

cken / darvey sol es also noch eiben / vnd
follich geschenck zu thunde nicht angefan-
gen werden.

Son der Rindt-
Tauffe vnd Kindelsbier
in Stetten vnd
Dorffern.

Swirt bey etlichen auch ein böser ges-
brauch gehabt / Das sie die kinder/
(Nachdem sie auf die welt kommen)
etzliche viel tage ungetauft liegen lassen / Und
dan eine merckliche ungereimte anzal gesatz-
tern bitten / Auch nach der Kindetauffe vnd
ordentliche Hesteryen / vnd Bierzechen an-
richten vnd halten / Soliche vbelstehende
vnd unartige misbreuche / wollen wir ges-
leich den andern / hinsicht auch genglich auff-
gehaben vnd abgethan haben.

47.

Musica 58.

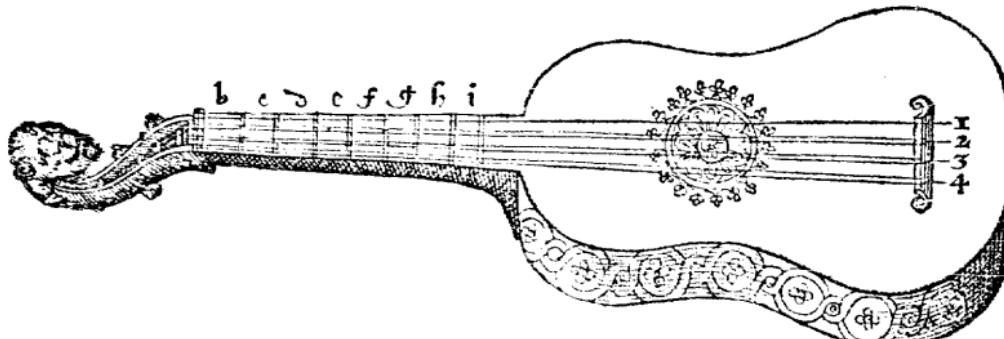
~~Set 107.~~

SELECTISSIMA ELEGANTIS-
SIMA QVE, GALLICA, ITALICA ET LATI-
NA IN GVITERNA LVDENDA CARMINA, QVIBVS ADDVN-
tvr & Fantasie, Passomezi, Saltarelli, Galliardi, Almandes, Branles & similia, ex optimis
elegantissimisque collecta, & iam cum omni diligentia
recens impressa.

His accessit luculenta quædam & perutilis Institutio qua quisque citra
alicuius sublidium artem facilimè percipiet.



Louanij apud Petrum Phalerium, Antwerpiae apud Ioannem
Bellerum. Anno M. D. LXX.



B R E V I S A C P E R V T I L I S I N S T I T V T I O
QVA QVISQVE FACILE EA PERCIPSET QVÆ AD VSVM
Guiternæ cognoscendum spectant.

Regula Prima.



Rimum & ante omnia scire oportet in Guiterna intentionis vocam limites quatuor neruis seu chordis comprehendendi. Quatuor chordas seu neruos esse dicto (quæ pauci septem videntur ac conspicuntur) ideo quod priores tres, inscipiendo à primo basso, duplices sunt quæ sunt flexu numero. Ultima verò quæ septimam cordam facit (qui vulgato nomine quintam appellant) sola est ac simplex ac proindè bini singuli pro vno tantum accipiuntur ac pulsantur nero, itaque tres ille nerorum combinationes singulos tantum valent neros, ac postremus qui simplex est unicum quoque valet nero.

Regula secunda.

Q Vatuor igitur has chordas seu fides nos in hoc libello quatuor rectis lineis expressimus ita ut prima linea seu suprema primum significet nero quem diximus quintam appellari. Secunda linea secundum denotat nero. Tertia verò linea tertium representat nero constans parua & una maiori chorda. Secundum bassum vulgo vocat. Quarta deniq; linea quartum & ultimum nero designat totidemq; chordas ut praecedens comprehendentem, diciturque visitato nomine primus bassus.

Regula tertia.

Q Via autem quatuor isti nerui non sufficiebant ad omnes vocum differentias exprimendas nisi quilibet haberet plures vocum differentias ideo necessarium fuit inuenire medium aliquod per quod singulæ chordæ varios & multiplices posset reddere sonos itaq; in manubrio

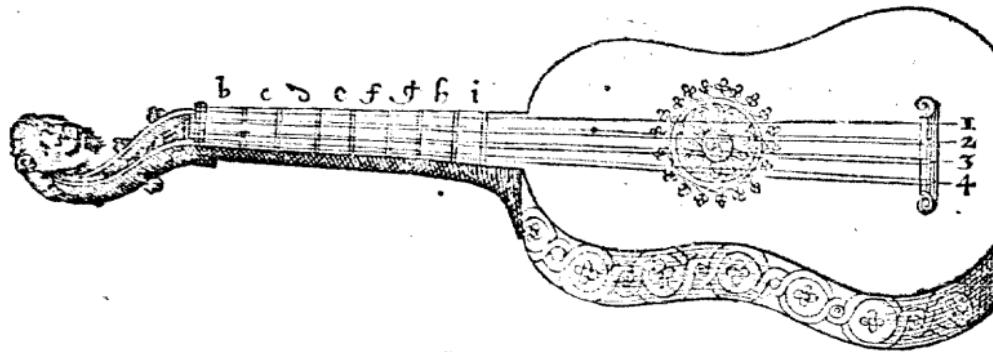
ipsius Guiternæ spacia quedam certis distinctis internalis cernuntur, quibus sinistræ manus dīgi applicati pulsante dextera variæ sunt sonorum intentiones & remissiones.

Regula quarta.

Signtur hæc spacia in collo seu manubrio Guiternæ octo transuersis lineis spacia vero hæc octo in collo notata literis octo per alphabeti ordinem signantur hoc modo, b,c,d,e,f,g,h,i.

Regula quinta.

Primum itaque spaciū in manubrio designatur per literam b. secundum per c. tertium per d. & sic conlequenter de cæteris vñq; ad octauum & ultimum spaciū quod per i notatur ut exschemate manubrij subiecto rectissimè intelliges.

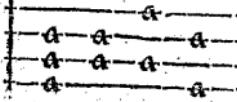


Regula sexta.

Quod ad a literam attinet eam inter octo prædicta spacia non numeravimus ideo quod hæc litera nenuum illum pulsandum notat, quem linea cui a inhaeret significat nullo apposito

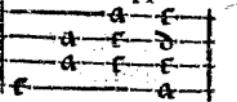
finistræ manus digito, itaque si plura a supra inticem uno ordine ponantur simul omnia dextera manu pulsabuntur sine aliquo adminiculo manus sinistræ.

Exemplum.



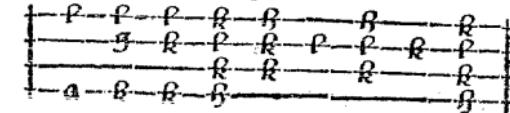
Regula septima.

Dem quod intelligendum est de reliquis literis puta de b c d e f & sic de cæteris, cum enim duas aut plures literæ sibi inuicem respondēt, tū simul duos tres pluresue nenuos pulsare cōuenit, simulq; tot spacijs digitos finistræ manus applicare quot literæ sunt numero. Exemplū.



Regula octava.

Illud quoque scire conuenit reliquas literas quæ literam I (quam ultimum spaciū obtinere diximus) sequuntur puta K L M N & reliquæ nullum spaciū certum in manubrio ipsius Guiternæ habere, si tamen occurant in tabularura vt nonnunquam accedit pulsari quoque suo ordine debet, perinde ac si certo spacio cōpræhenderetur. Verū hoc exercitatores & eos qui hanc artem longo vñu perspectam habent potius confernit. Hi enim literas has quotiescumque occurront taliter & tam perfecte pulsant ac si spacio certo in collo designarentur. Exemplum.



* 3



De Tempore & Paulis.

A M verò tempestivum est de temporis mensura rem totam in compendium contrahere. Cuius secundum locum diximus esse in Musica: non enim parum elegantiae addit harmonie ipsa celeritatis & tarditatis cantus variatio. Hac si-
quidem magnopere animi resonentur auditorum, in quæcunq; affectum tandem placuerint: ita taliter enim motus lentis graibusq; prouocantur cantibus. Con-
tra hilaritatem concitantur animi, concitatori Musica. Verum nos potius no-
tas hoc loco explicabimus temporis seu mensuræ catus. Quoniam verò Guiternæ soni haud diù
post nervorum pulsū durant, ideo huius instrumenti Musica paucioribus vtitur temporis dif-
ferētis quam vocalis illa. Hic enim neque maximarum, neq; longarum, nec brevium usus est,
ob causas iam dictas, sed longissimum tempus semibreui notatur: atq; huius moram vocamus
tempus vnum in Guiterna, & metimur illud pulsu imo manus aut pedis. Scribitur autē tale te-
pus hoc signo J. an hoc tempus varie diuiditur, primum in duo: atq; tales notæ sic explicatūr.
¶ Tales enim duæ notæ vnum tempus compleunt. Deinde singulæ harum in alias duas notas
diuiduntur, quarum notæ haec sunt, B B B B quæ & cōiunctim sic scribuntur. ¶ Sufficie-
bant haec notæ temporisq; distinctiones ad harmoniæ suavitatem: verū elegantiæ artificum a-
lias insuper addidit. Diuiserunt ergo vnum tempus in octo spacia, quorum notæ sic scribuntur.
B B B B B B B B vel cōiunctim sic ¶ Tales igitur octo notæ vno temporis spa-
tio omnes pulsare oportet. Quin eriam aliquando sedecim vno temporis tractu notas percurrut
quidam, tales notæ sic scribuntur. ¶ Denū & hoc scire con-
uenit, quod notæ quibus punctus adiacet à latere, & augentur dimidio sui valoris: vt hęc ¶ va-
let tantum quantum iste B. Item ista B tamen quātum hęc B B. Atque haec quam diximus ra-

tio temporis est in vulgari temporis mensura, ac magis trita, quam Musici imperfectam vocant.
Est enim aliud tempus quod perfectum vocat, cūm vnum tempus tres exacte notas complecti-
tur: quarum tamen singulæ rursum in binas minores diuiduntur. Et ne hoc ignoret nonnullis
locis præferimus signum perfectionis tale. 3. Hoc igitur significat ¶¶¶ valere vnum tempus
vel loco earum J. vel J. Quibus deinde respondent in valore, ¶¶¶ A vel denique,

¶¶¶ Et durat huiusmodi notarū valor in omni carmine vbi signum per-
fecti temporis repertum fuerit, quo usque aliud signum imperfecti temporis occurrat tale ¶
cuius valorem iam antea explicavimus. De quibus omnibus vide huc modos per manus distinc-
tos, primum temporis imperfecti ¶, 1 ¶¶¶ FB MA ARA A

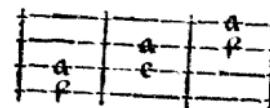
¶¶¶ Sequuntur iam temporis perfecti dimensiones distinctæ, 3. ¶
¶¶¶ 1 A MA FB MA ARA ARA A

Si quādō aliqua harum notarum occurrat, quæ sub se literam non habet aliquam illa tantisper
cessandum esse significat, quantum ipsa in cantu temporis occuparet. Sic enim pausas solemus
notare. His igitur modis cōtentia est Guiterna. Neq; enim ad harmoniam multum faciunt aliae
de modo maiori, minori, ac alijs huiusmodi apud Musicos distinctiones, quæ magis artifices ex-
cogitatut, quam natura docuit. Quādō hęc sufficere pro introductione merito debet. Reliqua
verò quę ad elegantiā & artificium spectat, vñu frēquenti, & indicatibus artificibus addisci debet.

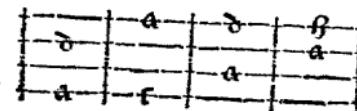
Sunt & alia quædam signa quę ignorare non decet artificem tale signum: //: repetitionē sig-
nificat carminis ab initio usque ad illum locum priusquam deinceps pergatur hoc signum (i) lo-
gismum quem Guiterna efficere potest, sonum exigit, cum aliqua cessatione: fine (vt vocant)
pausa. In fine semper ponitur, eo quod ultima nota ad arbitrium longa efficitur.

Modus tendendi nervos in Guiterna.

Postremò ut Musices amatoribus omnibus quibus potuimus modis succurramus, modos aliquos subuinimus quoniam quicque facile nervos seu fides ipsius Guiternæ ad suam quam debet habere intentionem tēdere poterit. In primis itaque minores chordæ primi Bassi ita tendi debent quātum sine earum iesione fieri potest commodissime, maior vero nervus ad octauam infra à p̄dictis partis distet. Proxime deinde sequentes chordas ita concordaueris si digitum sinistrum manus applicas ad F spaciū quarti nervi primi Bassi ac ita attraxeris minores nervos ut par sit sonus illi qui à p̄cedentibus minoribus editur in nervo tertio nullo applicato dīgito. Maior vero per octauam à minoribus disiungantur quemadmodum de p̄cedentibus dictum est. Deinde vero secundum nervum sic tendes ut rursum dīgito in E spacio super tertium nervum collocato sonus fiat tertii nervi sono, maxime vero illi quia minoribus editur. Primum de seruatis Guiternam quam perfectissime intensam reperies secundum figuram hic proxime subiectam.



Alius modus tendendi per octauas.



F A N T A S I E.



Antafie.

Diagram showing a musical staff with four horizontal lines. The notes are represented by vertical strokes of varying lengths. Below the staff are six sets of letters corresponding to the notes: 'aaa', 'aae', 'ee', 'aef', 'aa', and 'e'. The staff consists of vertical lines with horizontal dashes indicating pitch and duration.

Diagram showing a musical staff with four horizontal lines. The notes are represented by vertical strokes of varying lengths. Below the staff are six sets of letters corresponding to the notes: 'ff', 'faed', 'ed', 'ee', 'a-e', 'f'. The staff consists of vertical lines with horizontal dashes indicating pitch and duration.

