

Solo Lute Pieces

IN

Pratum Musicum

OMNIA AD TESTUDINIS TABULATURAM FIDELITER

REDACTA

Emmanuel Adriaenssen

MADRIGALI ET CANZONI A 4, 5, E 6 VOCI

ANTWERP, 1584



Transcribed by Alain Veylit

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Fantasia Prima

Pratum Musicum 1584, fol. 2v-3r

Emmanuel Adriaensen

The musical score is written on a single five-line staff in a lute tablature style. It begins with a C-clef on the first line. The notation consists of letters (a, b, c, e, f, h, i) placed on the lines and spaces, with rhythmic flags and dynamic markings (p, f) above. The score is divided into measures by vertical bar lines. Measure numbers 6, 10, 15, 21, 26, 30, and 36 are indicated on the left side of the staff. The piece concludes with a final measure containing a double bar line.

41

P P P P P P P P P

46

B P B P

52

P B B

56

B

58

B

60

B

62

B

64

B P B B P P B

67

β β ρ β ρ β

72

β β ρ β ρ

77

β ρ β ρ β

82

β β β $\beta\beta$ $\beta\beta$ $\beta\beta$ β β $\beta\beta$ β

87

β

92

β ρ β

97

β ρ β

103

β β β ρ β ρ β \uparrow

Fantasia 2

Pratum Musicum 1584, fol. 3v-4r[a]

Emmanuel Adriaensen

The musical score is written on a single five-line staff in a C-clef position. It consists of 33 measures, grouped into systems of four measures each. The notes are labeled with letters 'a', 'b', 'c', 'e', and 'f', and are often beamed together. Dynamics include *p* (piano), *f* (forte), and *ff* (fortissimo). Articulations such as accents and slurs are used throughout. The piece begins with a common time signature 'C'.

6

11

16

21

26

29

33

37

p *p* *p* *p* *p*

41

p *p* *p* *p* *p* *p* *p*

45

p *p* *p* *p* *p* *p* *p* *p*

49

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

53

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

58

p *p* *p* *p* *p* *p* *p* *p*

62

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

Fantasia 3

Pratum Musicum 1584, fol. 4a[b]

Emmanuel Adriaensen

The musical score consists of a single melodic line on a five-line staff. It is divided into measures by vertical bar lines. Above the staff, various dynamic markings (P, f, B) and articulations (vertical lines) are placed. The notes are represented by letters 'a', 'c', 'e', 'd', 'b' and some have stems. The score is organized into systems, with measure numbers 7, 12, 17, 23, 28, 33, and 37 marked at the beginning of their respective systems. The piece concludes with a final measure marked with a fermata.

41

p
 a b a c b a b a | b a b c | d c b c b c | a c d b a | c b a b c
 c b a b a | b a d c | d c b c a c | d c b a | d b a
 c e c e a c | a a a a c | a a a a | a a a | a c b a

46

p p p p p p p p p p p p p p p
 b a c b | b c d b | a c b a c b c a c | b c b | b b a c b c b a c b c b
 c a c a | a c e a | c b a c | b c b | b a c b a c b a c b c b
 b a c | b a c | b a c | b a c | b

a

50

p p p p f 1
 c b a c b a | c d d | e d b b | b b e b | d c a | d c a
 c a c a e | e a a a | a a e a | a e a | a a a | a a a
 a c b c | a a f | e c a b c | b c a | a a a | a a a

a a a a

Fantasia 4

Pratum Musicum 1584, fol. 4v

Emmanuel Adriaensen

The musical score is written on a single five-line staff in a treble clef with a common time signature (C). The piece consists of 38 measures, divided into systems of five measures each. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). Dynamics such as *f* (forte), *p* (piano), and *mf* (mezzo-forte) are indicated throughout. Articulations like accents and slurs are used to shape the melodic phrases. The piece concludes with a final cadence in the 38th measure.

7

10

14

19

25

31

35

39 *p* *p* *p*
a b a b a c | a b a b a c | a c a b a | b a c a f c | a c a b a c a

44 *p* *p* *p* *p* *p*
c a b c a c | a c a a a | a b c d | b c d f | f h i h
c a c a a | a a a | c a c a | a c e | i f h
a a a | b c c | d a c | d a c | a

49 *p* *p* *p* *p* *p* *p* *p*
h f h | f f f | c a a | a b c a | d c a b c a c | f
i h i | h e f | a a c c | a b c a | d c a b c a c | e
f f | h e f | c a c | c a c | c a | a

54 *p* *p* *p* *p* *p* *p* *p* *p*
d a | a b b | c d d | d a b d | a a b b a c a a | f d c
c a | d c a b | a c e e | e a b a | b a b b a c a a | d c
c a | d c a b | a c e f | e c a a | b a b b a c a a | a c
a

Fantasia 5

Pratum Musicum 1584, fol. 5r

Emmanuel Adriaensen

3

Measures 1-2 of the piece. The notation consists of three staves. The top staff has a treble clef and a common time signature. It contains notes and rests with dynamic markings *p* and *f*. The middle and bottom staves have a bass clef and a common time signature, with notes and rests.

3

Measures 3-5 of the piece. The notation consists of three staves. The top staff has a treble clef and a common time signature. It contains notes and rests with dynamic markings *p* and *f*. The middle and bottom staves have a bass clef and a common time signature, with notes and rests.

6

Measures 6-9 of the piece. The notation consists of three staves. The top staff has a treble clef and a common time signature. It contains notes and rests with dynamic markings *f* and *p*. The middle and bottom staves have a bass clef and a common time signature, with notes and rests.

10

Measures 10-12 of the piece. The notation consists of three staves. The top staff has a treble clef and a common time signature. It contains notes and rests with dynamic markings *p* and *f*. The middle and bottom staves have a bass clef and a common time signature, with notes and rests.

13

Measures 13-16 of the piece. The notation consists of three staves. The top staff has a treble clef and a common time signature. It contains notes and rests with dynamic markings *p* and *f*. The middle and bottom staves have a bass clef and a common time signature, with notes and rests.

