

# Waer sij di Han

Where are you, Han?

Jacobus Hobrecht (Gent 1457/58 - Florence 1505)

Transcription Arnold den Teuling 2019

*l*

(Superius) Waer sij di Han

C(ontra) Waer sij di Han

T(enor) Waer sij di Han

B(assus) Wie roupt ons daer

4

9

14

14

[illegible]

24

The musical score for measures 24-27 consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various note values (quarter, eighth, and half notes), rests, and bar lines. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The score is written in a standard musical notation style with a common time signature.

29  $\text{♩} = \text{♩}$

Four staves of music in 3/4 time, key of B-flat major. The first staff (treble clef) contains measures 29-32. The second staff (treble clef, 8va) contains measures 29-32. The third staff (treble clef, 8va) contains measures 29-32. The fourth staff (bass clef) contains measures 29-32. The music features a mix of quarter and half notes, with some rests and a repeat sign in measure 30.

33

Four staves of music in 3/4 time, key of B-flat major. The first staff (treble clef) contains measures 33-36. The second staff (treble clef, 8va) contains measures 33-36. The third staff (treble clef, 8va) contains measures 33-36. The fourth staff (bass clef) contains measures 33-36. The music continues with a mix of quarter and half notes, including a repeat sign in measure 34.

37  $\text{♩} = \text{♩}$

Four staves of music in 3/4 time, key of B-flat major. The first staff (treble clef) contains measures 37-40. The second staff (treble clef, 8va) contains measures 37-40. The third staff (treble clef, 8va) contains measures 37-40. The fourth staff (bass clef) contains measures 37-40. The music features a mix of quarter and half notes, with some rests and a repeat sign in measure 38.

42

This system contains measures 42 through 46. It features four staves: a vocal line and three lute staves. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The lute staves provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat (Bb), and the time signature is common time (C).

47

This system contains measures 47 through 51. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The lute staves continue with their harmonic accompaniment. The key signature remains one flat (Bb), and the time signature is common time (C).

52

This system contains measures 52 through 56. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The lute staves provide harmonic support. The key signature has one flat (Bb), and the time signature is common time (C).

56

Musical score for measures 56-59. The score is in G minor (one flat) and 3/4 time. It features four staves: Treble, Alto, Tenor, and Bass. Measures 56-59 contain various musical notations including eighth notes, quarter notes, and triplet groups of eighth notes. Measure 58 includes a double bar line with repeat dots.

60

Musical score for measures 60-64. The score continues with four staves. Measures 60-64 are characterized by extensive use of triplet groups of eighth notes across all staves. Measure 64 ends with a double bar line.

65

Musical score for measures 65-68. The score continues with four staves. Measures 65-68 show a variety of note values including half notes, quarter notes, and eighth notes. Measure 68 ends with a double bar line.

Segovia Cathedral manuscript fo. 122v - 123. This is the only source of this piece.

It is number 17 in the New Obrecht Edition, and nr. 17 in the edition A. Smijers, Van Ockeghem tot Sweelinck, vol. 3, Amsterdam 1941.

No text has been transmitted except for the incipits, meaning: Where are you, Han? and: Who there is calling us?

Tenor Bar 26: clef C3

Contra Bar 72: 2 signatures, b and e.

#### Errors:

Tenor Bar 3 note 2: S: Semibrevis rest is lacking

Contra Bar 5 note 3: S: Semiminima under stain

Contra Bar 22 note 3-23 note 1: S: c', d', min. rest, corrected to d', c', d'

Bassus Bar 34 note 3: S: missing, suppeted: Semibrevis f

Tenor Bar 42 note 5: S: missing, suppletet: Minima a

Tenor Bar 45 note 3: S: g, corrected to f

Bassus Bar 55 note 2: S: B, corrected to c

Contra Bar 63 note 4: S: missing, suppeted Semiminima f

Tenor Bar 67 note 2: S: Brevis rest, corrected to Semibrevis rest

Contra Bar 73 note 4: S: a, corrected to b

These obvious corrections I adapted from NOE. I did not adapt NOE's correction Bassus

Bar 76 note 2, S: d, NOE and Smijers B.

I suppletet flat signs in the octaves of the Superius and Bassus from bar 72 on, where the Contra has two flat signatures.

If played on recorders, SATB will fit.

# Waer sij di Han

Where are you, Han?

