

Tsat een cleen meiskin al up een bloxskin

A tiny girl sat on a little block

Jacobus Hobrecht (Gent 1457/58 - Florence 1505)

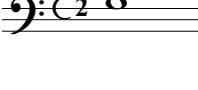
Transcription Arnold den Teuling 2019

1

(Superius) 

C(ontra) 

T(enor) 

B(assus) 

Tsat een cleeyn meis - kin al up een blocs -

Tsat een cleen meis - kin al up

cleyn meis - kin al up een blocs - kin

kin

10

een bloxs - kin

Tsat een cleen meis - kin al up een blocs -



Obrecht - Tsat een cleen meiskin

14

A musical score for four voices. The top voice (soprano) has a melodic line with several grace notes. The second voice (alto) has a line with eighth-note pairs. The third voice (tenor) has a line with eighth-note pairs. The basso continuo (bass) provides harmonic support. The key signature changes from C major to G major at the beginning of the measure.

18

A continuation of the musical score. The soprano and alto voices continue their melodic lines. The tenor and basso continuo voices provide harmonic support. The key signature remains in G major.

22

A continuation of the musical score. The soprano and alto voices continue their melodic lines. The tenor and basso continuo voices provide harmonic support. The key signature changes to F major at the beginning of the measure.

26

Tsat een cleen meiskin

26

31

Tsat een cleen meiskin

31

35

Tsat een cleen meiskin

35

Obrecht - Tsat een cleen meiskin

39

This page contains four staves of music. The top three staves are soprano, alto, and tenor voices, each with a treble clef and a 'C' key signature. The bottom staff is the basso continuo, with a bass clef and a 'C' key signature. The music consists of quarter notes and rests. Measure 39 starts with a rest followed by a quarter note in the soprano, alto, and tenor staves. The basso continuo has a quarter note. Measures 40-41 show the soprano, alto, and tenor voices continuing with quarter notes and rests, while the basso continuo provides harmonic support.

43

This page continues the musical score. The soprano, alto, and tenor voices are shown in their respective staves with treble clefs and a 'C' key signature. The basso continuo staff is at the bottom with a bass clef and a 'C' key signature. The music includes quarter notes and rests. Measure 43 begins with a rest followed by a quarter note in the soprano, alto, and tenor staves. Measures 44-45 show the soprano, alto, and tenor voices continuing with quarter notes and rests, while the basso continuo provides harmonic support.

47

This page continues the musical score. The soprano, alto, and tenor voices are shown in their respective staves with treble clefs and a 'C' key signature. The basso continuo staff is at the bottom with a bass clef and a 'C' key signature. The music includes quarter notes and rests. Measure 47 begins with a rest followed by a quarter note in the soprano, alto, and tenor staves. Measures 48-49 show the soprano, alto, and tenor voices continuing with quarter notes and rests, while the basso continuo provides harmonic support.

51

Treble
Alto
Tenor
Bass

55

Treble
Alto
Tenor
Bass

59

Treble
Alto
Tenor
Bass

Obrecht - Tsat een cleen meiskin

Musical score for Obrecht's "Tsat een cleen meiskin" starting at measure 65. The score consists of four staves: Treble, Alto, Tenor, and Bass. The music is in common time. Measure 65 begins with a bass note followed by a series of eighth and sixteenth notes. Measures 66-67 show a continuation of the melodic line with various note values. Measure 68 introduces a new section with a different harmonic progression. The vocal parts are primarily composed of eighth and sixteenth notes, with occasional quarter notes.

Continuation of the musical score starting at measure 70. The four staves (Treble, Alto, Tenor, Bass) continue their respective melodic lines. The music maintains its common time signature. The vocal parts feature eighth and sixteenth note patterns, with occasional quarter notes. The bass staff shows a more sustained harmonic pattern compared to the upper voices.

Continuation of the musical score starting at measure 74. The four staves (Treble, Alto, Tenor, Bass) continue their respective melodic lines. The music maintains its common time signature. The vocal parts feature eighth and sixteenth note patterns, with occasional quarter notes. The bass staff shows a more sustained harmonic pattern compared to the upper voices.

78

Treble staff: $\text{F} \cdot \text{E} \text{ D} \text{ C} \text{ B} \text{ A} \text{ G} \text{ F} \text{ E}$

Alto staff: $\text{D} \text{ C} \text{ B} \text{ A} \text{ G} \text{ F} \text{ E} \text{ D}$

Tenor staff: $\text{C} \text{ B} \text{ A} \text{ G} \text{ F} \text{ E} \text{ D} \text{ C}$

Bass staff: $\text{B} \text{ A} \text{ G} \text{ F} \text{ E} \text{ D} \text{ C} \text{ B}$

82

Treble staff: $\text{D} \text{ C} \text{ B} \text{ A} \text{ G} \text{ F} \text{ E} \text{ D}$

Alto staff: $\text{G} \text{ F} \text{ E} \text{ D} \text{ C} \text{ B} \text{ A} \text{ G}$