17

Measures 17-19 of the piece. The notation consists of three staves. The top staff has a treble clef and a common time signature. It contains notes and rests with dynamic markings *p* and *f*. The middle and bottom staves have a bass clef and a common time signature, with notes and rests.

20

Measures 20-23 of the piece. The notation consists of three staves. The top staff has a treble clef and a common time signature. It contains notes and rests with dynamic markings *p* and *f*. The middle and bottom staves have a bass clef and a common time signature, with notes and rests.

24

Measures 24-26 of the piece. The notation consists of three staves. The top staff has a treble clef and a common time signature. It contains notes and rests with dynamic markings *f* and *p*. The middle and bottom staves have a bass clef and a common time signature, with notes and rests.

27

31

35

Passomeso in Basso

Pratum Musicum 1584, fol. 61v-66r[a]

Emmanuel Adriaensen

5

5

9

9

14

14

18

18

23

23

27

27

32

32

128

131

134

137

140

143

146

151

155

159

162

165

168

171

174

177

183

183

188

188

192

192

195

195

198

198

201

201

204

204

207

207

210 $\beta\beta$ $\beta\beta$ $\beta\beta$ $\beta\beta$ $\beta\beta$
i f h i h f h i f h i f h i h f h i f h i f h i h f h i f h i h f i h a o b a
a a f f

213 $\beta\beta$ β β
b a c o a b o a c o c a o b a b a b o a b o a c a e c f e f e c e a h i h f e h
a a a

216 β
e h f o c a o c a o b a o a o c a o b f o c a
a a a a o c a o c a o a o a o c a

221 β β $\beta\beta$ β β
b a o c c a c o a c o a c o c a a a a a a a a a a a a a a a a
c o a c o a a a a

225 β
a a a a a a a a o o o o o o o o o o o o o o o o o o
c a c a c a c a f f f f f f f f f f f f f f f f f f

228 β
f f f f f f f f f f f f f f h h h h h h h h h h
g g g g g g g g f f f f f f f f h h h h h h h h h h

231 β
h h h h h h h h o o o o o o o o o o o o o o o o o o
g f g f g f g f f o o o o o o o o o o o o o o o o o o o

234 β
o o o o o o o o o o o o o o o o a a a b a b b b b b
f f f f f f f f c o c a o a

28

30

32

35

38

41

44

46

70

73

76

79

81

84

87

90

92

95

98

101

Represa

105

108

112

115

118

p p p p p p p p

b h f e c e f h f e c a

122

p p p p p p p p p p

126

p

a c c a a f f e e c c a a c c a a

130

p p p p p p p p p p p p p p

134

f p p p p p p p p p p p p p p p p

f a c e e a c c e a e a c c e a f h b e f h c e f a c

137

p p p p p p p p p p p p p p p p

e e a c a f e f h b e e f h c c e f a a c e e e a c c a c e a

140

p p p p p p p p p p p p p p

c c a c b a a a c b c a e e e a c c a c e a c c a c e a c a c a c a

143

p p

a e f h c e f a c e a c e a c a c e f a c e a b c

146

ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff

ceface ac *efhfcefeaceacec* *aca* *acefeacec ac*

c *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c*

a *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

149

ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff

a *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

c *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c*

a *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

152

ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff

f *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

c *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c*

a *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

155

ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff

e *e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e*

c *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c*

a *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

157

ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff

eca *eca* *a* *ac* *aceace* *f* *ca* *ca* *eace* *ce* *ac* *ac* *eca* *ca* *ac* *ca* *ca* *ca* *a*

a *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

c *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c*

a *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

160

ff

c *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c*

a *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

162

ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff

a *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

c *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c* *c*

a *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

Passomezo in Contratenore

Pratum Musicum 1584, fol. 68v-69v

Emmanuel Adriaensen

β P β P β

6 β P β β

11 β β β β β β

15 β β β

19 β β β β

23 β β β β β β β β

28 β β

32 β P β β β β β β β β

67

72

76

80

83

87

90

93

Gaillarda in Contratenore

Pratum Musicum 1584, fol. 70r-70v[a]

Emmanuel Adriaensen

3

5

9

12

16

19

22

24

Passomezo in Basso à longue mesure

Pratum Musicum 1584, fol. 70v[b]-72r

Emmanuel Adriaensen

1

4

7

10

12

15

18

21

48

52

56

59

62

65

67

69

71

β β β β β β β β β β β β

a a a b a \flat c a | a e f h f h f e h a \flat c a a \flat c a | a \flat a b \flat a c a \flat c \flat c \flat c a a \flat b a

c c a \flat c a | c | \flat

a a \flat

74

β

a b a \flat b a a c a \flat c a b a | a \flat b a \flat b a \flat b a a b a b a b a \flat b a \flat b a a \flat b a

\flat \flat

76

β

a b a \flat b a a \flat b a b a \flat b a a \flat b a \flat b a \flat b a | b a \flat b a a c a \flat c a b a \flat b a \flat b a a \flat c a

\flat \flat a

78

β β β β β β β

a c a \flat a \flat b \flat b a a \flat \flat c a c | a c e f e f e f e f e f e c e | f e f h f e h

a a a

80

β β |

a \flat a c \flat c \flat c \flat c a \flat a \flat c a a \flat c \flat | a c \flat a

a c a

Passomezo de Haubois Superius

Pratum Musicum 1584, fol. 72r[2]-74r

Emmanuel Adriaensen

The musical score is written on a single five-line staff. It begins with a C-clef on the first line and a common time signature (C). The piece is divided into measures by vertical bar lines. Above the staff, dynamic markings such as *p* (piano) and *f* (forte) are placed. The notes are primarily quarter and eighth notes, with some sixteenth notes. The piece concludes with a double bar line and a final note. The score is organized into systems, with measure numbers 6, 11, 16, 21, 25, 28, and 31 indicated on the left side.

