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PRATVM MUSICVM

LONGE AMOENISSIMVM,
OPUS NOVVM

Antwerp, 1584

Pieces for four voices and four Lutes



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O villanella

Pratum Musicum 1584 ff.49v-50r

Hubert Waelrant

Canto

O vi- la- nel- la, quand'a l'a- qua va- i, O vi- la- nel- la,

Alto

O vi- la- nel- la, quand'a l'a- qua va- i, O vi- la- nel- la,

Tenor

O vi- la- nel- la, quand'a l'a- qua va- i, O vi- la- nel- la,

Basso

O vi- la- nel- la, quand'a l'a- qua va- i, O vi- la- nel- la,

Lute in A

Lute in G

Lute in E

Lute in D

la, Et quan-do ti ba- scia- ro, O dol- ce vi- la- nel-

la, Et quan-do ti ba- scia- ro, O dol- ce vi- la- nel-

la, Et quan-do ti ba- scia- ro, O dol- ce vi- la- nel-

la, Et quan-do ti ba- scia- ro, O dol- ce vi- la- nel-

The piano accompaniment is written in a grand staff (treble and bass clefs). It features a complex rhythmic structure with many sixteenth and thirty-second notes. The texture is dense, with multiple voices in both hands. The dynamics range from piano (p) to fortissimo (ff). The key signature has one sharp (F#).

la, Et quando ti ba- scia-ro, O dol- ce vi- la- nel- la?

la, Et quando ti ba- scia-ro, O dol- ce vi- la- nel- la?

la, Et quando ti ba- scia-ro, O dol- ce vi- la- nel- la?

la, Et quando ti ba- scia-ro, O dol- ce vi- la- nel- la?

The guitar part consists of five systems, each with a rhythmic notation line and a chord diagram line. The chords are written in a shorthand notation using letters a, b, c, d, e, f, g, and natural signs. The tablature is written on a six-line staff below the chord diagrams.

O villanella -- (1. Canto)

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Hubert Waelrant

Canto

O vi-la-nel-la, quand' a l'a-qua va-i, O vi-la-

7
nel-la, quand' a l'a-qua va-i, Di-mi se fre-sca torn'

13
e poi che fa-i, Non pos-so mo. Di-me-lo mo, O

19
vi-la-nel-la bel-la, Et quan-do ti ba-scia-ro, O dol-ce

25
vi-la-nel-la, Non pos-so mo. Di-me-lo mo, O vi-la-nel-

32
la bel-la, Et quan-do ti ba-scia-ro, O dol-ce vi-la-nel-la?

O villanella -- (2. Alto)

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Alto

The musical score is written for an Alto voice part. It consists of six staves of music, each with a corresponding line of Italian lyrics. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and bar lines. There are two instances of a 3/4 time signature change within the piece. The lyrics are: "O vi- la- nel- la, quand' a l'a- qua va- i, O vi- la- nel- la, quand' a l'a- qua va- i, Di- mi se fre- sca torn' e poi che fa- i, Di- me- lo mo, O vi- la- nel- la bel- la, Et quan- do ti ba- scia- ro, O dol- ce vi- la- nel- la bel- la, Et quan- do ti ba- scia- ro, O dol- ce vi- la- nel- la?"

O vi- la- nel- la, quand' a l'a- qua va- i, O vi- la-
nel- la, quand' a l'a- qua va- i, Di- mi se fre- sca torn'
e poi che fa- i, Di- me- lo mo, O
vi- la- nel- la bel- la, Et quan- do ti ba- scia- ro, O dol- ce
vi- la- nel- la, Di- me- lo mo, O vi- la- nel- la bel-
la, Et quan- do ti ba- scia- ro, O dol- ce vi- la- nel- la?

O villanella -- (3. Tenor)

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Tenor

The musical score is written for a Tenor voice part. It consists of six staves of music, each with a corresponding line of Italian lyrics. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and bar lines. There are two key changes: from 3/4 to 3/4 with a common time signature change (indicated by a 'C' in a circle), and then back to 3/4. The lyrics are: "O vi- la- nel- la, quand' a l'a- qua va- i, O vi- la- nel- la, quand' a l'a- qua va- i, Di- mi se fre- sca torn' e poi che fa- i, Di- me- lo mo, O vi- la- nel- la bel- la, Et quan- do ti ba- scia- ro, O dol- ce vi- la- nel- la bel- la, Et quan- do ti ba- scia- ro, O dol- ce vi- la- nel- la?".

