

Comment peult

Josquin Desprez (ca 1450 - 1521 Condé sur Escaut)

S (Soprano recorder)
A (Tenor recorder)
T (Tenor recorder)
B (Bass recorder)

This block contains the first five measures of the piece. It features four staves: Soprano (S), Tenor (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is common time (C). The Soprano part has a whole note G4. The Tenor parts have a whole note G4. The Bass part has a half note G3, followed by a half note F#3, and then a series of eighth notes: E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, 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A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298

System 1 (measures 21-25): This system contains the first five measures of the piece. It features four staves: two treble clefs and two bass clefs. The music is in a key with two sharps (F# and C#) and a common time signature. The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and ties. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps.

System 2 (measures 26-31): This system contains measures 26 through 31. It continues the four-staff arrangement from the previous system. The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and ties. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps.

System 3 (measures 32-37): This system contains measures 32 through 37. It continues the four-staff arrangement. The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and ties. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps.

System 4 (measures 38-42): This system contains measures 38 through 42. It continues the four-staff arrangement. The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and ties. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps.

System 5 (measures 43-47): This system contains measures 43 through 47. It continues the four-staff arrangement. The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and ties. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps.

48

53

56

Edition based on Smijers, *Wereldlijke werken*, II 54, nr 56, I doubled the note values. Original clefs G2, C3, (C3), C4.

B. Thomas, *Seven secular pieces*, (London 1976) and NJE supply a text to the canonic Superius and Tenor from another source, ending at bar 49/51. 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.

Smijers gives the text of the first line only for the three upper parts as: Comment peult haver joye, without indicating its source.

The tenor is given in one source only as: Fuga duorum temporum per dyapason, canon after two bars in the octave, added in three sources: signa congruentiae at Superius bar 7 and 51.

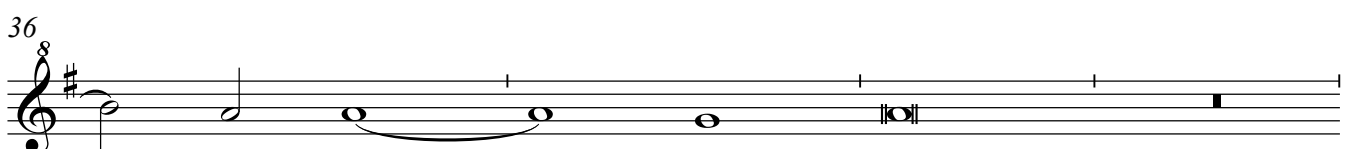
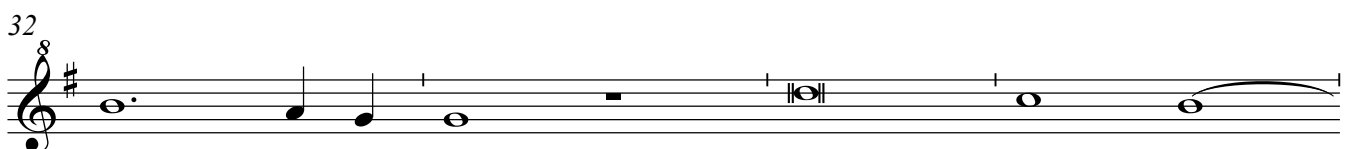
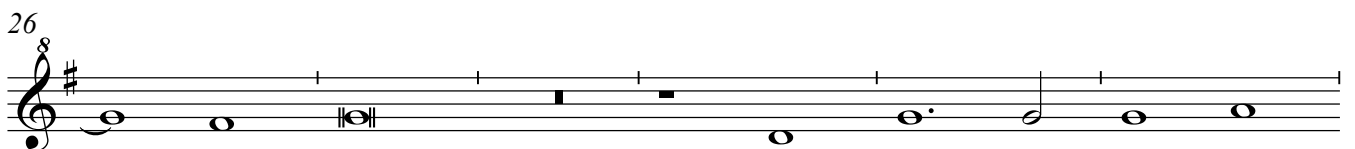
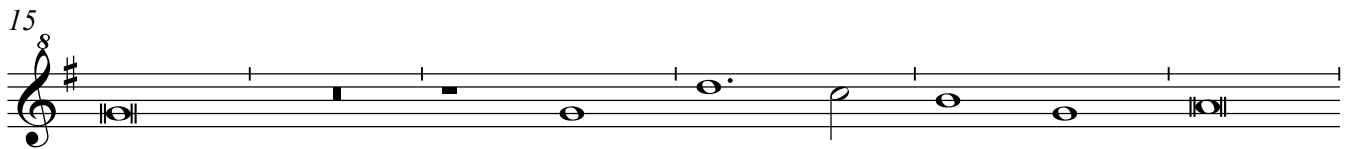
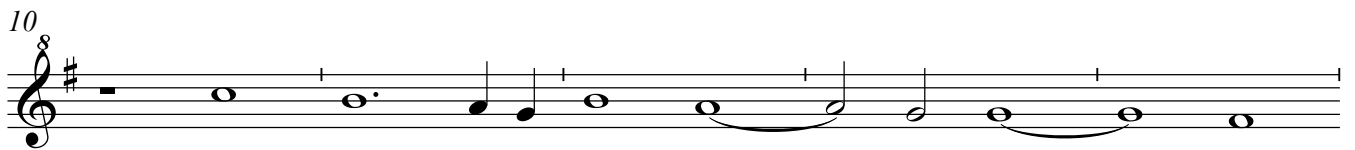
NJE gives editorial b flats at Bassus bar 12 and Altus and Bassus bar 38. Glareanus considers this piece as an example of the hypoionic mode, but gives no accidentals at all. The original finalis is C.