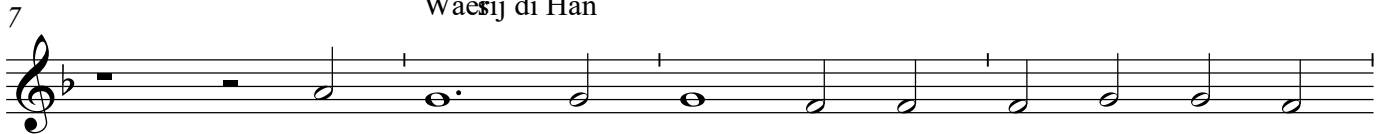
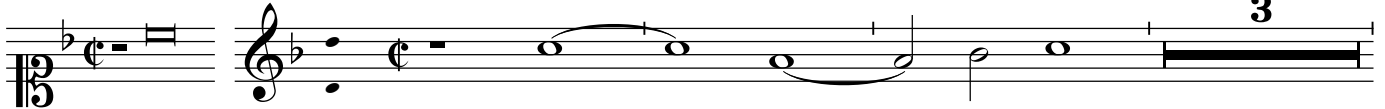
Jacobus Hobrecht (Gent 1457/58 - Florence 1505)

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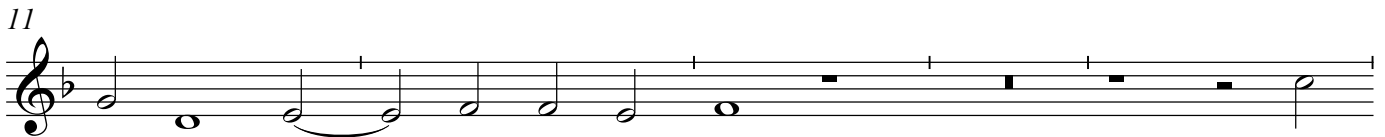
(Superius)

1

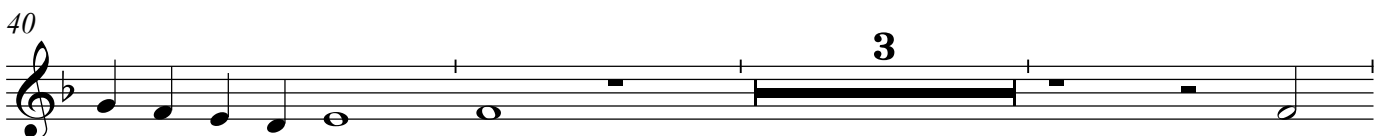
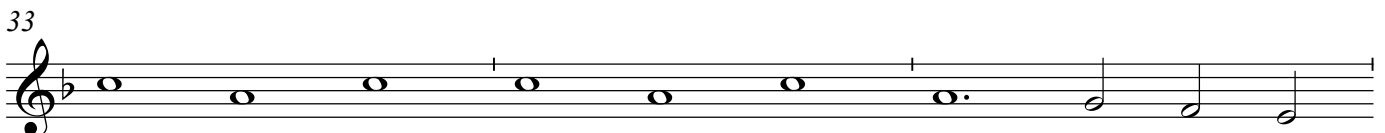
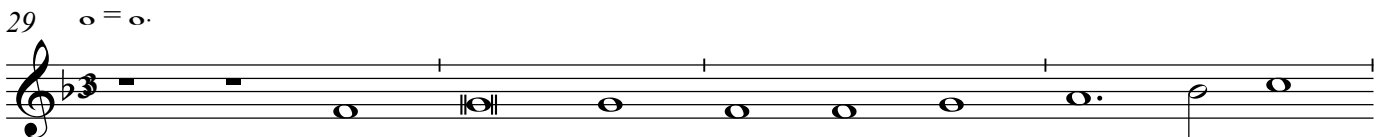
3