O vi- la- nel- la, quand' a l'a- qua va- i, O vi- la-
nel- la, quand' a l'a- qua va- i, Di- mi se fre- sca torn'
e poi che fa- i, Di- me- lo mo, O
vi- la- nel- la bel- la, Et quan- do ti ba- scia- ro, O dol- ce
vi- la- nel- la, Di- me- lo mo, O vi- la- nel- la bel-
la, Et quan- do ti ba- scia- ro, O dol- ce vi- la- nel- la?

O villanella -- (4. Basso)

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Basso

O vi- la- nel- la, quand' a l'a- qua va- i, O vi- la-
7 nel- la, quand' a l'a- qua va- i, Di- me se fre- sca torn'
13 e poi che fa- i, Di- me- lo mo, O
19 vi- la- nel- la bel- la, Et quan- do ti ba- scia- ro, O dol- ce
25 vi- la- nel- la, Di- me- lo- mo, O vi- la- nel-
32 la bel- la, Et quando ti ba- scia- ro, O dol- ce vi- la- nel- la?

O villanella -- (5. Lute in A)

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Canto

The musical score for the Canto part of 'O villanella' is written on a single five-line staff. It begins with a treble clef and a common time signature (C). The score is divided into measures by vertical bar lines. Above the staff, there are various rhythmic symbols, including vertical stems with flags, and some letters (a, d, c) indicating pitch. Below the staff, there are letters (a, d, c) indicating pitch. The score includes several measures with a '3' above them, indicating a triplet. There are also measures with a '1' above them, indicating a first ending. The score ends with a double bar line.

3

7

13

18

22

26

32

36

O villanella -- (6. Lute in G)

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Hubert Waelrant

Alto

3

7

13

20

25

33

The image shows a musical score for the Alto part of a lute piece. The score is written on a five-line staff with a treble clef. It consists of six systems of music, each starting with a measure number (3, 7, 13, 20, 25, 33). The notes are written in a shorthand notation where letters (a, e, c, b) are placed above or below the staff lines. Above the notes, there are vertical stems with flags, indicating rhythmic values. The score includes various musical notations such as triplets (indicated by a '3' above a group of notes), repeat signs (double bar lines with dots), and a common time signature (C). The piece concludes with a double bar line at the end of the 33rd measure.

O villanella -- (8. Lute in D)

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Basso

3

7

13

20

25

33

The musical score for the Basso part of 'O villanella -- (8. Lute in D)' is presented in six systems. Each system begins with a measure number: 3, 7, 13, 20, 25, and 33. The notation is written on a six-line staff with a treble clef and a common time signature. The music features a variety of rhythmic values, including quarter, eighth, and sixteenth notes, often beamed together. There are several triplet markings, indicated by a '3' over a group of notes. The piece concludes with a double bar line at measure 33.

Als ick u vinde

Pratum Musicum ff.50v-51r

Hubert Waelrant

Canto

Als ick u vin- de, als ick u vin- de met u spil en spin-

Alto

Als ick u vin- de, als ick u vin- de met u spil en spin-

Tenor

Als ick u vin- de, als ick u vin- de met u spil en spin-

Basso

Als ick u vin- de, als ick u vin- de met u spil en spin-

Lute in A

Lute in G

Lute in E

Lute in D

The score consists of five systems. The first system contains the vocal parts (Canto, Alto, Tenor, Basso) with their respective lyrics. The second system contains the lute parts (Lute in A, Lute in G, Lute in E, Lute in D) with their respective tablatures. The tablatures are written in a six-line format with letters (a, b, c, d, e, f) and accidentals (sharps, flats) indicating fret positions. The lute parts are in common time (C) and use a variety of rhythmic values (quarter, eighth, and sixteenth notes).

rock, als ick u vin- de, als ick u vin- de met u spil en spin-

rock, als ick u vin- de, als ick u vin- de met u spil en spin-

rock, als ick u vin- de, als ick u vin- de met u spil en spin-

rock, als ick u vin- de, als ick u vin- de met u spil en spin-

Tablature for guitar (first system) with fret numbers and bar lines.

Tablature for guitar (second system) with fret numbers and bar lines.

Tablature for guitar (third system) with fret numbers and bar lines.

Tablature for guitar (fourth system) with fret numbers and bar lines.