Diagram showing a musical staff with four horizontal lines. The notes are represented by vertical strokes of varying lengths. Below the staff are six sets of letters corresponding to the notes: 'fff', 'adea', 'af', 'dd', 'e-a', 'aa'. The staff consists of vertical lines with horizontal dashes indicating pitch and duration.

Diagram showing a musical staff with four horizontal lines. The notes are represented by vertical strokes of varying lengths. Below the staff are six sets of letters corresponding to the notes: 'dd', 'afea', 'a', 'dd', 'e-e', 'aa'. The staff consists of vertical lines with horizontal dashes indicating pitch and duration.

A

F A N T A S I E

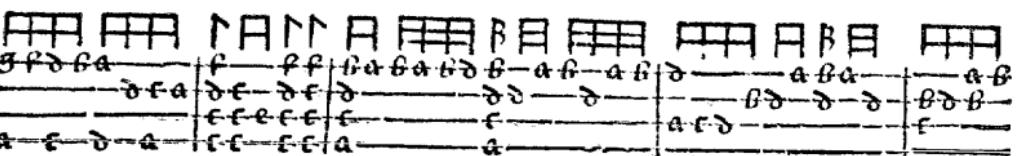
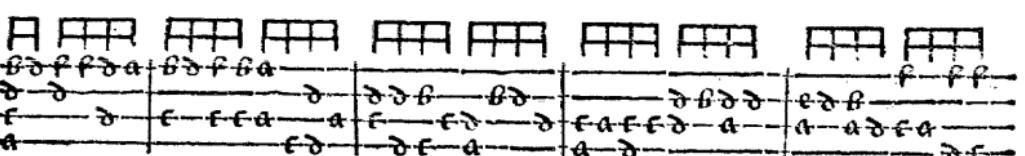
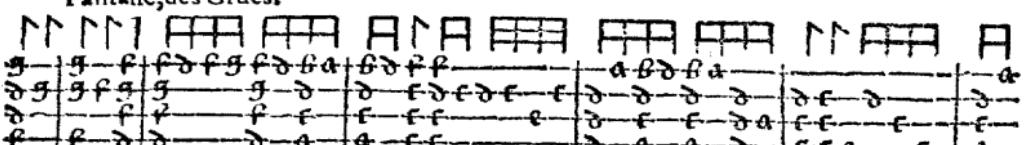
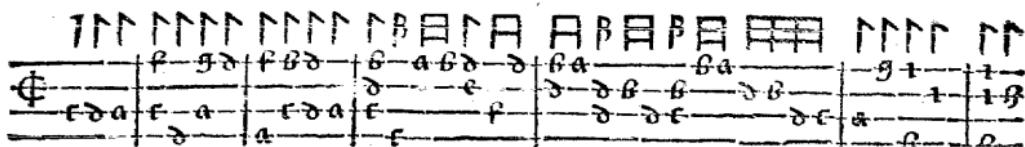
Fantasie

11. **a** a d d d c f a
b b b a a
a a e e
a
 12. d d b b a a a a
 13. e e a a e e e
 14. f f f f g g g
 15. a a f f f f

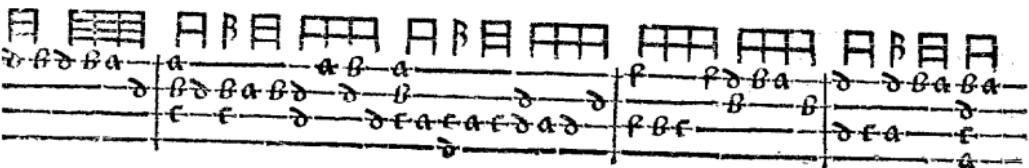
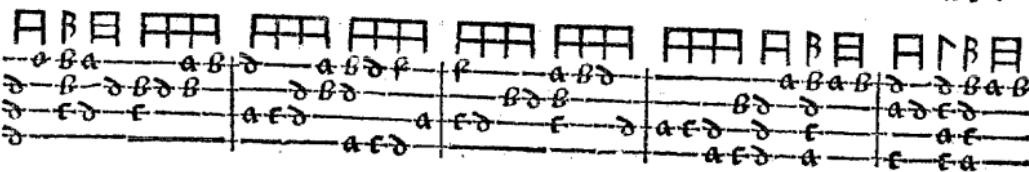
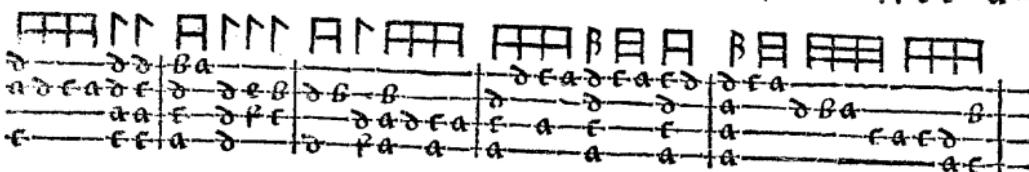
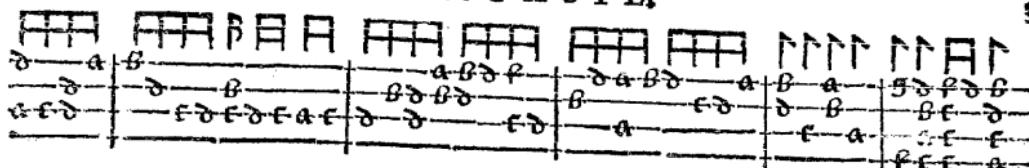
田	日	田	田	田	日	田	田	田	田	日	田	田
f-a-a-	-af	a-a-cd	d	c	ca	ca	c	cc		a		
a-f-a-e-e	e	ad	ad-e-g	d-f-d	a	d-a-a	c	ff	d-c-d			
a-f-a	a	a	a-a-f	a	aa	d-e-d-b-e-d	e					
f-e	e	e	ff-a	e	ff-e	e						

F A N T A S I E.

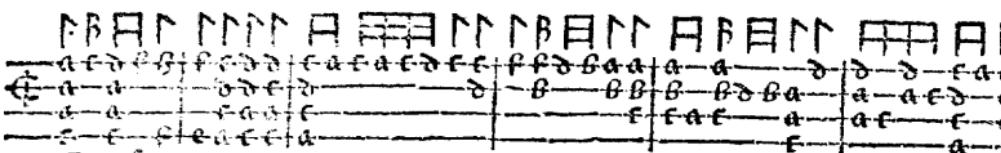
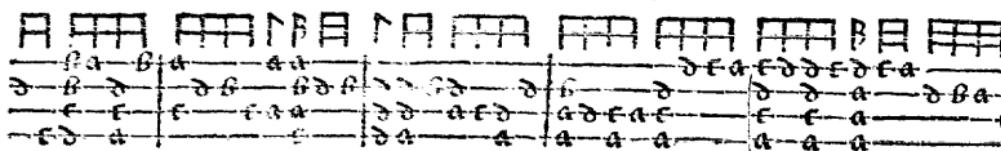
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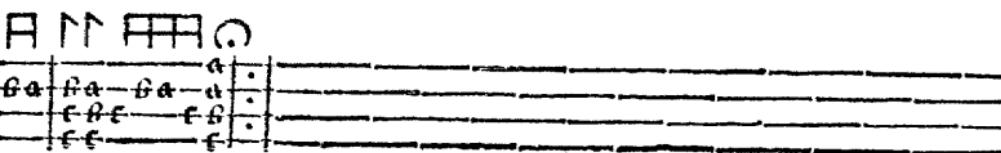
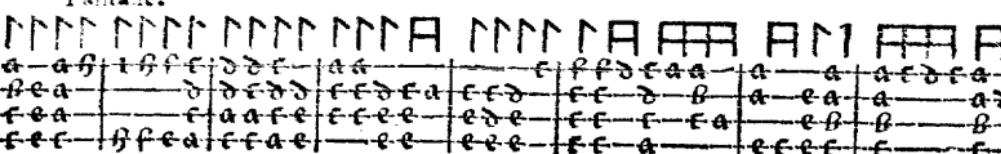
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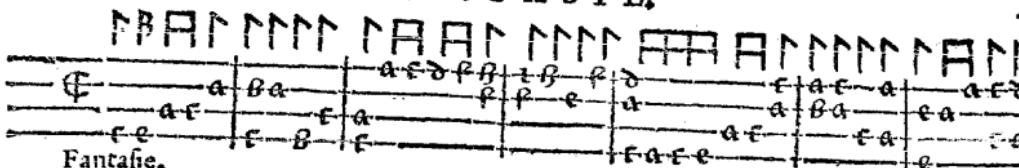
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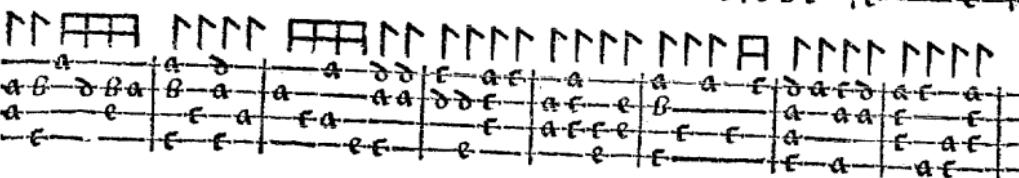
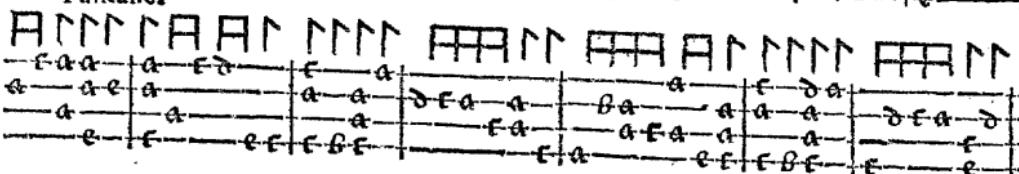
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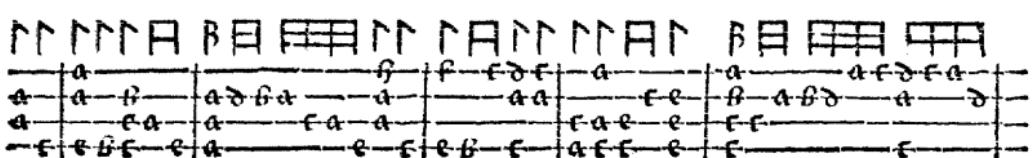
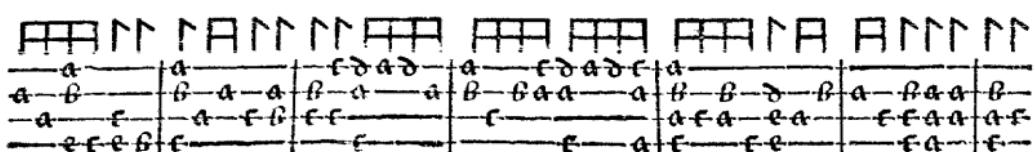
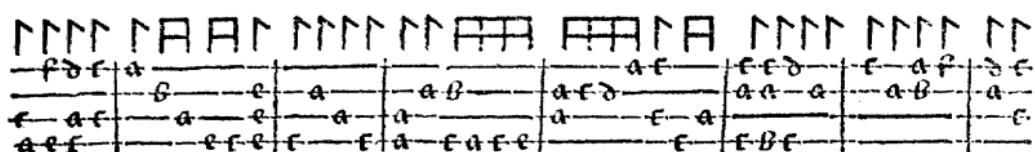
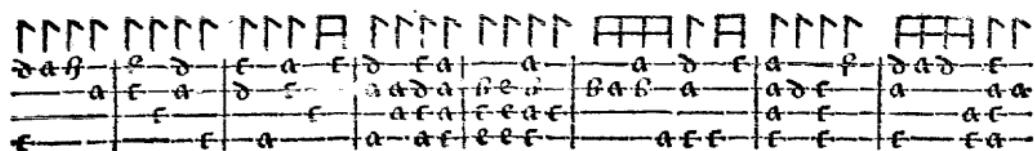
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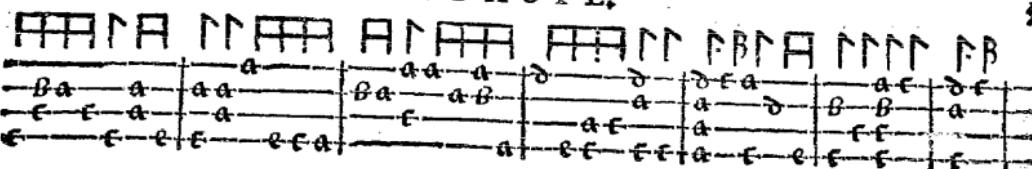
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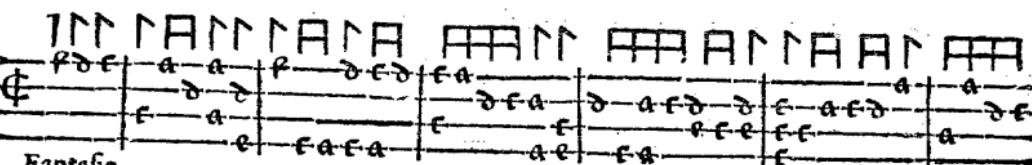
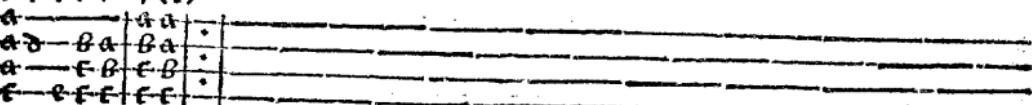
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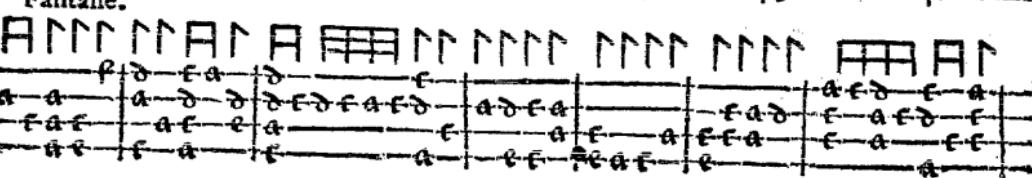
FANTASIE.