34

37

41

44

47

50

54

57

Galliarde du precedente

Pratum Musicum 1584, fol. 74v-77v

Emmanuel Adriaensen

3

4

8

12

15

19

23

26

The musical score is written in a 3/4 time signature. It consists of a single melodic line on a five-line staff. The notes are labeled with letters 'a', 'b', 'c', and 'd', representing the notes G, A, B, and C respectively. The score is divided into measures, with some measures containing multiple notes. Above the staff, there are various musical symbols, including 'P' and 'B' (likely indicating phrasing or breath marks), and dynamic markings such as 'f' (forte) and 'h' (hairpins). The score is numbered at the beginning of each system: 3, 4, 8, 12, 15, 19, 23, and 26. The final measure of the piece ends with a double bar line.

30

34

37

40

43

46

49

51

75

77

79

81

83

85

87

89

118

p p *p p p p p p*

a c e f h f e f c a

a c e f h f e f c a

a c e f h f e f c a

122

a Reprise

a

a

125

a

a

a

128

a

a

a

131

a

a

a

134

a

a

a

137

a

a

a

140

a

a

a

143

$\text{P } \beta \quad \text{P } \beta \quad \text{P } \beta \quad \text{P } \beta \quad \text{P } \beta \quad \text{P } \beta \quad \text{P } \beta \quad \text{P } \beta$

147

β

150

β

153

$\beta \quad \text{P } \beta \quad \text{P } \beta \quad \text{P } \beta \quad \text{P } \beta \quad \text{P } \beta \quad \text{P } \beta \quad \text{P } \beta \quad \text{P } \beta \quad \text{P } \beta$

157

$\text{P } \beta \quad \text{P } \beta \quad \text{P } \beta \quad \text{P } \beta \quad \text{P } \beta \quad \text{P } \beta \quad \beta \quad \beta \beta \quad \beta \beta$

161

$\beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta$

163

$\beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta$

165

$\beta \quad \text{P } \beta \quad \text{P } \beta \quad \text{P } \beta \quad \text{P } \beta$

168

P. B *P B* *P. B* *P B* *P. B* *P B* *P. B* *P B*

c *b* *c* *a* *b* *c* *a* *c* *b* *a* *c* *b* *a* *c* *b* *c* *f* *b* *c* *b* *c* *a* *b* *c* *a* *c* *b* *a* *c* *b* *a* *c* *b* *c* *f* *b*

a *a* *a* *a* *a* *a* *a* *a*

b *b* *b* *b* *b* *b* *b* *b*

a

172

B *B*

c *b* *c* *a* *c* *a* *b* *c* *a* *b* *c* *a* *c* *b* *a* *a* *c* *b* *c* *a* *a* *b* *c* *a* *b* *c* *b* *c* *b* *c* *a* *c*

a *a* *a* *a* *a* *a* *a* *a*

b *b* *b* *b* *b* *b* *b* *b*

174

B *B B* *P*

b *c* *b* *a* *c* *a* *c* *e* *f* *e* *f* *e* *f* *e* *f* *e* *f* *e* *f* *e* *c* *e* *f* *b* *c* *a* *b* *c* *a* *f* *h* *k*

a *a* *a*

a

176

B B *P* *B B* *P B* *B* *P B*

l *k* *h* *l* *i* *h* *l* *i* *a* *c* *e* *f* *b* *c* *a* *b* *c* *a* *f* *f* *h* *h* *k* *k* *l* *k* *h* *l* *i* *h* *l* *i* *a* *a* *c* *c* *e* *e*

a *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

e *e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e*

179

B B *P B B* *B B* *B B* *B B* *P B B* *B B* *B B* *B B* *P B*

f *b* *c* *a* *b* *c* *a* *f* *i* *f* *h* *f* *h* *k* *k* *l* *k* *h* *l* *i* *h* *l* *i* *a* *a* *c* *a* *c* *e* *e* *f* *b* *c* *a* *b* *c* *a* *f* *h* *i* *f* *h* *i* *f* *h* *k* *l* *h* *k*

a *a* *a* *a* *a* *a* *a* *a* *a* *a*

e *e* *e* *e* *e* *e* *e* *e* *e* *e*

182

B B *P B* *B B* *B B*

l *k* *h* *l* *i* *h* *l* *i* *a* *a* *c* *a* *c* *e* *a* *c* *e* *f* *b* *c* *a* *b* *c* *a* *f* *h* *i* *h* *i* *h* *i* *h* *f* *i* *f* *i* *[h]* *a*

a *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

e *e* *e* *e* *e* *e* *e* *e* *e* *e* *e* *e*

184

B

c *a* *c* *b* *f* *b* *c* *a* *c* *a* *a* *c* *a* *c* *b* *c* *a* *a* *b* *c* *a* *c* *a* *c* *b* *a* *c* *b* *c* *a* *a* *b* *c* *a* *b* *c* *b* *c* *b* *c* *a* *c*

a *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

b *b* *b* *b* *b* *b* *b* *b* *b* *b* *b* *b*

186

P B *P B* *P B* *P B* *P* *B* *P B* *P B* |

b *c* *a* *b* *b* *a* *c* *a* *a* *f* *b* *c* *b* *c* *a* *a* *a* *f* *c* *b* *c*

a *a* *a* *a* *a* *a* *a* *a* *a*

c *c* *c* *c* *c* *c* *c* *c* *c*

b *b* *b* *b* *b* *b* *b* *b* *b*

a

a

Passomezo in Tenore

Pratum Musicum 1584, fol.77v[b]-79r

Emmanuel Adriaensen

The musical score is written on a single staff with a common time signature (C). It consists of 31 measures, grouped into systems of four measures each. The notation includes various ornaments (represented by symbols like P, B, and R) and dynamic markings (f, ff, c). The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature is one flat (B-flat). The score is divided into systems, with measure numbers 6, 10, 15, 19, 23, 27, and 31 indicated at the beginning of their respective systems. The ornaments are placed above the notes, and the dynamics are placed below the notes. The notes are written in a standard musical notation with stems and flags.