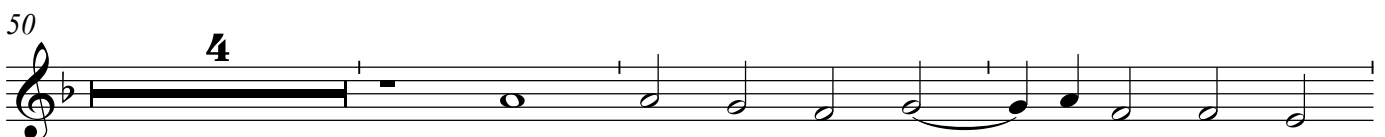
Waer sij di Han



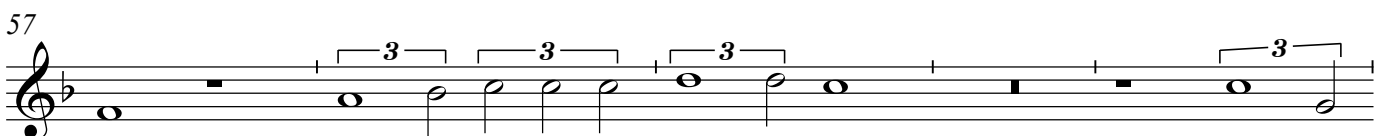
5



3

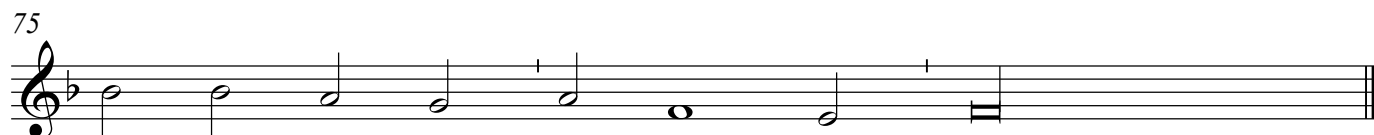
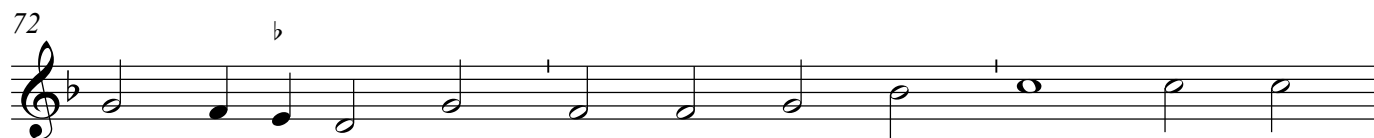
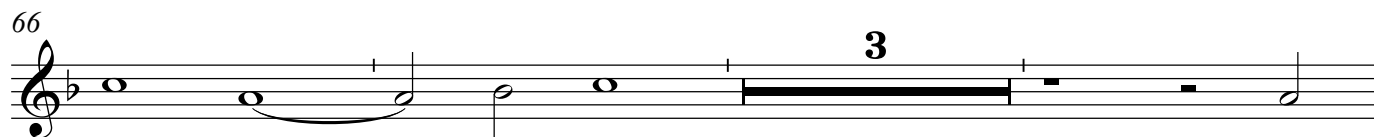


4



3

## (Superius)





61



65



70



74



# Waer sij di Han

Where are you, Han?

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C(ontra)

1 2

6 8 Waer sij di Han 6

16 3

22

26 o = o.

31

34 o. = o

38 3

44

48

52

56 3 3 3 3

Detailed description: This is a musical score for a C(ontra) voice part. The title is 'Waer sij di Han' (Where are you, Han?). The composer is Jacobus Hobrecht (Gent 1457/58 - Florence 1505), and the transcription is by Arnold den Teuling (2019). The score is written in C major (one flat) and 12/8 time. It consists of 56 measures. The notation includes various musical symbols such as rests, notes, beams, and ornaments. There are several measures with a '3' above them, indicating a triplet. There are also measures with 'o = o.' and 'o. = o' above them, which likely represent specific ornaments or melismas. The score is divided into systems of five staves each, with measure numbers 6, 16, 22, 26, 31, 34, 38, 44, 48, 52, and 56 marking the beginning of new systems.

60

65

70

74

8

The musical score for C(ontra) begins at measure 60. The notation is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 8/8, indicated by the '8' below the staff. The score is divided into four systems, each starting with a measure number (60, 65, 70, 74) and an '8' below the staff. The first system (measures 60-64) features a series of eighth notes and quarter notes, with three triplets marked with a '3' and a bracket. The second system (measures 65-69) continues the melodic line with various note values and rests. The third system (measures 70-73) shows a continuation of the melody with some chromatic movement. The fourth system (measures 74-77) concludes the passage with a final cadence, marked by a double bar line.

Waer sij di Han

Where are you, Han?

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T(enor)

[illegible]

2

T(enor)

64

8

3

71

8

75

8

The image displays a musical score for a Tenor instrument, labeled 'T(enor)'. It consists of three staves of music. The first staff begins at measure 64 and ends at measure 70. It features a treble clef, a key signature of one flat (B-flat), and a common time signature. A triplet of eighth notes is marked with a '3' and a bracket. The staff concludes with a final measure containing a triplet of eighth notes, also marked with a '3'. The second staff starts at measure 71 and ends at measure 74. It continues the melodic line with various note values and rests. The third staff begins at measure 75 and ends at measure 75, marked with a double bar line. Each staff has an octave indicator '8' below the first measure. The notation includes various note values (half notes, quarter notes, eighth notes, and rests) and specific articulation marks.