MANIO



Fantasia.



B

FANTASIE.

fface f-a f-dea-aea a-de
a-d-e a-da e-ae d-d de-dead es-a
a-f e-e a-e a-e e-e a-e
e-e a-e a-e a-e f-a-f-a-a-e-a

af-dea c-dea-e-a f-dea
e-dea-a da-e dd-e dat ad-e ad-e
f-a-e-a-e-e-e-e-e-e
a-a-a-e-f-f-a-e-a-e-a-e

d-e-f-dea d-e a
de-a-a d-dea-a d-e
e-e-a-e e-e-a-e
a-a-a-a a-a

FANTASIE.



a-a-b-a-b-a-b-a-b
b-e-b-e-e-b-e-e-b-e
c-e-c-e-e-c-e-e-c-e
Antafie.

a-b-d-a e-a-b-a f-dea b-d f-b-a-a-a
a-b-d d-d d-e-d b-a-b-d-a-b-d-a-b-d
s-c-a e-f-c f-f-a-a-e
d-a a-e-d a f-d d-f-e

a-b-b-a a-a-a-a-a-a-a
b-a-b-d-b-a a-a-b-b-a-b-a
e-e-b-f e-b-e-e-b-b
d-f-e f-f-e e-e

CHANSON.



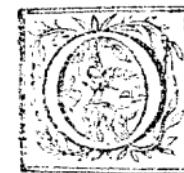
Elasmon Die

CHANSON.

CHANSON.

A musical score page featuring five staves of music for two voices. The top staff uses square note heads, while the bottom staff uses circle note heads. The music consists of eighth-note patterns and rests.

CHANSON.



Pasfi sparsy.

CHANSON.

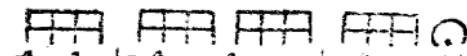


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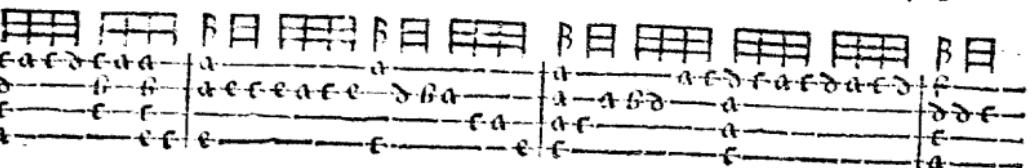
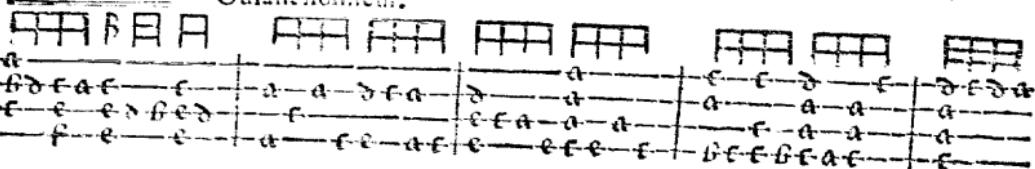


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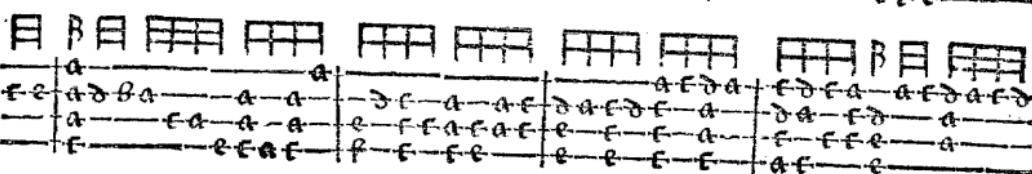
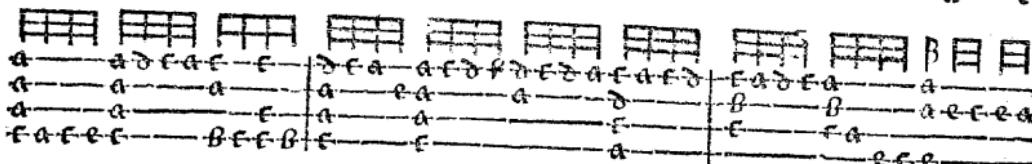
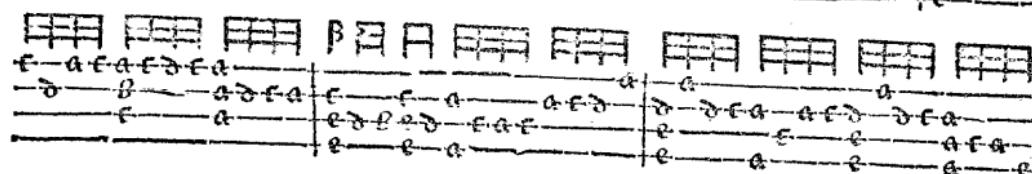
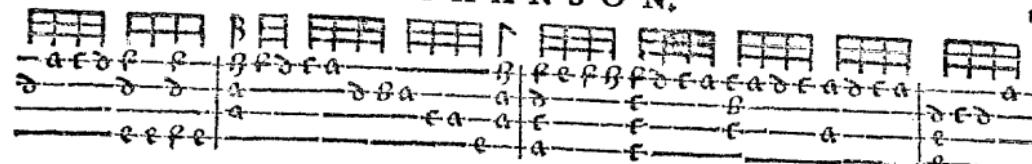


Gulant honnor



CHANSON

14



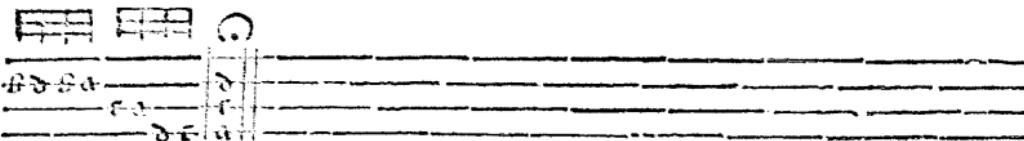
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CHANSON.



CHANSON

CHANSONS

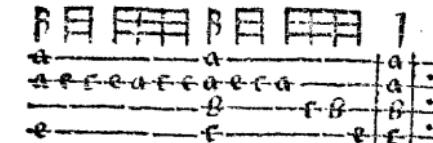


Vtempsheureux

CHANSON

CHANSON

CHANSON.



Visouhaite

a				a-f-a				a-a
a-d-a-f-d-a	c-a-c-f			a-f-d	d-f-a			d-a-f-d-c-d
-c-a-f-a-	a-e-e-d-b-e-d					e-B-B-e		
a-c-e-a-f-e	f-f-a-f-a-f-e					e		

1

CHANSON

Diagram illustrating the relationship between the 12 Chinese musical tones (音名) and their corresponding Western musical notes (音符). The diagram shows how each tone is represented by a specific note name and its corresponding staff position.

Tone	Western Note	Staff Position
宫 (Gong)	C	1st Line
徵 (Zhi)	D	2nd Line
商 (Shang)	E	3rd Line
角 (Jue)	F	4th Line
徵 (Zhi)	G	5th Line
宫 (Gong)	A	6th Line
徵 (Zhi)	B	7th Line
宫 (Gong)	C	1st Space
徵 (Zhi)	D	2nd Space
商 (Shang)	E	3rd Space
角 (Jue)	F	4th Space
徵 (Zhi)	G	5th Space
宫 (Gong)	A	6th Space

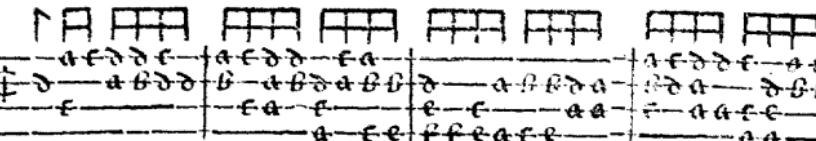
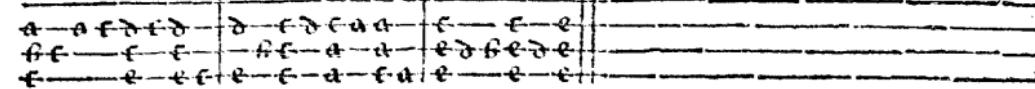
The diagram also includes a grid of 12 boxes, one for each tone, showing the pitch levels (高、中、低) and the note heads (音頭) for each tone.

CHANSON.

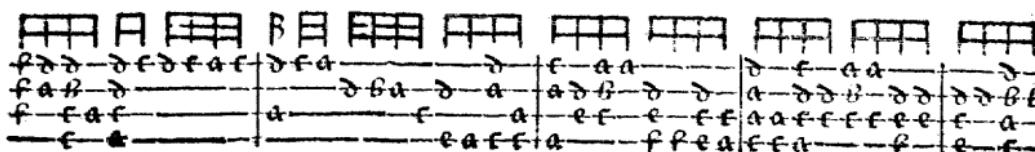
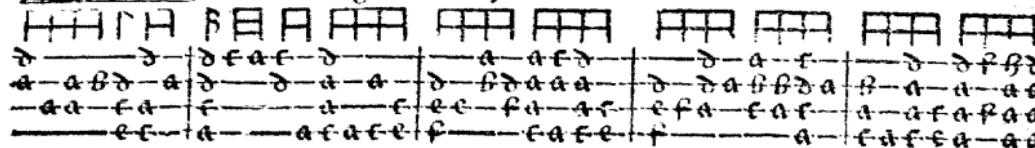
The image shows a page of musical notation for a six-string guitar. It consists of three staves of tablature (Fretboard notation) and standard staff notation. The first staff uses vertical lines to represent the strings, with horizontal dashes indicating where to press down. The second staff uses vertical lines with small dots or dashes to indicate specific frets. The third staff is standard staff notation with vertical stems and note heads. The notation includes various chords and rhythmic patterns, such as eighth and sixteenth notes.

CHANSON.

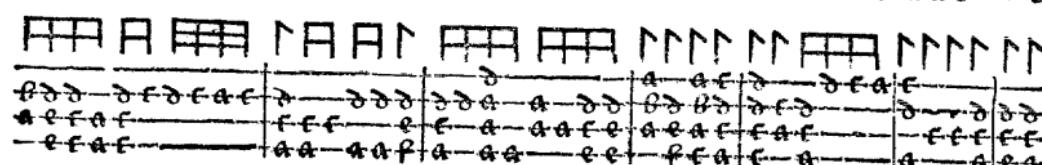
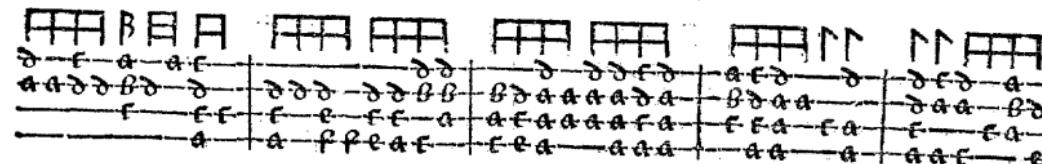
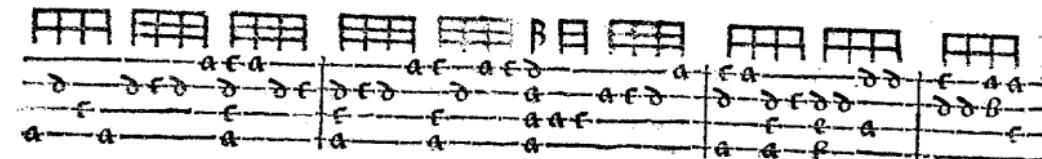
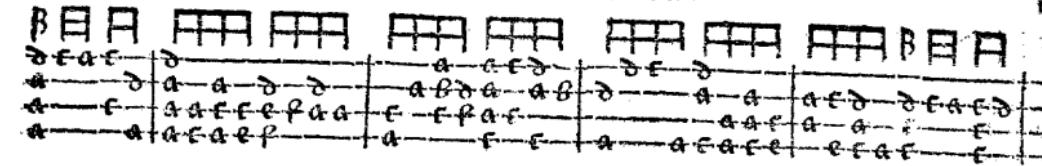
B E A I



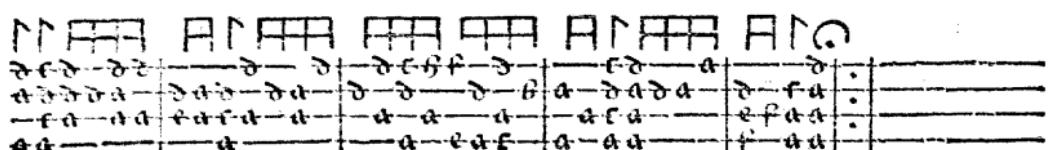
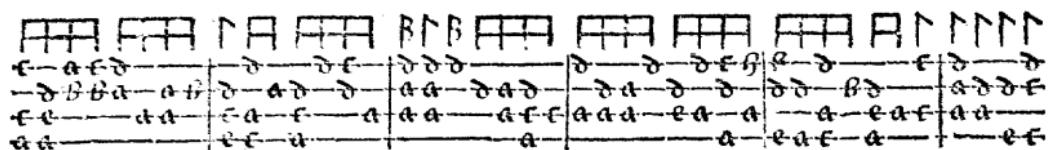
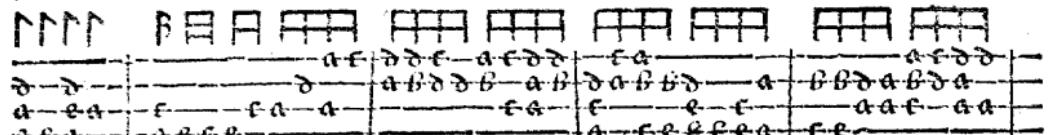
N mesnagier viellard,



CHANSON.



