

Transposed down a minor third

O Iesu, fili David

Contrafactum 'Coment peult haver joye'

Edited by Simon Biazeck

Josquin Desprez
(c. 1450–1521)

Superius *Coment peult haver joye* O

Altus O Ie - su, fi - li Da - vid,
Fuga duorum temporum per dyapason

Tenor

Bassus O Ie - su, fi - li Da - vid, mi - se -

6

Ie - su, fi - li Da - vid, mi -

mi - se - re - re me - i, mi - se -

O Ie - su, fi - li Da -

re - re me -

11

se - re - re me - i:

re - re me - i, mi - se - re -

vid, mi - se - re - re me -

- i, me - i, mi - se - re -

16

Fi - li - a me - a ma -
 - re me - i: Fi - li - a me - a ma -
 - i: Fi - li - a
 - re me - i: Fi - li - a me - a

21

le a dae - mo - ni - o
 - le a dae - mo - ni - o ve -
 me - a ma - le a dae -
 ma - le a dae - mo - ni - o

26

ve - xa - tur Nam et ca - tel - li
 - xa - tur. Nam et ca - tel - li
 - mo - ni - o - ve - xa - tur Nam
 ve - xa - tur.

32

e - dunt de mi - cis, quae ca -

e - dunt de mi - cis, quae ca -

et ca - tel - li e - dunt de mi -

Nam et ca - tel - li e - dunt de

38

dunt De men - sa do - mi -

dunt De men

- cis, quae ca - dunt De

mi - cis, quae ca -

43

no - rum su - o

-sa do - mi - no rum, do - mi - no

men - sa do - mi - no - rum su -

-dunt De men - sa do - mi -

48

- rum. O mu - li -
 rum su - o - rum. O mu - li -
 o - rum. O
 no - rum su - o - rum, su -

53

-er, ma - gna est fi -
 -er, ma - gna est fi -
 mu - li er, ma -
 -o - rum, O mu - li - er,

56

des tu a.
 - des tu a.
 - gna est fi - des tu - a.
 ma - gna est fi - des tu - a.

Editorial Note

Sources:

(A)

Canti. B. numero Cinquanta (RISM 1503/3)

Venice: Petrucci, Ottaviano, 1503

(Choirbook, Print)

#19

Attrib. Josquin

(B)


V-CVbav MS Capp Giulia XIII, 27 “Medici Chansonnier” (RISM: I-Rvat XIII, 27)

Firenze (Florence), Italy, 1492–4

(Choirbook, MS)

#4 (ff. 11v–12)

Attrib. Josquin depres

*Editorial procedure:*Originally notated a minor third higher in the following clefs: 

Original note-values and mensuration sign retained. Barlines, cue-size accidentals within the staves and accidentals in square brackets above the staves are editorial; the latter serving, in part, to reinforce the editor’s approach to *musica ficta*—the modern conception of performers’ accidentals. Ligatures are indicated by a horizontally placed square bracket and coloration by thick corner brackets. The *Superius* of (B) has a flat on the fifth line of the staff—a textbook example of the original conception of *musica ficta*— and the *Altus* has a B \flat in the key signature (G \natural at this pitch) which has been suppressed. All text is editorial. The *Superius* and *Altus* of (A) and the *Superius* of (B) bear only the first phrase of the chanson text:

Coment peult haver joye,	<i>How can he be joyful,</i>
Qui Fortune contient?	<i>who is constrained by fortune?</i>
L’oysiau qui pert sa proye	<i>The bird which loses its prey</i>
De jeusne lui souvient:	<i>thinks of fasting:</i>
Au boys sur la verdure	<i>in the green woods</i>
N’a point tout son desir:	<i>it has not its desire.</i>
De chanter il n’a cure	<i>He cares not to sing</i>
Qui vit en desplaisir.	<i>who lives in disappointment.</i>

Translation:

*O Jesus, son of David, have pity on me:
my daughter is sorely afflicted by a demon.
For even whelps eat the crumbs which fall
From their master’s table.
O woman, thy faith is great.*

*Simon Biazeck
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