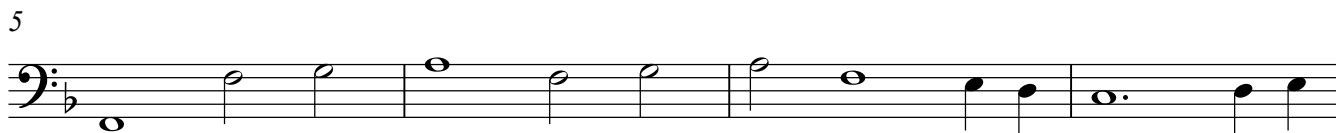
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Comment peult

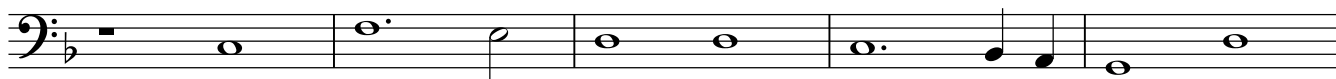
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Bassus



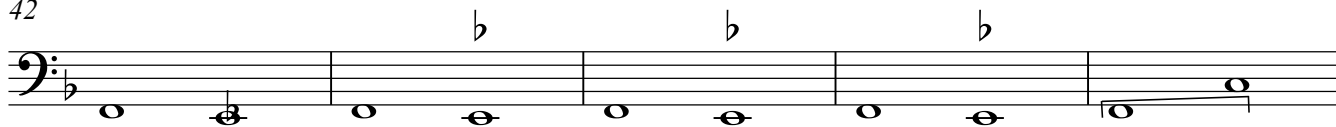
33



38



42



47



51



55



57