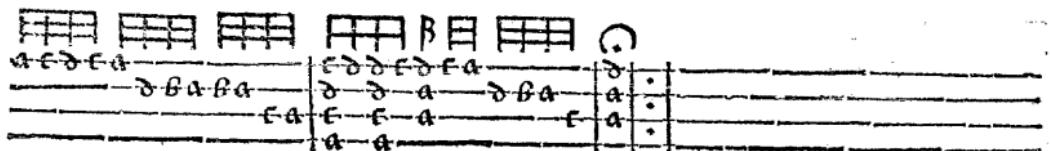
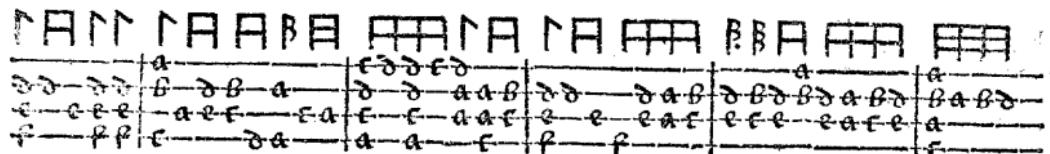
CHANSON.



CHANSON.



'Ay le rebours



CHANSON.

111 AAAA AAAA AAAA AAAA AAAA AAAA
 a-a a-a a-a a-a a-a a-a
 f-a-b-a-a-d-b-a-f-d-d-d-d-d-f-d-a-b-d
 f-b-c-a-c-a-e-e-f-e-e-e-e-e-e-e-e
 e-e-f-f-f-a-f-f-f-f-f-f-f-f-f-f-f-f-f-f-f-f
Ie ne veux plus à mon mal consentir.

AAA AAA AAA AAA AAA AAA AAA AAA AAA
 a-a a-a a-a a-a a-a a-a
 b-d-b-a-a-a-b-a-a-d-b-a-c-d-f-d-d-d
 f-b-f-b-c-b-f-a-f-a-e-a-f-e-f-e-e-e-e-e
 a-f-c-f-e-f-f-a-f-f-f-f-f-f-f-f-f-f-f-f-f-f
Ay cherché la science.

AAA AAA AAA AAA AAA 111 B B B B B B B B
 d-f-d-b-a-d-a-a-a-a-a-a-a-a
 e-f-e-f-a-c-f-f-f-f-f-f-f-f-f-f-f-f-f-f-f-f
 f-f-f-d-e-d-f-a-c-d-a-c-f-f-f-f-f-f-f-f-f-f
Ay cherché la science.

AAA AAA AAA AAA AAA AAA AAA AAA AAA
 a-f-d-f-d-d-d-d-d-d-d
 d-b-a-c-d-f-d-d-d-d-d-d-d
 e-a-f-f-e-f-e-e-e-e-e-e-e-e
 f-f-f-a-f-f-f-f-f-f-f-f-f-f-f-f-f-f-f-f-f-f
Ay cherché la science.



CHANSON.

111 AAAA AAAA AAAA AAAA AAAA AAAA
 f-d-a-c-d-d-d-d-d-d-d-d-d-d-d-d-d-d-d
 d-a-t-d-a-t-d-d-d-a-c-d-d-f-a-f-d
 t-a-f-e-e-e-e-e-e-e-e-e-e-e-e-e-e-e-e
 a-a-f-a-a-f-a-a-f-a-a-f-a-a-f-a-a-f-a
Ay cherché la science.

AAA AAA AAA AAA AAA B B B B B B B B B B
 a-a a-a a-a a-a a-a
 f-e-d-e-a-a-f-d-a-c-d-d-f-a-d-a-d-f-a
 f-e-e-e-b-c-b-c-f-a-a-c-a-d-d-f-a
 f-f-f-e-e-e-e-e-e-e-e-e-e-e-e-e-e-e-e
Ay cherché la science.

B B B B B B B B B B B B B B B B
 d-e-d-e-a-a-a-a-a-a-a-a-a-a-a-a-a-a-a
 f-a-f-a-f-a-f-a-f-a-f-a-f-a-f-a-f-a-f-a
 f-a-e-c-a-f-a-e-c-a-f-a-e-c-a-f-a-e-c-a
 f-a-e-c-a-f-a-e-c-a-f-a-e-c-a-f-a-e-c-a
Ay cherché la science.

111 AAAA AAAA AAAA AAAA AAAA
 a-a f-d
 d-a-c-d d-f-a-c-d-f-d
 a-f-c-f c-f
 a-f-a-f a-f
Ay cherché la science.



CHANSON

Où est la personne

中華書局影印

CHANSON.

La la ie ne l'ose dire

A musical score page featuring ten staves of music. The staves are arranged in two rows of five. The top row contains staves for Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon, and Trombone. The bottom row contains staves for Trumpet, Trombone, Trombone, Trombone, and Drums. The music is written in common time with a key signature of one sharp. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

八 网 网 网 网 网

—aaa—ac—d \ddot{e} —a—aaa— a— a— .
 —bbae—d—ad—b—bbae— a— a— .
 —affgeae— ea— affae— a— a— .
 —e—ef—f— —ef—f—f— .



CHANSON.

Fan de lagni.

Four staves of musical notation for a four-course harp. The notation uses vertical strokes of varying lengths and horizontal dashes to represent pitch and rhythm. The first staff begins with a short vertical stroke followed by a dash. The second staff begins with a dash followed by a short vertical stroke. The third staff begins with a short vertical stroke followed by a dash. The fourth staff begins with a dash followed by a short vertical stroke.

CHANSON.

Three staves of musical notation for a four-course harp. The notation uses vertical strokes of varying lengths and horizontal dashes to represent pitch and rhythm. The first staff begins with a short vertical stroke followed by a dash. The second staff begins with a dash followed by a short vertical stroke. The third staff begins with a short vertical stroke followed by a dash.



CHANSON.

Four staves of musical notation for a band instrument, likely a woodwind or brass. The notation uses a combination of square and diamond-shaped note heads, with vertical stems extending either upwards or downwards. The notes are grouped by vertical bar lines. The first staff begins with a large 'P' followed by a measure of 'd'. The lyrics 'Our vn plaisir.' are written below the first staff.

Our vn plaisir.

The staves are as follows:

- Staff 1: d - d - d - d - a - a - d - d - f - a - a - a - a -
- Staff 2: a - a - a - a - a - a - a - a - d - d - d - d - a - a -
- Staff 3: a - a - a - a - a - a - a - a - e - e - e - e - a - a -
- Staff 4: e - e - e - e - e - e - e - e - f - f - f - f - f - f -

Staff 5: f - f - f - f - f - f - f - f - a - a - a - a - a - a -

Staff 6: a - a - a - a - a - a - a - a - d - d - d - d - d - d -

Staff 7: a - a - a - a - a - a - a - a - d - d - d - d - a - a -

Staff 8: a - a - a - a - a - a - a - a - e - e - e - e - a - a -

CHANSON.

20

Four staves of musical notation for a band instrument, likely a woodwind or brass. The notation uses a combination of square and diamond-shaped note heads, with vertical stems extending either upwards or downwards. The notes are grouped by vertical bar lines.

The staves are as follows:

- Staff 1: d - d - d - a - a - a - a - d - d - d - d - a - a -
- Staff 2: a - a - a - a - a - a - a - a - d - d - d - d - a - a -
- Staff 3: a - a - a - a - a - a - a - a - e - e - e - e - a - a -
- Staff 4: e - e - e - e - e - e - e - e - f - f - f - f - f - f -

Staff 5: f - f - f - f - f - f - f - f - a - a - a - a - a - a -

Staff 6: a - a - a - a - a - a - a - a - d - d - d - d - d - d -

Staff 7: a - a - a - a - a - a - a - a - e - e - e - e - a - a -

Staff 8: e - e - e - e - e - e - e - e - f - f - f - f - f - f -

CHANSONS



Vidour au jour

Tour au fond.

Ter.

CHANSON.



Vand viendra la clarté.

3



CHANSON

Vete sert amy d'estre ain

Vete seit amy d'estre ainsi.
 RAA RAA RAA RAA RAA RAA RAA RAA
 f-a a-a a-a
 d-d ed f-c ea a-c d f af c-a a
 f-e f- ff ee ee ee ee ee
 a-
 RAA RAA RAA RAA RAA RAA RAA RAA
 e-d f-a e- ddd d-d f-ee a-a a-
 f-e e-f d-e e-ee e-ef ee-ee
 f-f f- ff ee-ee ff-ff ee-ee
 RAA RAA RAA RAA RAA RAA RAA RAA
 a-a a-a
 d-d e-ace a-a fd c-a acd fa f-de
 e-e ee ee ee ee ee
 f-f ff f- ee ee ee ee

CHANSON.

27

A page from a musical manuscript featuring two staves of music. The top staff is divided into six measures by vertical bar lines. Each measure contains a single vertical stroke on the first line, followed by a short horizontal dash on the second line, and a longer horizontal dash on the third line. Above these strokes are the letters 'a', 'a', 'aaaa', 'a', 'a', and 'a'. The bottom staff follows a similar pattern with vertical strokes on the first line, dashes on the second line, and the letters '-a', 'edea', '-a', '-a', and '-a' above them. Both staves are set against a background of numerous blank, horizontal five-line staves.

F

CHANSON.

Le ne t'ay que c'est qu'il me faut.

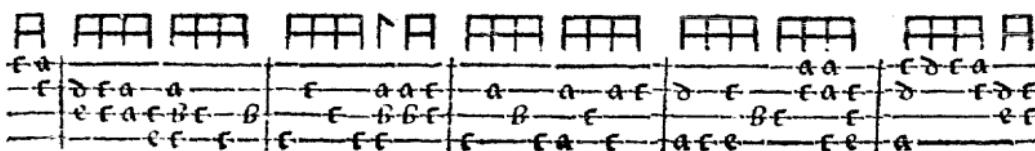
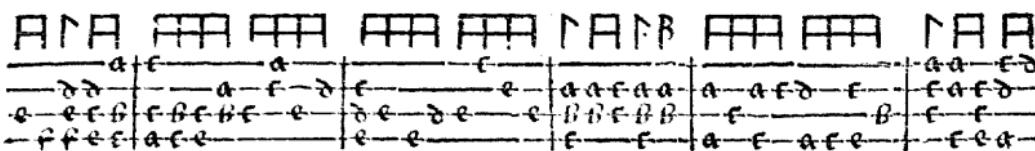
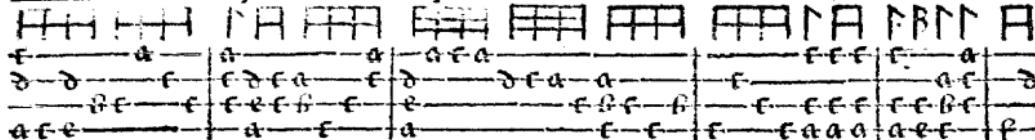
CHANSON.

En'cest bien ny plaisir.

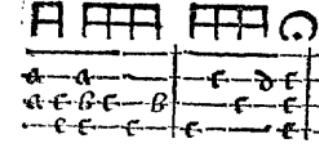
CHANSON



'Ay tant bon credit qu'on voudra.

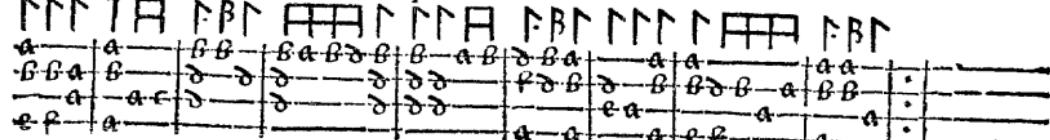


CHANSON.



S

Il n'y a pas d'amour sans plaisir.

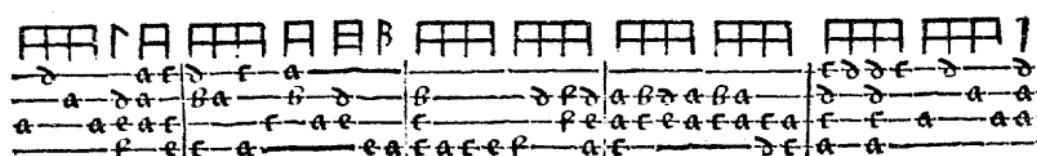
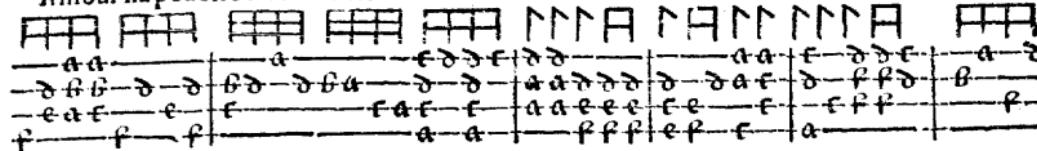


À corde auallée,

CHANSON



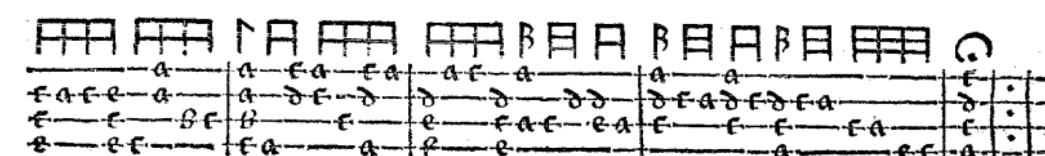
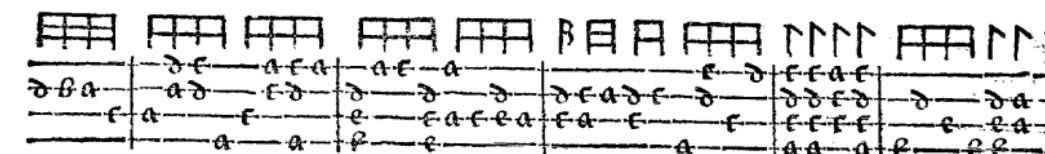
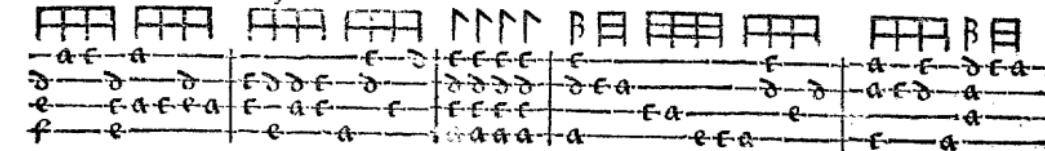
Amour ha pouoir sur les dieu



CHANSON



I Payne ou non.