35

β β β β β β
c \flat *f* *h* *f* \flat *c* *a* | *c* \flat *a* \flat *c* \flat *c* \flat *a* *c* | *a* \flat *c* \flat *f* *h* *f* \flat *c* | *a* *f* *h* *i* *h* *f* \flat *c* *a*

a *a* *a* | *a* \flat *a* \flat *a* | *a* *a* | *a*

39

$\beta\beta$ $\beta\beta$ β β $\beta\beta$
e *a* *c* *e* | *a* *c* *e* *f* *e* *c* *a* *c* *a* | *e* *c* | *e* *a* *c* *e* *e* *e* *a* *e* \flat *a* *c* | *a* *c* \flat *a* *c* *a* *c* *a* *a* *c* *a*

a | *a* | *b* | *b* *c* *a* \flat *b* *a*

c | *c* *a* | \flat

42

β $\beta\beta$ $\beta\beta$ $\beta\beta$
a *a* *b* \flat *a* \flat *a* \flat *c* \flat *c* \flat | *a* \flat *a* \flat *c* \flat *f* *a* \flat *c* \flat | *c* \flat *a* \flat *c* \flat *a* \flat *c* *a* \flat *b* *a*

\flat | *a* | \flat

45

β $\beta\beta$ β $\beta\beta$
a \flat *a* \flat *a* \flat *c* \flat *f* \flat *c* *a* | *e* *a* *c* *e* *a* *c* *a* *c* *a* | *a* *a* *c* *a*

b *a* *b* \flat | *a* | *c* \flat *a* \flat *c* \flat *a* \flat *c* *a* \flat *c* *a*

a | *c* | *a*

48

β β β β β β β β β β β β β β β
a *a* *a* | *a* *a* *b* \flat *a* \flat *b* \flat *a* | *a* *a* *b* \flat *a* | *a* \flat *c* \flat *a* | *c* \flat *a* \flat *c* \flat *f* \flat *c* \flat *a*

c \flat *c* *b* *c* *a* | *c* | *c* | *c* *a* *b* \flat *a* | *a*

a | *a* | *a* | *a* | *a*

52

$\beta\beta$ β β $\beta\beta$ β β β β β β β β β β
c \flat *a* \flat *c* \flat *f* \flat *c* *a* \flat *a* *c* | *a* *a* *b* \flat *a* \flat *b* \flat *a* | *a* *a* *b* \flat *a*

\flat \flat | *c* *a* *b* \flat *a* \flat *b* \flat *a* | *c* *a* *b* \flat *a*

a | *a* | *a* | *a*

55

$\beta\beta$ β β β β β $\beta\beta$ $\beta\beta$ $\beta\beta$ $\beta\beta$ $\beta\beta$ β
e *c* *e* *f* *c* | *e* *c* *e* *f* *c* | *e* *a* *c* \flat *c* *a* *a* \flat *b* *a* *b* \flat *b* *a* | *a* *a* *b* *a* *b* \flat *b* \flat *a*

f *f* | *f* *f* | *b* *a* \flat *b* \flat *a* \flat | *b* *a* *b* *a* \flat *b* \flat *a*

c | *c* *a* | \flat *c* *a* | \flat *a* *c* *e*

59

$\beta\beta$ $\beta\beta$ β
c \flat *a* \flat *c* \flat | *a* \flat *c* \flat *f* \flat *c* \flat *f* \flat *a* \flat *c* \flat | *c* *a* \flat *c* \flat *f* \flat *c* *a* *c* *a* | *a* \flat *c* *a* \flat *b* *a* | *a* *a* *b* *a* *b* \flat *b*

a | *a* *c* | *a* | *c* | *a* \flat *a*

62

66

71

76

81

84

87

90

93

β β β β

f h i i h *f* | *c* *a* *b* *f* *f* *f* e | *a* *a* *c* *a* *c* *b* *c* *a* | *a* *a* *a* *c* *b* *a*

f | *f* *b* *f* *f* *f* e | *c* *a* *c* *b* *c* *a* | *c* *a* *c* *b* *c* *a* | *c* *c* *b* *a*

h h i *f* | c a c c e | c a c b c a | a a

97

β

b *a* *a* *b* *a* | *b* *c* *b* *a* *b* *c* | *b* *f* *f* *b* *f* *c* *c* *a* | *c* *c* *b* *c* *b* *c* | *b* h h *f* h *b* *c*

c *a* *c* *b* *a* | *c* *c* *a* *b* *b* *c* | *a* *a* *a* *c* | *a* *b* *a* *c* *a* *a* | *a* *b* *c*

a a *c* *b* | a | a | a *c* *b* *a* | a a

102

β

b *b* *a* *a* *b* *b* | *e* *f* *e* *e* *e* *c* | *e* *c* *e* *a* *c* | *b* h h *f* h *b* *c* | *b* *b* *a* *b* *c* *b* *a*

c *c* *b* | *f* *e* *c* *e* | *f* | *f* | *a* *b* *b* *c* *b* *c* *b* *a*

a a *c* *b* | c c | c c a c a | *b* | *b* *a* *c* *e*

107

β

c *f* *f* *b* *f* *c* *c* *a* | *c* *c* *b* *c* *b* *c* | *b* *b* *a* *a* *b* *a* | *e* *c* *a* *a* *a* | *a* h h *f* h e *f* *c*

a *a* *a* *c* | *a* *b* *a* *a* *a* | *b* *b* *b* *b* *b* | *a* *b* *a* *b* *a* *e* | *a* *a* *c* *e*

a a | a *c* *b* *a* | *b* *c* *a* | c *b* *c* *c* | a

112

β β β β β β β

f *f* e h *f* | h *f* h i h *f* h i h *f* h i h *f* i | h *f* h i h i h i h *f* *b* *f* i h a

f *f* | | | | | | |

a a | a | a

115

β β

c *a* *c* *b* *a* *c* *b* *f* h i h *f* i h | *c* *a* *c* *b* *f* *b* *c* *a* *c* *a* | *a* *a* *c* *b* *a* | *a* *a* *b* *b* *a* *c* *b* *a* *c* *a*