a a

rock, Met u schoon han- den en- de roo- de wan- ghen, Dan

rock, Met u schoon han- den en- de roo- de wan- ghen, Dan

rock, Met u schoon han- den en- de roo- de wan- ghen,

rock, Met u schoon han- den en- de roo- de wan- ghen,

add c a b b a c a add dca addc cad. cad addc aac ae dca e f e f e c e f f

a

cna c na naa ae caa dca. dca cna cca eca aac c e e ae c

a

ca a ca ab add ab cad. cad ab caa dca addc dca d c abba a

d a d d d d d a dca addc dca d c abba a

a

andc a dca. add. add. dca. c f aac caa aac d cca c

a a c a a c a c d cca c

u ghe- van- ghen, van u ghe- van- ghen, Dan vindic dat ic ben, dan

u ghe- van- ghen, van u ghe- van- ghen, Dan vindic dat ic ben, dan

wan- ghen, van u ge- van- ghen, Dan vindic dat ic

ghe- wan- ghen, van u ghe- van- ghen, Dan vindic dat ic

The musical score consists of four vocal staves and a keyboard accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The keyboard part is in bass clef with the same key signature. The lyrics are: "u ghe- van- ghen, van u ghe- van- ghen, Dan vindic dat ic ben, dan". The keyboard accompaniment includes figured bass notation with notes and accidentals written below the staff. Dynamics such as *f* (forte) are indicated in the accompaniment.

Als ick u vinde -- (1. Canto)

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Canto

Als ick u vin- de, als ick u vin- de met u spil en spin-

6

rock, als ick u vin- de, als ick u vin- de met u spil en spin-

11

rock, Met u schoon han- den en- de roo- de wan- ghen, Dan

15

vind' ic dat ic ben, dan vind' ic dat ic ben, dan vind' ic dat ic ben, van

18

u ghe- van- ghen, van u ghe- van- ghen, Dan vind' ic dat ic ben, dan

22


vind' ic dat ic ben, dan vind' ic dat ic ben, van u ghe- van- ghen.

Als ick u vinde -- (2. Alto)

Pratum Musicum ff.50v-51r

Hubert Waelrant

Alto



Als ick u vin- de, als ick u vin- de met u spil en spin-

6




rock, als ick u vin- de, als ick u vin- de met u spil en spin-

11




rock, Met u schoon han- den en- de roo- de wan- ghen, Dan

15



vind' ic dat ic ben, dan vind' ic dat ic ben, dan vind' ic dat ic ben, van

18



u ghe- van- ghen, van u ghe- van- ghen, Dan vind' ic dat ic ben, dan

22



vind' ic dat ic ben, dan vind' ic dat ic ben, van u ghe- van- ghen.

Als ick u vinde -- (3. Tenor)

Pratum Musicum ff.50v-51r

Hubert Waelrant

Tenor

Als ick u vin- de, als ick u vin- de met u spil en spin-
6
rock, als ick u vin- de, als ick u vin- de met u
10
spil en spin- rock, Met u schoon han- den en- de roo- de
14
wan- ghen, Dan vind' ic dat ic ben, dan vind' ic dat ic
17
ben, van u ge- wan- ghen, van u ge- van- ghen, Dan vindic dat ic
22
ben, dan vind' ic dat ic ben, van u ge- van- ghen.

Als ick u vinde -- (4. Basso)

Pratum Musicum ff.50v-51r

Hubert Waelrant

Basso



Als ick u vin- de, als ick u vin- de met u spil en spin-

6



rock, als ick u vin- de, als ick u vin- de met u spil en spin-

11



rock, Met u schoon handen en- de roo- de wan- ghen, Dan vindic dat ic

16



ben, dan vindic dat ic ben, van u ghe- wan- ghen, van u ghe- van- ghen,

21



Dan vindic dat ic ben, dan vindic dat ic ben, van u ghe- van- ghen.

Als ick u vinde -- (5. Lute in A)

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Lute in A

The musical score is written on six systems, each with a five-line staff. The notation includes various note values (minims, crotchets, quavers) and clefs (C-clef for the first system, F-clef for the others). The notes are labeled with letters: a, b, c, d, e, f, g, h, i. Some notes are decorated with flags or beams. The score is divided into measures by vertical bar lines. The first system starts with a C-clef and a common time signature. The second system begins with a measure number '6'. The third system begins with a measure number '11'. The fourth system begins with a measure number '14'. The fifth system begins with a measure number '18'. The sixth system begins with a measure number '22'. The piece concludes with a double bar line at the end of the sixth system.

Als ick u vinde -- (6. Lute in G)

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Lute in G

6

11

15

18

22

Als ick u vinde -- (7. Lute in E)

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Hubert Waelrant

Lute in E

6

11

15

20

Als ick u vinde -- (8. Lute in D)

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Lute in D

The score is written for a lute in D, using a six-line staff with a C-clef on the first line. The music is in a 16th-century style, featuring a mix of rhythmic values (minims, crotchets, quavers) and tablature. The piece is divided into six systems, each starting with a measure number (6, 11, 15, 18, 22). The notation includes vertical bar lines, stems with flags, and various rhythmic symbols. The tablature consists of letters 'a', 'b', 'c', 'd', 'e', 'f' placed on the lines of the staff. The piece concludes with a double bar line at the end of the sixth system.

6

11

15

18

22