CHANSON

Ous voyons que les hommes

CHANSON.

B 11

~~d-f-a~~

CHANSON



La paltorella mia

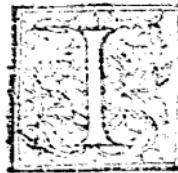
CHANSON.



Argot labourez les vignes.



CHANSON.



||||| ||||| ||||| BABA ||||| BABA |||||

*G d f d | c a - | f a - | e - d | d f a d | d d f a |
c a - | c a - | f a - | e - c | e - f | a - |
a - | e - a - | e - e a - | f - | e - a a - | a - | e - |*

Amais femme ne sera.

||||| ||||| ||||| BABA ||||| BABA |||||

*f a - | a - d | d f a d | c a - | d d f a | d d f a |
e - c - | a - e - | c - t - | f a - | a - | e - a - |
a f e - | e a - | a - c - | a - e - a - |*

||||| ||||| ||||| BABA ||||| BABA |||||

*e - f - | a - | a - | a - | d d | d f a - | f - |
d d - | d - | d - | d - | d f a - | f - | a - |
e - c - | a - | a - | c - | a - | e - e - | e - |
e - e - | e - | e - | e - | e - | e - | f a - |*

||||| ||||| ||||| BABA ||||| BABA |||||

*a - | a - | a - | a - | a - | a - | f - d f |
f - d e - | a - f a - | a - a - | d - | d f a d | d - |
f - e - e - | e - c - | c - t - | f - | a - f - | e - |
e - e - | e - a - | a - a - | a - | a - | a - |*

CHANSON.

||||| ||||| ||||| BABA ||||| BABA |||||

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

Amour ne sçauriez vous apprendre.

||||| ||||| ||||| BABA ||||| BABA |||||

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

||||| ||||| ||||| BABA ||||| BABA |||||

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

||||| ||||| ||||| BABA ||||| BABA |||||

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

CHANSON



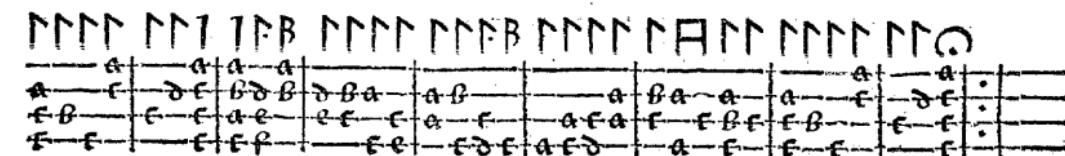
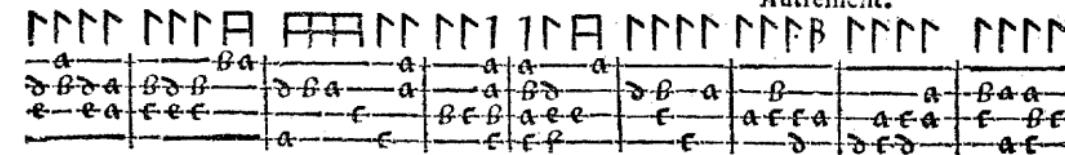
Je sonne la retraite

CHANSON.



Cur m'elongner.

Autrement



CHANSON.



M P B A A A M P B A A A A
a a a a a a a a a a a a a a
f z a a a a a a a a a a a a a
z g g g g g f e e f e e f e e
e e e f f e e e f f e e e f f
Es pas lemez.

A A A A A A A A A A A A A A A
a a a a a a a a a a a a a a a
a a a f d a a a a a a a a a a
f a a f d a a a a a a a a a a
f e f f f a a a a a a a a a a
f e f f f a a a a a a a a a a

A A A A A A A A A A A A A A A
a a a a a a d d a a a a a a a
d f a a a a a f d d f a a a a a
f e f e f e e f e e f e e f e e
d a c e f f f a a e c f e f d f a
d a c e f f f a a e c f e f d f a

B A A A A A A A A A A A A A A
f a a a a a a d d a a a a a a a
d f a a a a a f d d f a a a a a
f e f e f e e f e e f e e f e e
d e f f f e e f e e f e e f e e
d e f f f e e f e e f e e f e e

CHANSON.

30

M M M M M M M M M M M M M M M
f d f f f f f f f f f f f f f f
d g g g g g g g g g g g g g g
g f f f f f f f f f f f f f f f
a e d d d d d d d d d d d d d
a e d d d d d d d d d d d d d
Plus neulx estre à la suite.

A A A A A A A A A A A A A A A
a a a a a a a a a a a a a a a
a b d d d f d f a a a a a a a
f d e d d f d f a a a a a a a
f d e d d f d f a a a a a a a
f a e f f f a a a a a a a a a
a e c d d d a a a a a a a a a
a e d e d d a a a a a a a a a

Autrement.

A A A A A A A A A A A A A A A
d f a a a a a a a a a a a a a
f d d e d d d e a f d d d f d
f e f f f f f f f f f f f f f
a a a a a a a a a a a a a a a
a a a a a a a a a a a a a a a

A A A A A A A A A A A A A A A
a b d a b a a a a a a a a a a
a b d a b a a a a a a a a a a
a d f d d d a a a a a a a a a
a d f d d d a a a a a a a a a
a a c e d d d a a a a a a a a
a a c e d d d a a a a a a a a

H 3

CHANSON



Yez tous amoureux

CHANSON



On dieu vostre pitié. A corde auallée.

A musical score page featuring multiple staves of music with lyrics in French. The lyrics include: 'd-dad da', 'd-dab bad', 'a-a-b-f d d-b a-a-b-b-a', 'a-a-f ee a ad', 'e a ac a', 'd-d a-a-a-a', 'a-a-a-a', 'f-f f-f a', 'b-b d', 'a-a-a-a', 'a-a-a-a', and 'Autrement a-afee'.

Autrement

M ECHANSON.



卷之三

Naduoeca

CHANSON

6



CHANSON.

111 111 111 111 111

A musical score page showing measures 11 through 15 of a piece for two voices. The top staff uses soprano C-clef, common time, and a key signature of one sharp. The bottom staff uses alto F-clef, common time, and a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

Aitez la verte eculeu

V. 1
 V. 2

a f
 ac dfa
 f f
 f

f afa
 d d
 f
 ffa a

a
 dfa a
 af
 afe

g
 a d
 f
 aa

A musical score for a piece titled "C" from "Kodomo no Uta". The score is arranged for four voices or instruments, each with its own staff. The first staff starts with a note followed by a rest. The second staff starts with a note followed by a rest. The third staff starts with a note followed by a rest. The fourth staff starts with a note followed by a rest.



CHANSON,

卷之三

A handwritten musical score for a string quartet, consisting of four staves. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a tenor C-clef. The music includes various note heads (circles, squares, triangles) and rests, with some notes having horizontal stems extending to the right. Measures are separated by vertical bar lines.

E ne me confesseray point d'auoir ayme.

A musical score page featuring a single staff with ten measures. The measures contain various rhythmic values including eighth and sixteenth notes, rests, and grace notes. The notes are primarily black, with some white notes appearing in the first, third, and fifth measures. The staff begins with a clef and a key signature of one sharp. Measures 1-3 start with a whole note, while measures 4-10 start with a half note. Measure 10 concludes with a whole note.



CHANSON.

111 111 111 111 111 111
a e ee ee a
d d d d a
e ee ee ee
f a a a a
Scoutez ma complainte.

111 111 111 111 111 111 111 111
a a a a a
e ee ee ee ee
a a a a a
d f d f d f d f d
e e e e e
f f f f f

111 111 111 111 111 111 111 111 111
e f d f d f a
d a f d
e e e e e
f f f f f

111 111 111 111 111 111 111 111 111
e e e e e
d a e d e a
c e e e e
b f f f f
a f a f e
f f f f f

CHANSON.

111 111 111 111 111 111 111 111 111 111
d f a
d f a f a a f a e
e e e e e
f f f f f

111 111 111 111 111 111 111 111 111 111 111 111
e e e e e
d f d f d f d f d f d
c e e e e
b f f f f
a f a f e
f f f f f



CHANSON

Vi pourra dire la douleur.



CHANSON.

Esté chault bouilloit.



CHANSON

CHANSON

PIANO.

M O T E T.



Erbamea

M O T E T.

四

f

M O T E T.



11

MUSIC NOTATION: Four-line staff with square note heads. The first measure starts with a bass clef, the second with a soprano clef. The music consists of eighth-note patterns.

ec ec ac a e f a e d f a e d f a e d f a d
a
a
a c a c a c a c a c a c a c a c a c a c a

Nexiu Israel de Aegypto.

MUSIC NOTATION: Four-line staff. The first measure starts with a bass clef, the second with a soprano clef. The music consists of eighth-note patterns.

a e f d e d f a a f d e a d e a d e a d e a
d a d b d e a d e a d e a d e a d e a d e a
e e e f a e f e f e f e f e f e f e f e f e f
d f d f d f d f d f d f d f d f d f d f d f

MUSIC NOTATION: Four-line staff. The first measure starts with a bass clef, the second with a soprano clef. The music consists of eighth-note patterns.

a
d f d d a e d d a e d d a e d d a e d d a e d
d a d a d a d a d a d a d a d a d a d a d a
e f e f e f e f e f e f e f e f e f e f e f e f
a a a a a a a a a a a a a a a a a a a a

MUSIC NOTATION: Four-line staff. The first measure starts with a bass clef, the second with a soprano clef. The music consists of eighth-note patterns.

a f d d a e d a e d a e d a e d a e d a e d
a a d a d a d a d a d a d a d a d a d a d a
a a a a f a a f a a f a a f a a f a a f a a
e f a f a f a f a f a f a f a f a f a f a f a

M O T E T.

38

MUSIC NOTATION: Four-line staff. The first measure starts with a bass clef, the second with a soprano clef. The music consists of eighth-note patterns.

a
a e a a d e a e d e d e d e a e d e a e d e a
e a a a f e a a a a a a a a a a a a a a
e e f f f f f f f f f f f f f f f f f f

MUSIC NOTATION: Four-line staff. The first measure starts with a bass clef, the second with a soprano clef. The music consists of eighth-note patterns.

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

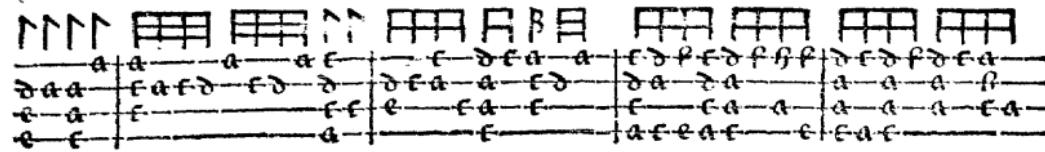
MUSIC NOTATION: Four-line staff. The first measure starts with a bass clef, the second with a soprano clef. The music consists of eighth-note patterns.

a f a a a a a a a a a a a a a a a a a a
g a e e a a e e a a e e a a e e a a e e a a
e a a a a a a 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 e e e e e e e

MUSIC NOTATION: Four-line staff. The first measure starts with a bass clef, the second with a soprano clef. The music consists of eighth-note patterns.

a
a e a a d e a e d e d e d e a e d e a e d e a
e a e a e a e a e a e a e a e a e a e a e a
e e f e f e f e f e f e f e f e f e f e f e f

M O T E T.



Motet score for four voices. Measures 5-8:

- Measures 5-6: Notes: A, A, A, A-C, D, D, D, D, F, F, F, F, D, D, D, D, F, F, F, F.
- Measures 7-8: Notes: A-E, A, A, A, D, D, D, D, F, F, F, F, A, A, A, A.

Motet score for four voices. Measures 9-12:

- Measures 9-10: Notes: A, A-C, D, D, A, A, A, A, C, C, C, C, E, E, E, E, A, A, A, A.
- Measures 11-12: Notes: D, D, D, D, A, A, A, A, C, C, C, C, E, E, E, E, A, A, A, A.

Motet score for four voices. Measures 13-16:

- Measures 13-14: Notes: A, C, A, C, A, C, D, D, D, D, F, F, F, F, D, D, D, D, F, F, F, F.
- Measures 15-16: Notes: D, D, D, D, A, A, A, A, C, C, C, C, E, E, E, E, A, A, A, A.

M O T E T.

Motet score for four voices. Measures 1-4:

- Measures 1-2: Notes: A, A, A, A-C, D, D, D, D, F, F, F, F, D, D, D, D, F, F, F, F.
- Measures 3-4: Notes: A, A, A, A, C, C, C, C, E, E, E, E, A, A, A, A, C, C, C, C.

Motet score for four voices. Measures 5-8:

- Measures 5-6: Notes: D, D, D, D, A, A, A, A, C, C, C, C, E, E, E, E, A, A, A, A.
- Measures 7-8: Notes: D, D, D, D, A, A, A, A, C, C, C, C, E, E, E, E, A, A, A, A.