b *a* *b* *b* *a* *c* *b* *a* | *b* *a* *b* *b* *a* *c* *b* *a* *c* *a*

a | a | a

118

β β β β β β β

a *a* *c* *a* *c* *b* *f* *b* *c* *a* | *c* *c* *e* *f* *c* *e* *f* *c* *e* *f* *c* *c* | *c* *c* *e* *c* *e* *f* *e* | *c* *a* *c* *b* *c* *a* *c*

b *a* *b* *b* *a* *c* *b* | *f* *c* *e* *f* *c* *e* *f* *c* *e* *f* *c* *c* | *f* *f* *c* *e* *c* *e* *f* *e* | *f*

a | c | c | c

121

β β

b *c* *a* *c* *a* *a* *c* *a* | *b* *a* *b* *a* *a* *c* *b* *a* | *b* *a* *b* *b* *a* *a* *c* *b* *c* *b* | *a* *c* *a* *c* *b* *c* *a* *b* *a* *c* *a* *c* *b* *f* h i h *f* i h a

b *a* *b* *b* *a* *a* *c* *b* *a* | *b* *a* *b* *b* *a* *a* *c* *b* *c* *b* | *a* | a

b | *b* |

124

B

c a c d f d c a c a | *d c a d b a* | *a* | *a c a c d f d c a* | *e c e f c f e f e f e c e*

a | | *a* | *c*

127

B B | | *B B* | *B* | | *B B B*

a d a c a | *d c a c d c a* | *d c a* | *a d c a* | *a* | *a a c d c a c a c*

c | | *c* | *d c a c* | *b c a* | || *b c b c* | *a* | *c*

a | | *a* | *a* | || *a* | *c*

130

B B | *B* | | *B B B B B B* | *B B B B B B* | *B B B B*

a | *a c d a* | *c a c d f d c a* | *c a d c a* | *d b a*

b a b d b c d | *d d* | *a* | *a* | *a* | *a* | *d b a a*

c a b a b d b | *a* | *a* | *a* | *a* | *a* | *a*

a | *a* | *a c e* | | | | |

133

B | *B* | *B B B* | | *B* | *B B B*

a a b a d b a | *a a b a b d b* | *a d c d a* | *c c d c a* | *e e a c a* | *e a c e c e a a d c*

b a d b a | *b* | *f f d b a c* | *e c* | *e a c e c e a a d* | *d c*

c c a d c a | *c c* | *c* | *c e* | *a* | *a b d*

a | *a* | *a* | *c* | *c* | *c c a*

137

B | *B* | *B*

d d d | *d* | *a* | *c d f h f d c a* | *c d c a c d a c*

d d d | *d* | *a a b a b d b c d* | *d d* | *f d c* | *d d* | *a c d a c*

a | *a* | *a* | *a* | *a* | *a* | *a* | *a* | *c e a*

d c d d c a | *d* | *d a c e* | | | |

a | *a*

141

B B B | *B B* | | *B B* | *B B* | *B B* |

a d c d a | *e d a a* | *a h k h f e c* | *e h f e*

d b b d | *f f d b e f f e* | *a* | *a* | *a* | *a* |

a c d a | *c e e e e* | *c* | *c* | *c* | *c* |

a | *a* | *a* | *a* | *a* | *a* |

Galliarde in Tenore

Pratum Musicum 1584, fol. 79v-81r

Emmanuel Adriaensen

The musical score is written for a tenor instrument in a 3/4 time signature. It consists of 28 measures, grouped into systems of four measures each. The notation includes a treble clef, a 3/4 time signature, and various note values (quarter, eighth, and sixteenth notes). Dynamic markings such as *p* (piano) and *f* (forte) are used throughout. The score is divided into systems, with measure numbers 5, 9, 12, 15, 18, 21, 24, and 26 indicating the start of a new system. The piece concludes with a double bar line at the end of the 28th measure.

28 $\beta\beta$ $\beta\beta$ $\beta\beta$ $\beta\beta$
f *c c c c e f e* *f c e f e f c e* *a c b c a c* | *d c a* *b c a b a b b a b a c b c b* *a c a c b*
c *c* *c* | *b* *b*

30 $\beta\beta$ $\beta\beta$
c a c a c b c *a c b a c b c a* | *a* *a c b a c a c a* *f b c a c a* *e c e a c e*
d *d* | *b a b b* *a c b* *a*

32 $\beta\beta$ $\beta\beta$ $\beta\beta$ $\beta\beta$
a *b c b c a* *a b c a* *a a a b* || *a* *b c b a b b a c b a* | *c* *a c b c a c b a c*
c *c* | *c* *a c e a c e* | *d* *a* *e a c b a*

35 $\beta\beta$ $\beta\beta$ $\beta\beta$
a *b a b a a* *b a b b* | *c* *f e c e f f c* | *d* *b a b*
c *c b* | *c* *e* *c b c a* | *b* *a c b a c e*

38 $\beta\beta$ $\beta\beta$ $\beta\beta\beta$ $\beta\beta$
c a c a c b f *c b c* *a* | *b* *a a a* | *a* *b c a* *b c a a* *a h f*
d *a c a c b* | *a c b c a c b a c* | *c* *c*

41 $\beta\beta$ $\beta\beta$ $\beta\beta$ $\beta\beta$
h f h f h i h f h i h i h i h f *i f h i a* | *c a c a c b c* *a c b a c b c a* *b c a*
b | *a* *a*

43 $\beta\beta$ $\beta\beta$ $\beta\beta$
a *a c a c b f b f b c a c a* *e c* | *e a c b c a* *e c e a c a c b c a c*
b a b b | *a* *a* *e c e a*

45 $\beta\beta$ $\beta\beta$ $\beta\beta$ $\beta\beta$
d *f h f b c b f b c a* | *c* *a c a c b c* *a c b a c b a c b a c*
f *f* *c* | *d* *a c b* *a*

47 $\beta\beta$ $\beta\beta$ $\beta\beta$
d *a c b a c b f b c a c a* *e c f e f e f e c e* | *a* *b c b c a* *a* *a b a b*
b | *c* *c*

49

49

52

52

55

55

58

58

61

61

63

63

66

66

68

68

70

70

Gailliarda

Pratum Musicum 1584, fol.81-81v

Emmanuel Adriaensen

3

5

8

12

16

20

24

28

La mesme autrement

31

34

37

40

Gaillarda

Pratum Musicum 1584, fol. 81v[a]

Emmanuel Adriaensen

The musical score is written for a single melodic line in 3/4 time. It consists of 24 measures, grouped into six systems of four measures each. The notation includes a treble clef, a 3/4 time signature, and various note values (quarter, eighth, and sixteenth notes). Dynamic markings such as *f* (forte) and *a* (accents) are used throughout. The piece concludes with a double bar line and repeat dots. The notes are written in a style characteristic of 16th-century lute tablature notation, where letters and accidentals are placed above and below the staff lines.