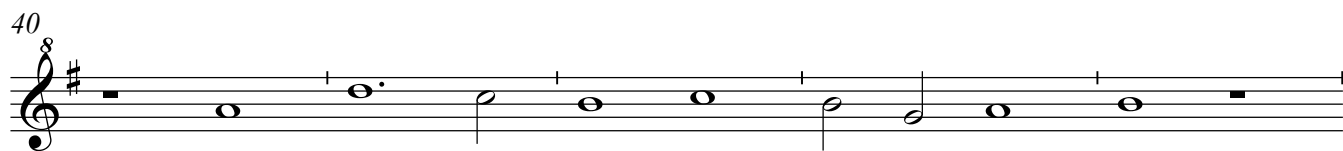
This is an edition for soprano, two tenor and bass recorders, transposing the piece down a 4th (acoustically up a 5th).

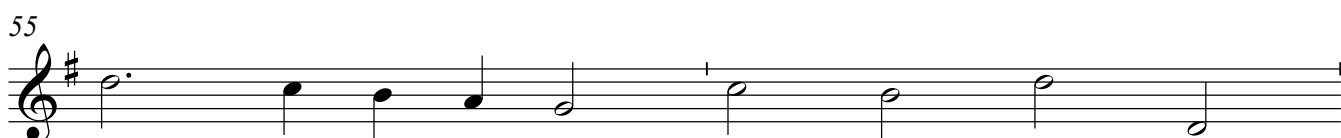
Comment peult

Josquin Desprez (ca 1450 - 1521 Condé sur Escaut)