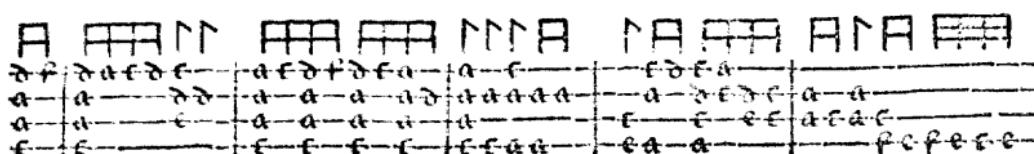
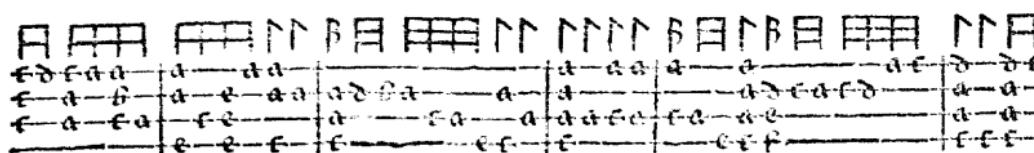
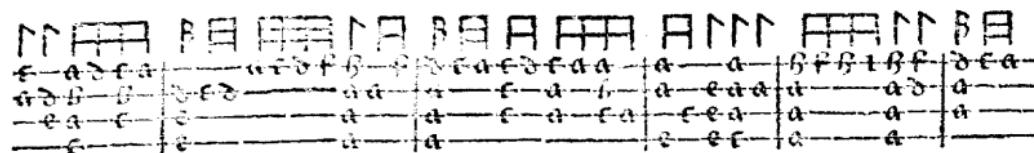
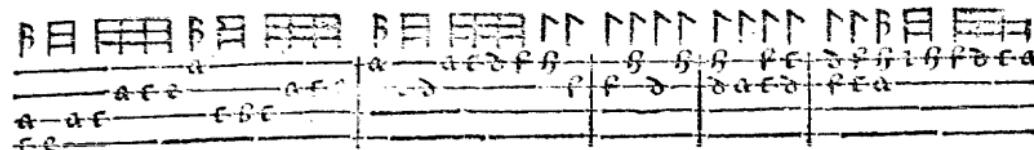
Motet score for four voices. Measures 9-12:

- Measures 9-10: Notes: D, D, D, D, A, A, A, A, C, C, C, C, E, E, E, E, A, A, A, A.
- Measures 11-12: Notes: D, D, D, D, A, A, A, A, C, C, C, C, E, E, E, E, A, A, A, A.

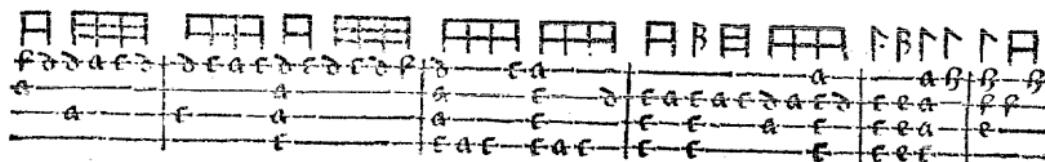
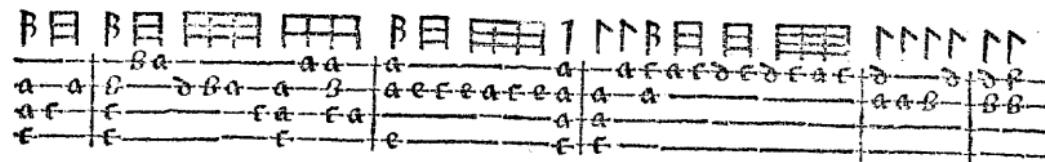
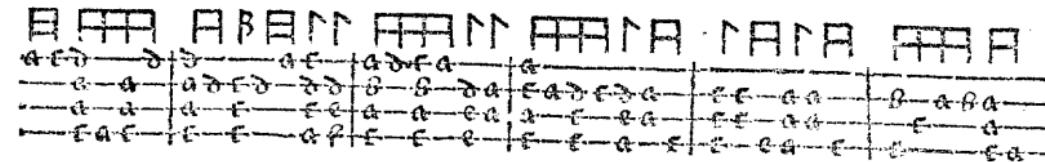
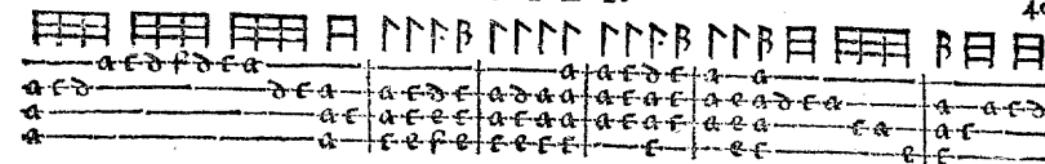
Motet score for four voices. Measures 13-16:

- Measures 13-14: Notes: D, D, D, D, A, A, A, A, C, C, C, C, E, E, E, E, A, A, A, A.
- Measures 15-16: Notes: D, D, D, D, A, A, A, A, C, C, C, C, E, E, E, E, A, A, A, A.

M O T E T.



M O T E T.



M O T E T

M O T E T.



1

MOTET.

Four staves of musical notation for a motet, featuring square note heads and vertical stems. The notation is organized into measures separated by vertical bar lines. The notes are primarily square-shaped with vertical stems extending either upwards or downwards. The music is divided into four systems, each consisting of four staves. The notes are mostly black, with some white notes appearing in the later staves.

MOTET.

Four staves of musical notation for a motet, featuring square note heads and vertical stems. The notation is organized into measures separated by vertical bar lines. The notes are primarily black, with some white notes appearing in the later staves. The music is divided into four systems, each consisting of four staves. The notes are mostly black, with some white notes appearing in the later staves.

L 2



M O T E T

Latiquorum

M O T E T²

M O T E T.

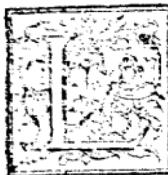


Vper flumina

M O T E T.

4

ABRAQ



M O T E T.

Alouette

1st staff: a c e e d | e a c d e d e a - a - a b a -
2nd staff: f d d d | d - a - d b d - d b - d
3rd staff: a c - a - | a c - a - a - e - e - e -
4th staff: a - a - e - | e - e - e - e - e - e - e -

1st staff: a c f d f d f d e a - a - a f d f - d - d c a -
2nd staff: d - a - d - d e d - d - d a - a - d d b a - b - a -
3rd staff: e - a - a - e - | a - a - e - a - a - e - e - e -
4th staff: a - a - e - e - e - | e - e - e - e - e - e - e -

1st staff: f d - d - e a - a c d f - a c - d - d c a -
2nd staff: d - d - g - a - d - d e - b - a b d - a - a - a b d - d b a -
3rd staff: e - e - a - e - a - a - e - a - a - e - a - e - e -
4th staff: e - a - e - a - e - a - e - a - e - a - e - e - e -

1st staff: f a - g - d - b - a - a d d - b d - d b a - a - a -
2nd staff: a - g - d - b - d - b - a - a - a - d - d - b d - d -
3rd staff: e - e - f - a - e - a - e - a - a - e - a - e - e - e -
4th staff: a - e - f - a - a - e - a - a - e - a - e - e - e - e -

L'ALOVETTE.

45

1st staff: a b a - a - a c d e a - d - a - d - f f f d e a d e a -
2nd staff: d - b d - d - e a - a - a - d - a - d - a - d - a - d -
3rd staff: e - a - c - a - a - a - e - e - e - e - e - e - e - e -
4th staff: a - a - a - e - e - e - e - e - e - e - e - e - e - e -

1st staff: a - a - a - a - a - a - a - a - a - a - a - a - a - a -
2nd staff: d - b - a - d - a - d - a - d - a - d - a - d - a - d -
3rd staff: e - a - c - a - a - a - e - e - e - e - e - e - e - e -
4th staff: a - a - a - e - e - e - e - e - e - e - e - e - e - e -

1st staff: f d e a - a - a - a - a - a - a - a - a - a - a - a -
2nd staff: d - d - d - d - d - d - d - d - d - d - d - d - d - d -
3rd staff: e - e - e - e - e - e - e - e - e - e - e - e - e - e -
4th staff: a - a - a - e - e - e - e - e - e - e - e - e - e - e -

1st staff: f a - a - a - a - a - a - a - a - a - a - a - a - a -
2nd staff: d - b - d - b - d - b - d - a - a - d - a - b - d - a -
3rd staff: e - a - c - a - a - a - e - e - e - e - e - e - e - e -
4th staff: a - a - a - e - e - e - e - e - e - e - e - e - e - e -

M

L'AVOLETTE

Handwritten musical score for 'L'AVOLETTE' consisting of four staves. The first three staves are in common time (indicated by '1') and the fourth staff is in 3/4 time (indicated by '3'). The notation uses vertical strokes for stems and horizontal dashes for bar lines. The notes are labeled with letters: 'd', 'a', 'f', 'e', 'c', 'g', 'b', and 'h'. The first three staves begin with a 'd' note, while the fourth staff begins with a 'b' note.

L'ALOVETTE.

Handwritten musical score for 'L'ALOVETTE' consisting of four staves. The first three staves are in common time (indicated by '1') and the fourth staff is in 3/4 time (indicated by '3'). The notation uses vertical strokes for stems and horizontal dashes for bar lines. The notes are labeled with letters: 'd', 'a', 'f', 'e', 'c', 'g', 'b', and 'h'. The first three staves begin with a 'd' note, while the fourth staff begins with a 'b' note.

I 'A V O L E T T E.

L'ALOVETTE.

47

M 3



LA GVERRE.

Four staves of musical notation for a six-string instrument, likely a guitar or lute. The notation uses vertical dashes and dots to represent different notes and chords. The lyrics "A guerre, faitte à plaisir." are written below the first staff.

A guerre, faitte à plaisir.

The staves are:

- Staff 1: A-A-D-E-F-G
- Staff 2: D-G-B-E-A-D
- Staff 3: A-E-C-A-G-C
- Staff 4: E-A-F-F-A-D

LA GVERRE

Four staves of musical notation for a six-string instrument, likely a guitar or lute. The notation uses vertical dashes and dots to represent different notes and chords. The lyrics "A guerre, faitte à plaisir." are written below the first staff.

A guerre, faitte à plaisir.

The staves are:

- Staff 1: B-G-A-D-E-F
- Staff 2: D-E-A-A-D-G
- Staff 3: A-C-A-A-G-A
- Staff 4: A-A-E-A-A-A

Page number 48 is located in the top right corner of the right-hand page.

LA GVERRE.

Handwritten musical score for "LA GVERRE" on four staves. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. The first staff begins with a bass clef, the second with a soprano clef, the third with an alto clef, and the fourth with a tenor clef. The music consists of measures separated by vertical bar lines, with some measures spanning multiple staves. The notes are primarily represented by vertical stems with horizontal dashes indicating pitch and duration.

LA GVERRE.

Handwritten musical score for "LA GVERRE" on four staves, continuing from the previous page. The notation is identical to the first page, using vertical stems and horizontal dashes for pitch and rhythm. The first staff begins with a bass clef, the second with a soprano clef, the third with an alto clef, and the fourth with a tenor clef. The music consists of measures separated by vertical bar lines, with some measures spanning multiple staves. The notes are primarily represented by vertical stems with horizontal dashes indicating pitch and duration.

N

LA GVERRE.



LA GUERRA.



N 2

L A G V E R R E.

Musical notation for 'LA GVERRE' featuring four staves of tablature and corresponding vocal parts. The vocal parts are written below each staff, using letters (a, b, c, d) to represent different notes or sounds. The tablature consists of vertical columns of dots and dashes, indicating fingerings and string selection for a stringed instrument like a lute or guitar.

P A V A N E.

Musical notation for 'PAVANE' featuring five staves of tablature and corresponding vocal parts. The vocal parts are written below each staff, using letters (a, b, c, d) to represent different notes or sounds. The tablature consists of vertical columns of dots and dashes, indicating fingerings and string selection for a stringed instrument like a lute or guitar. A large decorative initial 'P' is located at the top left of the page.

GAILLARDE.



Music score for Gailarde, consisting of four staves of tablature notation. The notes are represented by vertical strokes of varying lengths and horizontal dashes. The lyrics are written below each staff:

Aillarde siem'nuois.

Music score for Gailarde, consisting of four staves of tablature notation. The notes are represented by vertical strokes of varying lengths and horizontal dashes. The lyrics are written below each staff:

Aillarde siem'nuois.

Music score for Gailarde, consisting of four staves of tablature notation. The notes are represented by vertical strokes of varying lengths and horizontal dashes. The lyrics are written below each staff:

Music score for Gailarde, consisting of four staves of tablature notation. The notes are represented by vertical strokes of varying lengths and horizontal dashes. The lyrics are written below each staff:

PAVANE.



Music score for Pavane, consisting of four staves of tablature notation. The notes are represented by vertical strokes of varying lengths and horizontal dashes. The lyrics are written below each staff:

Auane de la gambe.

Music score for Pavane, consisting of four staves of tablature notation. The notes are represented by vertical strokes of varying lengths and horizontal dashes. The lyrics are written below each staff:

Music score for Pavane, consisting of four staves of tablature notation. The notes are represented by vertical strokes of varying lengths and horizontal dashes. The lyrics are written below each staff:

Music score for Pavane, consisting of four staves of tablature notation. The notes are represented by vertical strokes of varying lengths and horizontal dashes. The lyrics are written below each staff:

Music score for Pavane, consisting of four staves of tablature notation. The notes are represented by vertical strokes of varying lengths and horizontal dashes. The lyrics are written below each staff:

P A V A N E

La Panane précédente plus diminuée

PAVANE

A musical score for a string quartet (two violins, viola, cello) on four staves. The score includes various rhythmic patterns and dynamics like ff, f, ffz, fz, and ffz.

GAILLARDE.

Three staves of musical notation for Gailarde, consisting of vertical strokes and note heads (f, d, g, a, c, e) on a staff with four lines and a space.



Three staves of musical notation for Gailarde de la gambe, consisting of vertical strokes and note heads (f, d, g, a, c, e) on a staff with four lines and a space.

Aillarde de la gambe.

Three staves of musical notation for Gailarde, consisting of vertical strokes and note heads (f, d, g, a, c, e) on a staff with four lines and a space.

Three staves of musical notation for Gailarde, consisting of vertical strokes and note heads (f, d, g, a, c, e) on a staff with four lines and a space.

PAVANE.

Three staves of musical notation for Pavane, consisting of vertical strokes and note heads (f, d, g, a, c, e) on a staff with four lines and a space.

Three staves of musical notation for Pavane, consisting of vertical strokes and note heads (f, d, g, a, c, e) on a staff with four lines and a space.

Pavane l'ay du maltant tant.

Three staves of musical notation for Pavane, consisting of vertical strokes and note heads (f, d, g, a, c, e) on a staff with four lines and a space.