La mesme plus diminuee

Pratum Musicum 1584, fol. 81v[b]-82r[a]

Emmanuel Adriaensen

This musical score is for a piece titled "La mesme plus diminuee" by Emmanuel Adriaensen, found in Pratum Musicum 1584, folios 81v[b]-82r[a]. The piece is in 3/4 time and consists of 21 measures. The notation is a single melodic line with a bass clef. Above the staff, dynamic markings (P for piano, f for forte) and articulation (accents) are placed above specific notes. Below the staff, the letters 'a' and 'c' are used as figured bass notation. The score is divided into measures by vertical bar lines, with measure numbers 3, 4, 7, 9, 12, 15, 18, and 21 indicated on the left. The final measure (21) ends with a double bar line and repeat dots. The piece concludes with a final cadence.

Galliarda

Pratum Musicum 1584, fol. 82r[b]

Emmanuel Adriaensen

3

4

7

10

13

16

19

The musical score is written on a grand staff with three systems of two staves each. The time signature is 3/4. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *a* (accendo). Above the staves, there are letters *P* and *B* indicating phrasing or breath marks. The score is divided into measures by vertical bar lines, with measure numbers 3, 4, 7, 10, 13, 16, and 19 marked on the left. The final measure of the piece ends with a double bar line and repeat dots.

Galiarda

Pratum Musicum 1584, fol. 82v[a]

Emmanuel Adriaensen

The musical score is written in a 3/4 time signature and consists of eight systems of music, each with a measure number (3, 5, 8, 12, 15, 18, 22, 24) on the left. Each system contains two staves: a treble clef staff and a bass clef staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *p* (piano). Above the treble clef staff, there are numerous slurs and accents, often accompanied by letters like 'P' or 'B' which likely indicate phrasing or articulation. The bass clef staff contains a simpler line of notes, often with a single letter 'a' or 'c' below it, possibly representing a simplified accompaniment or a specific rhythmic pattern. The piece concludes with a final measure in system 24.

27

Musical score for measures 27-29. Measure 27: Treble clef, F major chord (F, A, C), dynamics *f* and *P*. Bass clef: F, A, C. Measure 28: Treble clef, F major chord (F, A, C), dynamics *P*. Bass clef: F, A, C. Measure 29: Treble clef, F major chord (F, A, C), dynamics *P*. Bass clef: F, A, C.

30

Musical score for measures 30-32. Measure 30: Treble clef, F major chord (F, A, C), dynamics *P*. Bass clef: F, A, C. Measure 31: Treble clef, F major chord (F, A, C), dynamics *P*. Bass clef: F, A, C. Measure 32: Treble clef, F major chord (F, A, C), dynamics *P*. Bass clef: F, A, C.

26

B B P B B

e c e c e f e e f c e f c | *b a c b a c b f b f b c a* *f e f e f e c e*

c c | *a a c*

28

B B P B P B B

a b c b c a b a b c a c | *b c b a c b* | *c b c a c b* *a c b f b f b c a*

a a | *a a*

30

B B P B B B B P B P B

c a c a c b c | *b c b a c a c* | *b b c b a c a c b a* *b a c b*

a a c b a c | *b b a c*

32

B B P B B B B P B

c a c a c b c e c e | *a c a c b c a a b c a* | *e f e f e c e e* | *a b c b c a b a b c a c* *a*

a a c c a a c e e e e | *a a c e e e e e* | *a a* | *a a*

35

B B P B B B B P B

c a c a c b c a c b | *a c b f h k l k h k* | *l k h l i h l i a c b* | *a c b f a c b c a c*

a a | *a a* | *a a*

37

P B P B B B B P B P B B

d d c a c b b a | *b c b a c b* | *a a c a c b c e c e c e e* | *a c a c*

b b a c | *a a c c*

39

B B P |

d c a b a b e c e | *a a b c b c a b a b c a a* | *:*

a a c c c | *a a c c* | *:*

Galiarda

Pratum Musicum 1584, fol. 83v[a]

Emmanuel Adriaensen

The image displays a musical score for a piece titled "Galiarda" from the manuscript "Pratum Musicum 1584, fol. 83v[a]" by Emmanuel Adriaensen. The score is written on a single staff with a treble clef and a common time signature. The notation includes rhythmic values (minims, crotchets, quavers) and various ornaments (trills, mordents, grace notes). Below the staff, there is a line of figured bass notation consisting of letters (a, b, c) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) indicating fingerings and intervals for a lute or similar instrument. The score is divided into measures by vertical bar lines, with measure numbers 5, 8, 10, 13, 17, 20, and 24 marked at the beginning of their respective lines. The piece concludes with a double bar line and repeat dots at the end of the final measure.

Galiarda

Pratum Musicum 1584, fol. 83v[b]

Emmanuel Adriaensen

3

4

8

11

14

17

20

23

a

The musical score is written on a grand staff with three systems of two staves each. The time signature is 3/4. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *p* (piano). The piece concludes with a double bar line and repeat dots. A small box containing the letter 'a' is present in the lower staff of the final system.