Tenor staff: $\text{F} \text{ E} \text{ D} \text{ C} \text{ B} \text{ A} \text{ G} \text{ F}$

Bass staff: $\text{E} \text{ D} \text{ C} \text{ B} \text{ A} \text{ G} \text{ F} \text{ E}$

86

Treble staff: $\text{D} \text{ C} \text{ B} \text{ A} \text{ G} \text{ F} \text{ E} \text{ D}$

Alto staff: $\text{G} \text{ F} \text{ E} \text{ D} \text{ C} \text{ B} \text{ A} \text{ G}$

Tenor staff: $\text{F} \text{ E} \text{ D} \text{ C} \text{ B} \text{ A} \text{ G} \text{ F}$

Bass staff: $\text{E} \text{ D} \text{ C} \text{ B} \text{ A} \text{ G} \text{ F} \text{ E}$

Obrecht - Tsat een cleen meiskin

90

Soprano: Treble clef, one sharp.

Alto: Treble clef, one sharp.

Tenor: Treble clef, one sharp.

Bass: Bass clef, one sharp.

94

Soprano: Treble clef, one sharp.

Alto: Treble clef, one sharp.

Tenor: Treble clef, one sharp.

Bass: Bass clef, one sharp.

98

Soprano: Treble clef, one sharp.

Alto: Treble clef, one sharp.

Tenor: Treble clef, one sharp.

Bass: Bass clef, one sharp.

The musical score shows four staves of music. The top staff is in treble clef, the second in alto clef, the third in bass clef, and the bottom in bass clef. The key signature is one sharp. The music consists of a repeating pattern of eighth and sixteenth notes, typical of early printed music notation.

Segovia Cathedral manuscript fo. 121v - 122. It is number 16 in the New Obrecht Edition, nr. 4 in the ed. J. Wolf, Werken van Jacob Obrecht, Wereldlijke werken, Afl. 15-16, Amstrdam, Leipzig (1913?) and pp. 102-103 in F.J. Giesbert, Ein altes Spielbuch, Mainz 1936, Heft II.

No text has been transmitted except for the incipits, meaning: A tiny girl sat on a little block

There are more sources for this piece: Petrucci, Odhecaton A, fol. 96v-98r, and ms. Sankt Gallen 461 pp. 90-93.
To be complete I add the adaptations from the NOE, which are supported by Petrucci.

Errors:

Bassus 49-50: Brevis should be Longa

Superius 60: Brevis is lacking

Tenor 73 note 2: Semiminima corrected to Minima

Adapted from NOE (or not):

Contra 62 note 2: e' corrected to f

Superius 65 note 2 e' not corrected to g'

Contra 86 note 3- 87 note 3: g'-f'-g' corrected to a'-g'-a'

I placed musica ficta at leading notes and to avoid the tritonus.

If played on recorders, SAAB or SATB will fit.

(Superius)

Tsat een cleen meis kin al up een bloxskin

A tiny girl sat on a little block

Jacobus Hobrecht (Gent 1457/58 - Florence 1505)

Transcription Arnold den Teuling 2019

The musical score consists of ten staves of music. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics "Tsat een cleen meis kin al up een bloxskin" are written below the notes. Measures 1 through 6 are shown. Measure 1 starts with a bass note followed by a half note. Measure 2 has a bass note followed by a whole note. Measures 3 through 6 show a bass line with sustained notes and quarter notes. The second staff begins with a treble clef, a common time signature, and a key signature of one sharp. It continues the bass line from the previous staff. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. It continues the bass line. The fourth staff begins with a treble clef, a common time signature, and a key signature of one sharp. It continues the bass line. The fifth staff begins with a treble clef, a common time signature, and a key signature of one sharp. It continues the bass line. The sixth staff begins with a treble clef, a common time signature, and a key signature of one sharp. It continues the bass line. The seventh staff begins with a treble clef, a common time signature, and a key signature of one sharp. It continues the bass line. The eighth staff begins with a treble clef, a common time signature, and a key signature of one sharp. It continues the bass line. The ninth staff begins with a treble clef, a common time signature, and a key signature of one sharp. It continues the bass line. The tenth staff begins with a treble clef, a common time signature, and a key signature of one sharp. It continues the bass line.

(Superius)

B(assus)

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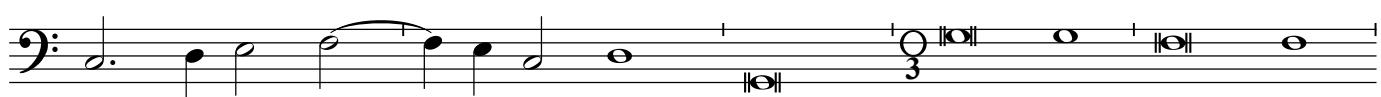
The musical score consists of two staves of bass notation. The top staff begins with a treble clef, a 'C' key signature, and common time. The bottom staff begins with a bass clef, a 'C' key signature, and common time. The music is divided into measures by vertical bar lines. Measure numbers are placed to the left of the staves. The lyrics are written below the notes. Measure 1: 'Tsat een cleen meiskin al up een bloxskin'. Measure 4: 'een blocs'. Measure 9: 'kin'. Measure 17: Continuation of the melody. Measure 22: Continuation of the melody. Measure 26: Continuation of the melody. Measure 30: Continuation of the melody. Measure 34: Continuation of the melody. Measure 38: Continuation of the melody. Measure 42: Continuation of the melody. Measure 47: Continuation of the melody. Measure 54: Continuation of the melody.