Three staves of musical notation for Pavane, consisting of vertical strokes and note heads (f, d, g, a, c, e) on a staff with four lines and a space.

PAVANE.

Music for Pavane, featuring three staves of tablature with letter notation below each staff. The notation uses letters such as a, b, c, d, e, f, g, and various diacritics like acute, grave, and circumflex marks.

Continuation of the musical notation for Pavane, maintaining the three staves of tablature with letter notation below each staff.

Continuation of the musical notation for Pavane, maintaining the three staves of tablature with letter notation below each staff.

Gaillarde de la precedente pavane.

Music for Gaillarde, featuring three staves of tablature with letter notation below each staff. The notation uses letters such as a, b, c, d, e, f, g, and various diacritics like acute, grave, and circumflex marks.

TO VRDION.

Music for Tovrdion, featuring three staves of tablature with letter notation below each staff. The notation uses letters such as a, b, c, d, e, f, g, and various diacritics like acute, grave, and circumflex marks.



Continuation of the musical notation for Tovrdion, maintaining the three staves of tablature with letter notation below each staff.

Continuation of the musical notation for Tovrdion, maintaining the three staves of tablature with letter notation below each staff.

GAILLARDE



Aillarde de la jambe

PAVANE.

54

Auane l'ay du malt tant tant.

02

PAVANE.

tablature notation for Pavane, showing four staves of musical notes with letter names (a-f) below them.

tablature notation for Pavane, showing four staves of musical notes with letter names (a-f) below them.

tablature notation for Pavane, showing four staves of musical notes with letter names (a-f) below them.

Gaillarde de la precedente pavane.

tablature notation for Gaillarde, showing four staves of musical notes with letter names (a-f) below them.

TO VRDION.

tablature notation for Tovrdion, showing four staves of musical notes with letter names (a-f) below them.



tablature notation for Tovrdion, showing four staves of musical notes with letter names (a-f) below them.

Ourdion.

tablature notation for Ourdion, showing four staves of musical notes with letter names (a-f) below them.



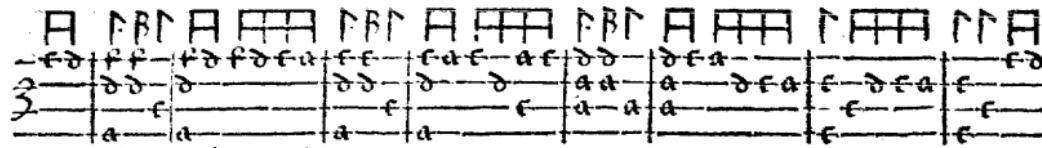
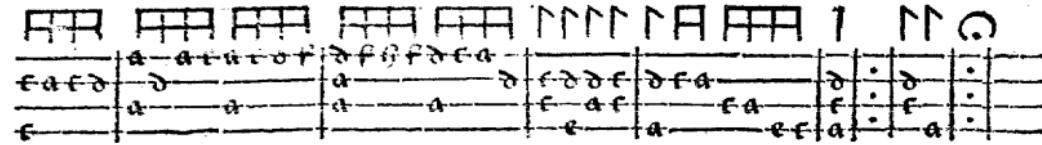
PAVANE

A musical score for 'PAVANE' consisting of five staves of tablature. The first staff begins with a large 'P'. The lyrics 'Auane de la guerre.' are written below the first staff. The music is divided into measures by vertical bar lines, with note heads indicating specific fingerings or pitch levels. The notes are represented by vertical strokes of varying heights on the staff lines.

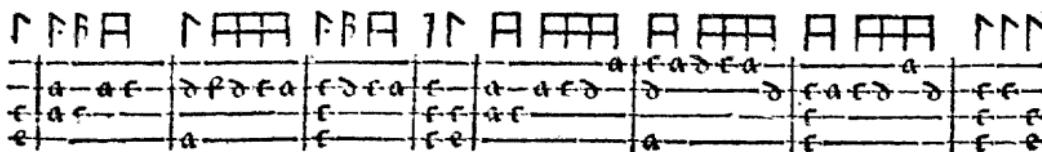
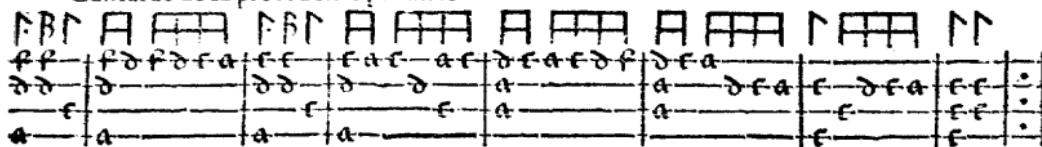
PAVANE

A musical score for 'PAVANE' consisting of five staves of tablature, continuing from the previous page. The score includes a measure number '56' in the top right corner. The music is divided into measures by vertical bar lines, with note heads indicating specific fingerings or pitch levels. The notes are represented by vertical strokes of varying heights on the staff lines.

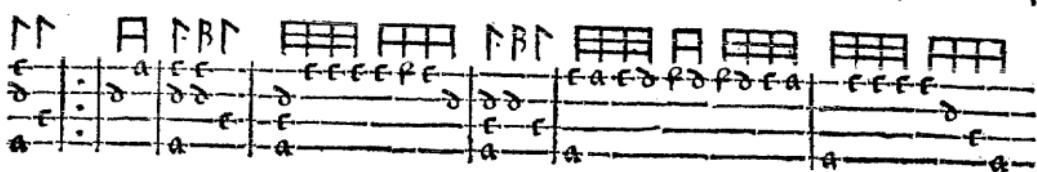
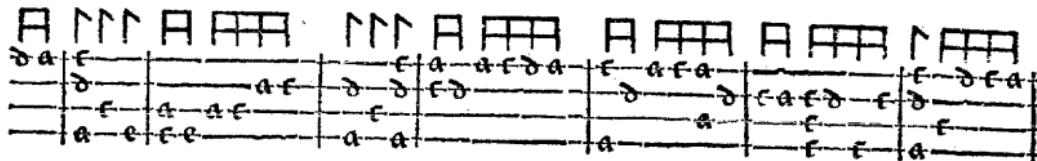
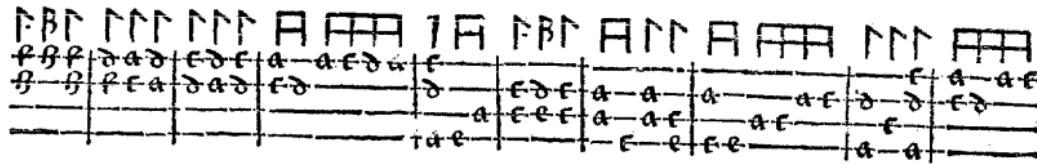
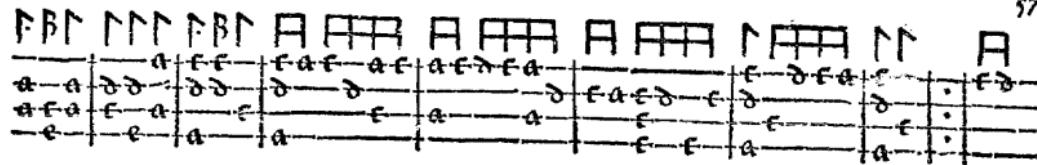
GAILLARDE.



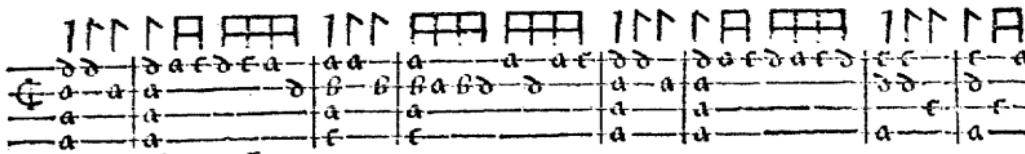
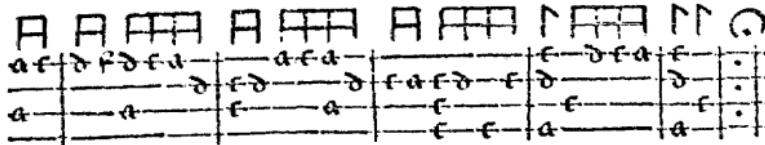
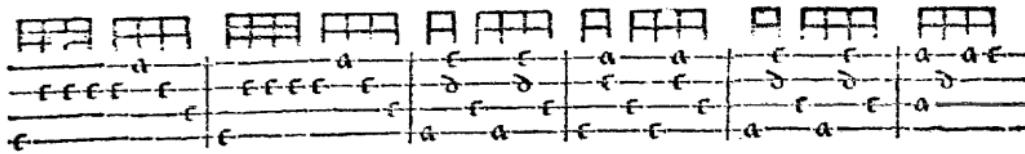
Gaillarde de la precedente paixne.



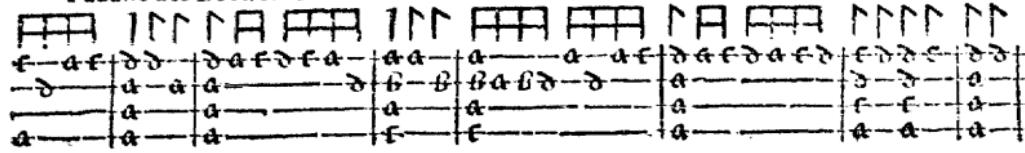
GAILLARDE.



GAILLARDE.

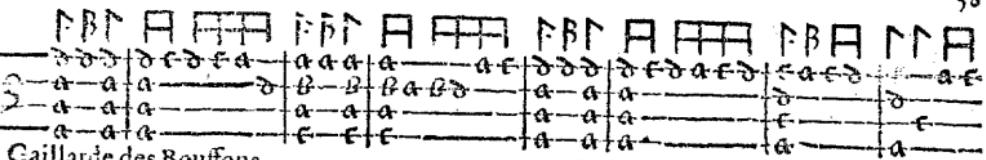


Pauane des Bouffons.

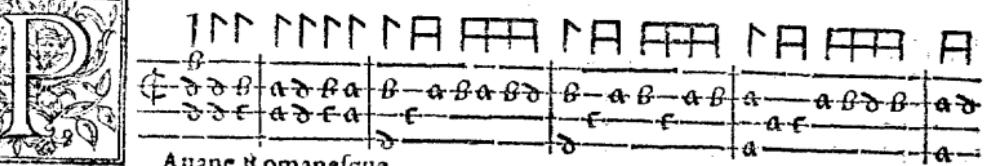
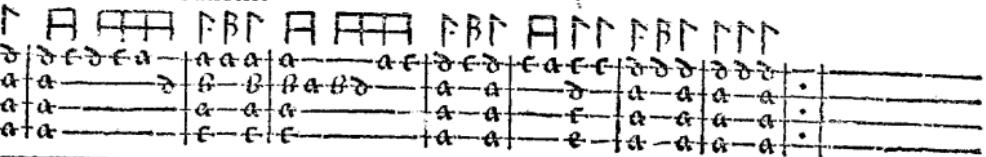


GAILLARDE.

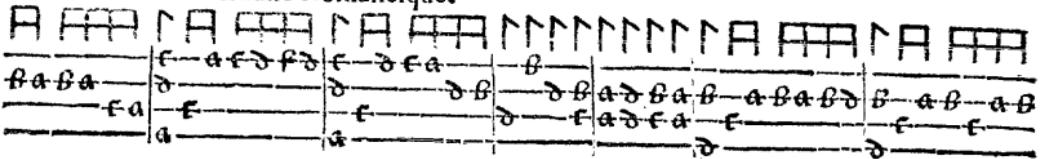
58



Caillaude des Bouffons.

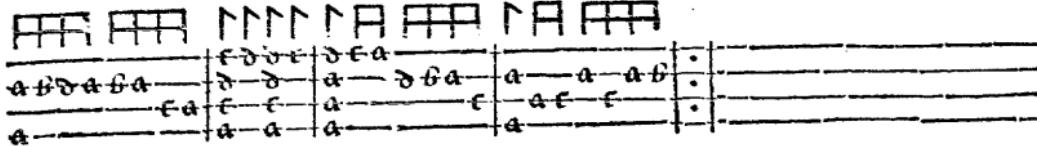


Auane Romanesque.



P 2

GAILLARDE.



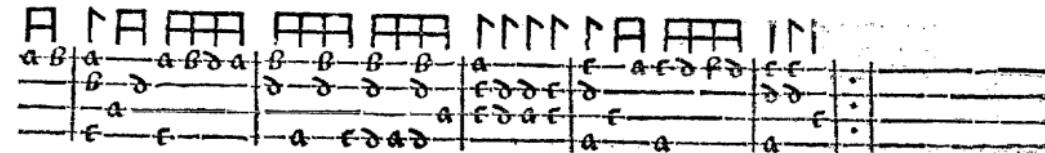
Gaiillarde de la precedente pauane.



PASSAMEZZE.



Allemeje



ALMANDE.



BBA BBA BBA BBA BBA BBA BBA
 ddd ddd aaaa ddd ccc ccc ddd aaaa ddd
 f a a a g g a a a d d a a a g g a d a
 a a a a a a a a a a a a a a a a a a a
 a a a e f f a a a a a a a a a a a a a

Esbouffons.

BBA BBA BBA BBA BBA BBA BBA
 dd d d g g d d d d d d d d d d d d
 aa d d d g g a a a d d d d d d d d d
 ac d d d e f f a a a c c d d d d d d d
 aa a a a d d a a a a a a a a a a a a a

BBA BBA BBA BBA BBA BBA BBA
 dedea a af daedafed c da a dedfdea
 f a d b d f d a d d b a a d
 a a a a a a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a a a a a a

Plus diminuée.

BBA BBA BBA BBA BBA BBA BBA
 a e dede ddd d d a a d BBDAB ABdABA f a ed
 f d f d a d a a a d d BBDAB ABdABA d
 a a f a a a a d d d a a a a a a a a a a

ALMANDE.