La precedente plus diminuee

Pratum Musicum 1584, fol. 84r[b]

Emmanuel Adriaensen

3

5

7

9

12

15

17

19

Almande Prince

Pratum Musicum 1584, fol. 84v

Emmanuel Adriaensen

The image displays a lute tablature for the piece 'Almande Prince'. The score is organized into systems, with measures 1, 4, 8, 11, 13, 16, 19, and 22 marked at the beginning of their respective systems. Each system consists of a single staff with rhythmic flags (P, B) and letter-based notes (a, c, d, e, f, h) placed above and below the staff lines. The tablature is written in a style characteristic of 16th-century lute notation. The piece is in a common time signature, indicated by a 'C' at the start of the first system. The notation includes various rhythmic values and articulation marks, such as slurs and accents, to guide the performer. The letters used are a, c, d, e, f, h, representing the fret positions on the strings. The piece concludes with a final measure in the 22nd system.

Almande Court

Pratum Musicum 1584, fol. 85r[a]

Emmanuel Adriaensen

The image displays a musical score for 'Almande Court' by Emmanuel Adriaensen, presented in a lute tablature format. The score is organized into four systems, each with a measure number (1, 5, 7, 11) on the left. Above each system, there are rhythmic symbols: a vertical line with a flag (representing a quarter note) and a vertical line with a flag and a dot (representing an eighth note). The tablature itself consists of six horizontal lines, representing the strings of a lute. Letters 'a', 'b', 'c', 'd', 'e', and 'f' are placed on these lines to indicate fret positions. The first system (measures 1-4) begins with a common time signature 'C'. The second system (measures 5-6) includes dynamic markings 'f' and 'f'. The third system (measures 7-10) continues the piece. The fourth system (measures 11-13) concludes with a double bar line and repeat dots. The notation is a form of early keyboard or lute tablature, where letters represent fret positions on a six-stringed instrument.

L'Almande Slaepen gaen

Pratum Musicum 1584, fol. 85r[b]

Emmanuel Adriaensen

The image displays a single melodic line of a piece titled "L'Almande Slaepen gaen". The notation is a form of early keyboard or lute tablature, consisting of letters (a, b, c, d, e, f) placed on a five-line staff. Above the staff, there are various rhythmic and articulation symbols, including vertical strokes with flags and curved lines. The piece is organized into measures, with measure numbers 4, 7, 10, 13, 15, 17, and 19 indicated on the left side. The notation includes a variety of note values and rests, and the piece concludes with a double bar line and repeat dots.

Almande

Pratum Musicum 1584, fol. 85v-86r[a]

Emmanuel Adriaensen

The image displays a musical score for a piece titled "Almande" by Emmanuel Adriaensen. The score is written on a six-line staff, characteristic of lute tablature. Above the staff, rhythmic notation is provided, consisting of vertical stems and flags. Below the staff, the notes are represented by letters: 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', and 'i'. The score is divided into measures, with measure numbers 4, 7, 9, 13, 16, 19, and 21 indicated on the left side. The notation includes various rhythmic values and letter-based notes, typical of early modern lute music.

24

26

28

30

32

Reprinse

Pratum Musicum 1584, fol. 86r[b]

Emmanuel Adriaensen

The musical score is written for a single melodic line on a six-line staff. It begins with a 6/8 time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and dynamic markings such as *P* (piano), *f* (forte), and *h* (harmonic). The score is divided into four systems, each starting with a measure number (6, 5, 10, 14). The first system (measures 6-9) features a sequence of notes: *P* *P* *f* *P* *P* *P*. The second system (measures 10-13) includes *P* *P* *P* *P* *f* *P* *P* *P* *P*. The third system (measures 14-17) contains *P* *P* *P* *f* *P* *P* *P*. The fourth system (measures 18-21) shows *P* *P* *P* *P* *P* *P* *P* *P* *P*. The piece concludes with a double bar line and repeat dots.

Almande de Duc Mathias

Pratum Musicum 1584, fol. 86r[c]

Emmanuel Adriaensen

The image displays a musical score for the piece "Almande de Duc Mathias" from the Pratum Musicum 1584, fol. 86r[c], by Emmanuel Adriaensen. The score is written on a single five-line staff in a lute tablature style, using letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' to represent fret positions. The piece is in a 3/4 time signature, indicated by a 'C' time signature symbol at the beginning. The score is divided into measures by vertical bar lines, with measure numbers 5, 8, 11, 14, 17, and 19 marked on the left side. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with accidentals like flats and naturals. The piece concludes with a double bar line and repeat dots at the end of the final measure.

Almande de don Frederico

Pratum Musicum 1584, fol. 86v

Emmanuel Adriaensen

The image displays a musical score for the piece 'Almande de don Frederico'. The score is written on a grand staff with three systems of two staves each. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). Above the first staff of each system, there are several 'B' symbols, likely indicating a specific performance instruction or a section marker. The piece is in a common time signature (C) and features a mix of melodic lines and harmonic accompaniment. The score is divided into measures, with measure numbers 4, 7, 10, 13, 16, 19, and 22 clearly marked at the beginning of their respective systems.

25

27

29

32

Almande Fortune helas

Pratum Musicum 1584, fol. 87r

Emmanuel Adriaensen

The image displays a lute tablature for the piece "Almande Fortune helas". The notation is written on a six-line staff, where each line represents a string. Letters 'a', 'b', 'c', 'd', 'e', 'f', and 'g' are placed on the lines to indicate fret positions. The piece is divided into measures, with measure numbers 4, 7, 11, 15, 17, 20, and 23 marked on the left. The tablature includes various rhythmic values and dynamic markings such as 'f' (forte) and 'a' (accents). The piece concludes with a double bar line and repeat dots at the end of the final measure.

Almande

Pratum Musicum 1584, fol. 87v

Emmanuel Adriaensen

5

9

12

15

18

21

24

The musical score consists of a single melodic line on a three-staff system. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with dynamic markings like *f* and *fz*. The piece is divided into measures, with measure numbers 5, 9, 12, 15, 18, 21, and 24 indicated on the left side of the staves. The notation is written in a historical style, with a common time signature and a key signature of one flat.

