

Qui la dira

Adriaen Willaert (Roeselaere or Brugge 1519- Venezia 1562)
Arrangement Arnold den Teuling 2017

Measures 1-8 of the piece. The music is in common time (C) and features a simple harmonic accompaniment in the bass clef and a treble clef. The bass line consists of a series of chords and single notes, while the treble clef has mostly rests.

Measures 9-15. The bass line continues with a steady accompaniment, and the treble clef begins to play a melodic line with eighth and sixteenth notes. A flat (b) is visible in the bass line at measure 10.

Measures 16-23. The treble clef continues its melodic line, and the bass line provides harmonic support. A sharp (#) is visible in the treble clef at measure 17.

Measures 24-31. The melodic line in the treble clef becomes more active, with a sharp (#) appearing in the treble clef at measure 25.

Measures 32-38. The bass line features a more rhythmic pattern with eighth notes. A sharp (#) is visible in the bass line at measure 33.

Measures 39-46. The piece concludes with a final melodic flourish in the treble clef and a sustained chord in the bass line. A sharp (#) is visible in the treble clef at measure 40.

47

55

63

71

78

85

According to the website of the Willaert Foundation the part names of Willaert's original, published by Adrian Le Roy & Robert Ballard, *Livre de Meslanges, contenant six vingtz chansons*, Paris 1560, and *Mellange de chansons*, 1572 are Superius, Contratenor ("Canon ad longum"), Tenor ("Canon in dyapenthe"), Quinta pars and Bassus, with clefs C1, C3, C4, C4 and F4 with finalis D, as does Cabeçon (see my Cabeçon edition in this website); Grayson's Willaert edition in IMSLP and C. Jacobs, *LeRoy & Ballard's 1572 Mellanges de chansons*, University Park, London 1982, give d; I had no access to the 1560 and 1572 editions).

The accidentals in Bass bar 11 and Superius 91 are original according to Jacobs's edition, all other ones are editorial, supported by contemporary Cabeçon (1510-1566), but frequently disagreeing with Jacobs and Grayson. Valente's intabulation *Chi la dirra, disminuita*, in *Intavolatura di cembalo*, Venezia 1578, is too free to give any clues.