Soprano recorder



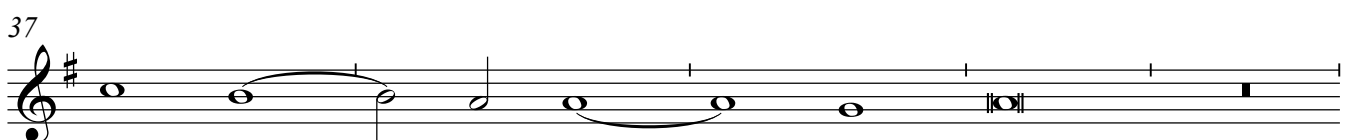
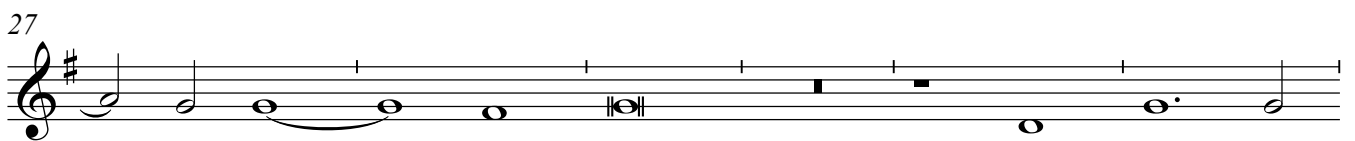
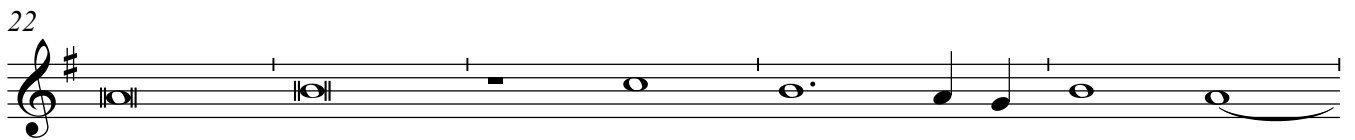
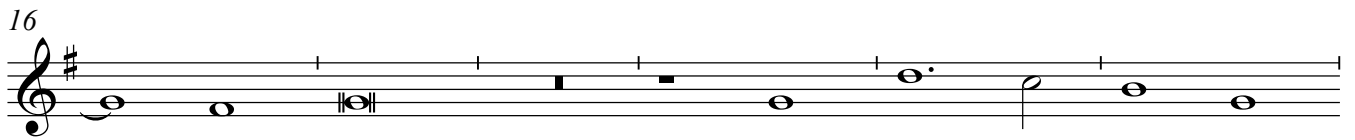
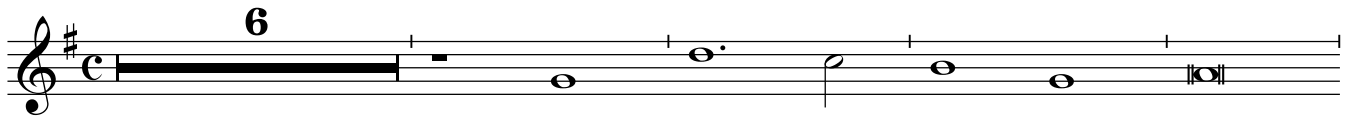


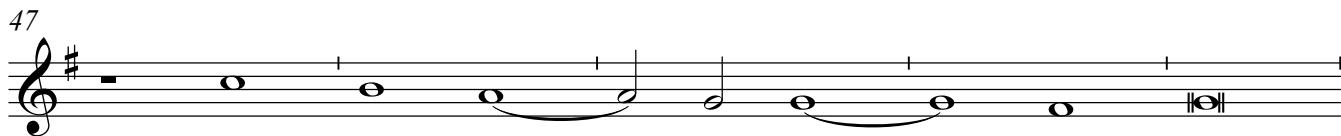
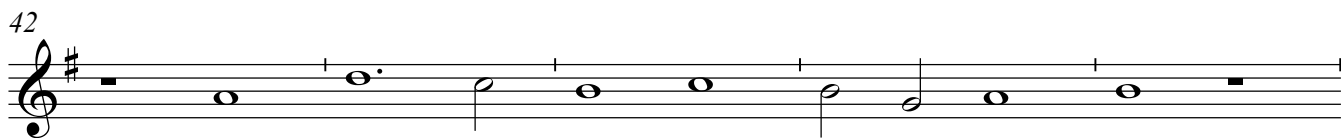


Comment peult

Josquin Desprez (ca 1450 - 1521 Condé sur Escaut)

Tenor recorder 2





Comment peult

Josquin Desprez (ca 1450 - 1521 Condé sur Escaut)

Bass recorder