2

58

B(assus)

|| = ||.

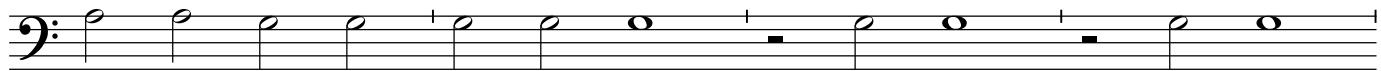


63

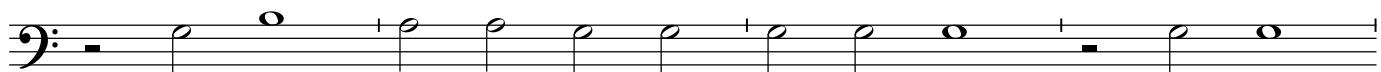
|| = ||



68



72



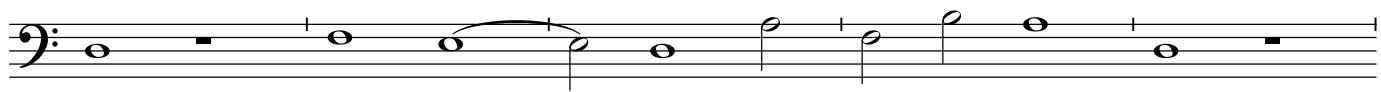
76



80



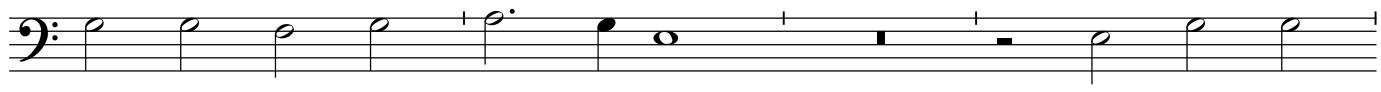
84



89



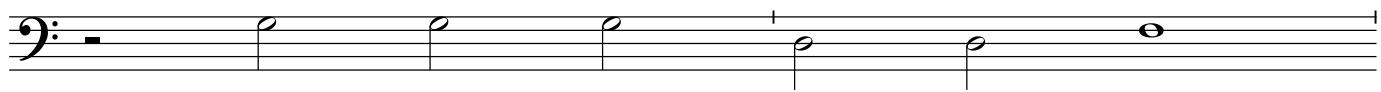
94



98



102



104



Waer sij di Han

Where are you, Han?

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C(ontra)

1 2

Waer sij di Han

6 6

16 3

22

26 o = o.

31

34 o = o

38 3

44

48

52

56 3 3 3 3

2

C(contra)

Musical score for C(contra) starting at measure 60. The score consists of four staves of music. The key signature is one flat, indicating F major or A minor. Measure 60 begins with a half note followed by a quarter note. Measure 61 starts with a half note, followed by a quarter note, then a half note, then a half note. Measures 62 and 63 are entirely blank. Measure 64 begins with a half note, followed by a quarter note, then a half note, then a half note. Measure 65 begins with a half note, followed by a half note, then a half note, then a half note. Measure 66 begins with a half note, followed by a half note, then a half note, then a half note. Measure 67 begins with a half note, followed by a half note, then a half note, then a half note. Measure 68 begins with a half note, followed by a half note, then a half note, then a half note. Measure 69 begins with a half note, followed by a half note, then a half note, then a half note. Measure 70 begins with a half note, followed by a half note, then a half note, then a half note. Measure 71 begins with a half note, followed by a half note, then a half note, then a half note. Measure 72 begins with a half note, followed by a half note, then a half note, then a half note. Measure 73 begins with a half note, followed by a half note, then a half note, then a half note. Measure 74 begins with a half note, followed by a half note, then a half note, then a half note. Measure 75 begins with a half note, followed by a half note, then a half note, then a half note.

Waer sij di Han

Where are you, Han?

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T(enor)

1
Waer sij di Han

7

11

16

25

30

34

38

42

46

55

60

3

5

o = o.

o. = o

3

3

3

3

3

3

3

3

2

T(enor)

Musical score for tenor part, measures 64, 71, and 75.

The score consists of three staves of music. Measure 64 starts with a whole note followed by a half note, both with a fermata. A bracket above these two notes is labeled '3'. This is followed by a dotted half note, a dotted quarter note, a half note, a quarter note, and a half note. Measure 71 begins with a half note, followed by a dotted half note, a dotted quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. Measure 75 begins with a half note, followed by a dotted half note, a dotted quarter note, a half note, a half note, and a double bar line.