26

29

31

33

37

Reprinse

Pratum Musicum 1584, fol. 88r[a]

Emmanuel Adriaensen

6

P *P. B P* *P. B P* *P. B P* *P. B P*

a a e a b b
a b c c c
a a a a a
a c c c c
a a a a a

c c a
a c a
b b
a c c
c c a

5

P. B P P. B P *P. B P* *B P. B P* *P. B P*

b d c a d c b
c b a b b a b
b b b b a b b
a b c d c b
a b c d c

a a c b
a b a c a a
b a a a a a
a a a a a a
a a a a a a

Almande Nonnette

Pratum Musicum 1584, fol. 88r[b]

Emmanuel Adriaensen

The musical score is written on a single five-line staff. It begins with a common time signature (C) and a treble clef. The piece is divided into measures, with measure numbers 5, 9, 12, 16, 19, 22, and 25 indicated on the left. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with dynamic markings like *f* (forte) and *h* (hairpins). The melody is primarily composed of eighth and sixteenth notes, with some rests and accidentals. The score concludes with a double bar line and repeat dots at the end of the final measure.

Almande Bizarre

Pratum Musicum 1584, fol.88v[a]

Emmanuel Adriaensen

1
4
7
10
12
15
18

Reprinse

Pratum Musicum 1584, fol. .88v[b]

Emmanuel Adriaensen

The image displays three systems of lute tablature for the piece 'Reprinse'. Each system consists of three staves: a top staff for rhythmic notation and two lower staves for letter-based fretting. The first system begins with a large '6' on the left. The second system starts with a '4'. The third system starts with a '7'. The notation includes various rhythmic values (P, B, P, B, P, C) and dynamic markings such as 'a' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat dots.

Branles

Pratum Musicum 1584, fol. 89r-89v

Emmanuel Adriaensen

1

4

7

10

13

16

19

22

25

28

31

34

37

40

43

46

50

53

56

59

62

65

68

71

74

77

80

83

Courrante

86

Branles

Pratum Musicum 1584, fol. 90r-90v[b]

Emmanuel Adriaensen

7

13

19

25

31

36

41

The musical score is written on a three-staff system. The top staff contains rhythmic notation consisting of 'P' (Pulsus) and 'B' (Brevis) symbols. The middle and bottom staves contain mensural notation with letter-based notes: 'a' (A), 'c' (C), 'e' (E), 'f' (F), and 'h' (H). The score is divided into measures by vertical bar lines, with some measures containing repeat signs (double dots with vertical lines). The piece begins with a common time signature 'C'.

44

P P B P B P B P B P P

48

B B B P B B P B

53

P P B P P B P B P B P

57

P P P P B P P P B

61

B B B P P B B P B

65

P B B P P P B B B B

70

P B B P B B B P B B B P

75

B B B B B P B B B B P B

Courrante

Pratum Musicum 1584, fol. 90v[b]

Emmanuel Adriaensen

6

6

5

5

9

9

14

14

Courrante 2

Pratum Musicum 1584, fol. 90v[c]

Emmanuel Adriaensen

First system of musical notation, measures 1-3. It consists of three staves. The top staff has a treble clef and a common time signature. The music is written in a style with letters (a, b, c, d, e, f, h) and rhythmic flags (B) above the notes. The bottom two staves provide a bass line with letters (a, c, d) and rhythmic flags (B).

Second system of musical notation, measures 4-6. It consists of three staves. The top staff has a treble clef and a common time signature. The music is written in a style with letters (c, a, a, e, a, a, c, e, f, f, e, f, h, f, e, f, a, a, c) and rhythmic flags (B) above the notes. The bottom two staves provide a bass line with letters (a, c, a, a, a, a, a) and rhythmic flags (B).

Third system of musical notation, measures 7-8. It consists of three staves. The top staff has a treble clef and a common time signature. The music is written in a style with letters (a, b, d, c, d, c, d, c, d, c, a, a) and rhythmic flags (B) above the notes. The bottom two staves provide a bass line with letters (a, a, a, a, a, a) and rhythmic flags (B). The system ends with a double bar line and repeat dots.

Courrante 3

Pratum Musicum 1584, fol. 91r[a]

Emmanuel Adriaensen

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

Volte 2

Pratum Musicum 1584, fol. . 91r[c]

Emmanuel Adriaensen

The musical score is presented in six systems, each with a system number on the left (6, 5, 8, 13, 17). Each system consists of a top staff with mensural notation and a bottom staff with letter-based rhythmic notation. The letters 'a', 'b', 'c', and 'd' are used to denote rhythmic values, often with a dot above them. The notation is organized into measures, with bar lines separating them. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

Branle de Poictou

Pratum Musicum 1584, fol. 91v-92r[a]

Emmanuel Adriaensen

The musical score for 'Branle de Poictou' is presented on a single staff in common time (C). The melody consists of 24 measures, grouped into six systems of four measures each. The notes are primarily 'a' (sol) and 'b' (la), with some 'c' (re) and 'e' (mi) notes. Rhythmic values are indicated by stems with flags (quarter notes) and stems with beams (eighth notes). Above the staff, a sequence of letters and symbols (beta, alpha, gamma) indicates the dance steps for each measure. The sequence is: 1. beta; 2. beta; 3. beta beta; 4. beta beta beta; 5. beta beta; 6. beta beta; 7. beta; 8. beta; 9. beta beta; 10. beta beta; 11. beta beta; 12. beta beta; 13. beta beta beta beta beta beta beta beta; 14. beta beta beta beta beta beta; 15. beta beta beta beta beta beta; 16. beta beta; 17. beta beta; 18. beta; 19. beta; 20. beta beta; 21. beta beta; 22. beta; 23. beta; 24. beta beta beta. The score concludes with a double bar line and repeat dots.

26 $\beta \beta$ β $\beta \beta \beta$ $\beta \beta$

30 β $\beta \beta \beta$ β β $\beta \beta \beta$

34 $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$

37 $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$

41 $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$

45 β $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$ $\beta \beta$

Pavane a l'Englesa

Pratum Musicum 1584, fol. 92r[b]

Emmanuel Adriaensen

6

10

15

19

23

28

33

a a