60

BBA BBA BBA BBA BBA BBA BBA
 f a a a a a a a a a a a a a a a a a a
 d f d c d d d d d d d d d d d d d d
 d a BBDAB ABdABA d a a a a a a a a a
 d d f a f a f a f a f a f a f a f a
 d a a a a a a a a a a a a a a a a a a



BBA BBA BBA BBA BBA BBA
 aed f f f a d a c f c a a a a a a a a
 f d d d d d d d d d d d d d d d d d
 a a f a f a f a f a f a f a f a f a
 a a a a a a a a a a a a a a a a a a a

Almande Loreyne.

BBA BBA BBA BBA BBA BBA
 ac d ac d ee e a ca a a a d ea
 a a b d d d d d d d d d d d d d d
 ac f 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

BBA BBA BBA BBA C
 a e a a e a
 d d d f d d d d
 f a f a f a f a
 a a a f e a a a



A L M A N D E.

A B A B B A B B A A B B A B B A B B A B
 f o c f d a c d f a b a f d e f d e a d f a
 a — a — d — d b — a — e — d — d d f — d d
 f a f — a — f — a — f — a — e c — f a — a
 a — e e — e a — a — e — a — e c — f a — a

I mande le pied de cheual.

Lmande le pied de cheval



A LMANDE.

L'mande

ALMANDE.

Almande.

Almande.

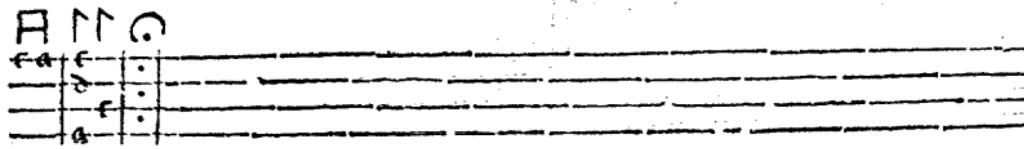
ALMANDE.

Q.

GAILLARDÉ



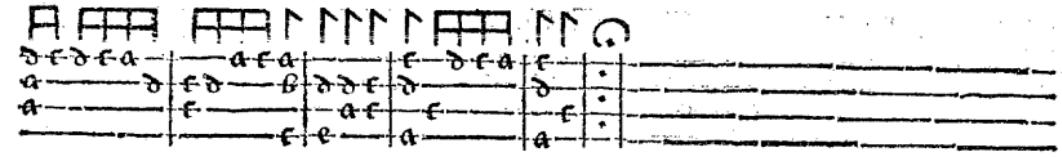
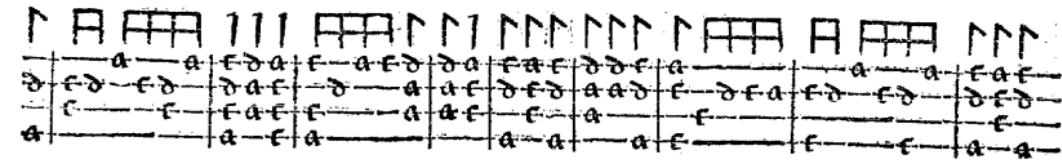
A toulouzane gaillard



GAILLARDE.



Aillarde la Lionnoyse.



GAILLARDE.



Aracossa gaillarda.

Musical notation for the first section of the Gaillarde, consisting of four staves of tablature. The notation uses vertical strokes for note heads and horizontal dashes for stems. The first staff begins with a large 'G' and includes a small 'a' below it. The second staff starts with 'd'. The third staff starts with 'f'. The fourth staff starts with 'e'.

Musical notation for the second section of the Gaillarde, consisting of four staves of tablature. The notation uses vertical strokes for note heads and horizontal dashes for stems. The first staff begins with 'a'. The second staff begins with 'd'. The third staff begins with 'f'. The fourth staff begins with 'e'.

Musical notation for the third section of the Gaillarde, consisting of four staves of tablature. The notation uses vertical strokes for note heads and horizontal dashes for stems. The first staff begins with 'a'. The second staff begins with 'd'. The third staff begins with 'f'. The fourth staff begins with 'a'.

Plus diminuée.

Musical notation for the final section of the Gaillarde, consisting of four staves of tablature. The notation uses vertical strokes for note heads and horizontal dashes for stems. The first staff begins with 'a'. The second staff begins with 'd'. The third staff begins with 'f'. The fourth staff begins with 'e'.

GAILLARDE.

14

Musical notation for the first section of the Gaillarde, consisting of four staves of tablature. The notation uses vertical strokes for note heads and horizontal dashes for stems. The first staff begins with 'a'. The second staff begins with 'd'. The third staff begins with 'f'. The fourth staff begins with 'e'.

Musical notation for the second section of the Gaillarde, consisting of four staves of tablature. The notation uses vertical strokes for note heads and horizontal dashes for stems. The first staff begins with 'a'. The second staff begins with 'd'. The third staff begins with 'f'. The fourth staff begins with 'e'.

Musical notation for the third section of the Gaillarde, consisting of four staves of tablature. The notation uses vertical strokes for note heads and horizontal dashes for stems. The first staff begins with 'a'. The second staff begins with 'd'. The third staff begins with 'f'. The fourth staff begins with 'e'.

Musical notation for the final section of the Gaillarde, consisting of four staves of tablature. The notation uses vertical strokes for note heads and horizontal dashes for stems. The first staff begins with 'a'. The second staff begins with 'd'. The third staff begins with 'f'. The fourth staff begins with 'e'.

GAILLARDE.

63

GAILLARDE.

Gaillarde.

GAILLARDE.

Gaillarde la Roque el suze.



GAILLARDE.

Enny qui me tourmente Gaillarde.

Below the musical staves is a block of musical notation consisting of vertical stems and horizontal dashes, representing a rhythmic pattern.

GAILLARDE.

66

Four staves of musical notation for a single instrument, featuring vertical stems and horizontal dashes.

Four staves of musical notation for a single instrument, featuring vertical stems and horizontal dashes.

Four staves of musical notation for a single instrument, featuring vertical stems and horizontal dashes.

Remiere gaillarde milanoise.

Four staves of musical notation for a single instrument, featuring vertical stems and horizontal dashes.

R. 2

GAILLARDE.

卷之三

Seconde gaillarde Milanoise

GAILLARDE.

1

Troisième gaillarde Milanoise.

FF	↑↑↑	FF	↑↑↑
-a-f-d-	a-f	a-a	:
e-----d	a-e-f	e-a-a	:
e-----e	e-e	e-e	:
e-----a-c	f		:

GAILLARDE.



Aillarde la Romanesque.

Three staves of musical notation for a harp or similar instrument. The notation uses vertical strokes for note heads and horizontal dashes for stems. The notes are labeled with letters (a, b, c, d, e) and some have additional markings like 'f' or 'dotted'. The first staff begins with 'a' and ends with 'a'. The second staff begins with 'a' and ends with 'c'. The third staff begins with 'c' and ends with 'a'.

Plus diminuée,

Three staves of musical notation for a harp or similar instrument. The notation uses vertical strokes for note heads and horizontal dashes for stems. The notes are labeled with letters (a, b, c, d, e) and some have additional markings like 'f' or 'dotted'. The first staff begins with 'a' and ends with 'a'. The second staff begins with 'a' and ends with 'c'. The third staff begins with 'c' and ends with 'a'.

GAILLARDE.

68

Three staves of musical notation for a harp or similar instrument. The notation uses vertical strokes for note heads and horizontal dashes for stems. The notes are labeled with letters (a, b, c, d, e) and some have additional markings like 'f' or 'dotted'. The first staff begins with 'b' and ends with 'a'. The second staff begins with 'a' and ends with 'c'. The third staff begins with 'c' and ends with 'e'.

Three staves of musical notation for a harp or similar instrument. The notation uses vertical strokes for note heads and horizontal dashes for stems. The notes are labeled with letters (a, b, c, d, e) and some have additional markings like 'f' or 'dotted'. The first staff begins with 'b' and ends with 'c'. The second staff begins with 'd' and ends with 'e'. The third staff begins with 'e' and ends with 'e'.

Aillarde La Peronnelle.

Three staves of musical notation for a harp or similar instrument. The notation uses vertical strokes for note heads and horizontal dashes for stems. The notes are labeled with letters (a, b, c, d, e) and some have additional markings like 'f' or 'dotted'. The first staff begins with 'a' and ends with 'a'. The second staff begins with 'b' and ends with 'd'. The third staff begins with 'c' and ends with 'e'.

Three staves of musical notation for a harp or similar instrument. The notation uses vertical strokes for note heads and horizontal dashes for stems. The notes are labeled with letters (a, b, c, d, e) and some have additional markings like 'f' or 'dotted'. The first staff begins with 'a' and ends with 'a'. The second staff begins with 'a' and ends with 'c'. The third staff begins with 'a' and ends with 'a'.



GAILLARD DE

Aillard

Autrement

GAILLARDE.

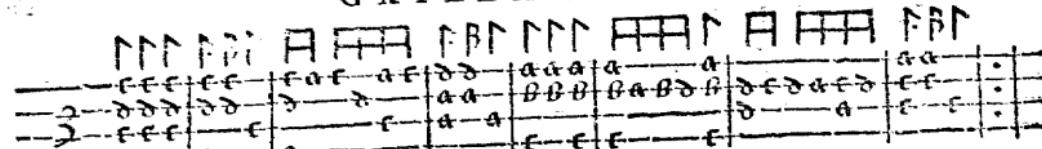
59

Gaillarde Milanoise

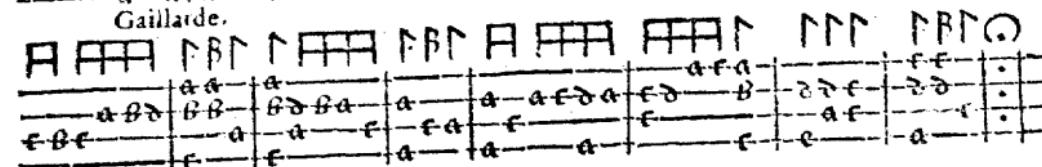
A blank musical staff consisting of six horizontal lines and five vertical bar lines. The staff begins with a treble clef and ends with a fermata. There are no other markings or notes on the staff.

S

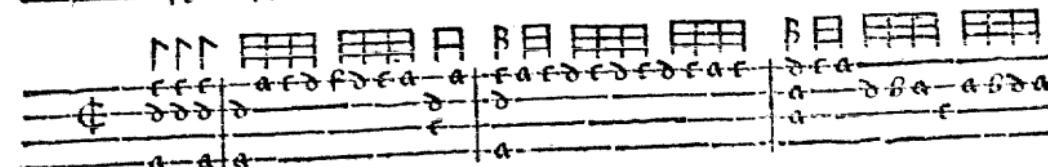
GAILLARDE.



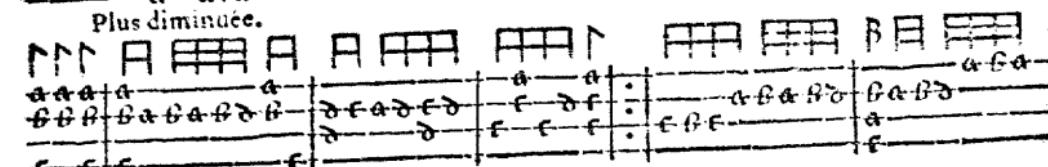
Gaillarde.



Plus diminuée.

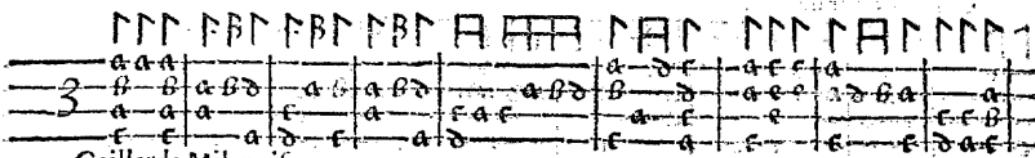
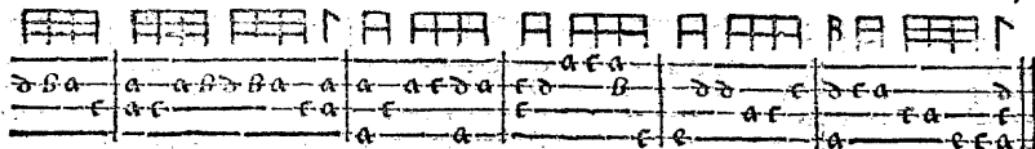


Plus diminuée.

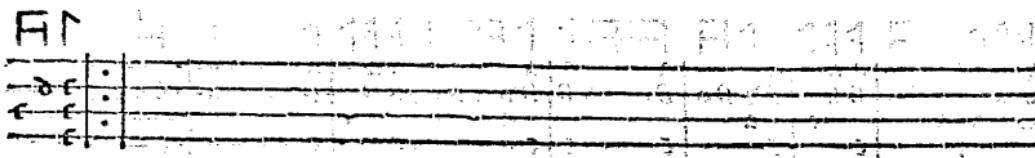
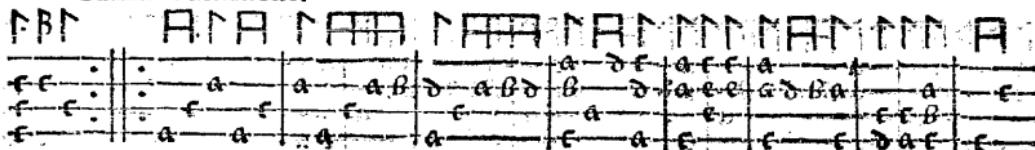


GAILLARDE.

70



Gaillarde Milanoise.



S 2

GAILLARDE.

Handwritten musical score for "GAILLARDE" consisting of five staves of music notation. The notation uses letter-based note heads (e.g., 'a', 'b', 'c', 'd', 'e', 'f') and vertical stems. The first staff begins with a 'B' followed by a series of 'a's. The second staff begins with a 'd'. The third staff begins with a '3'. The fourth staff begins with an 'a'. The fifth staff begins with a 'f'. The score is divided into measures by vertical bar lines.

Gaillarde par deppit.

GAILLARDE:

Handwritten musical score for "GAILLARDE" consisting of five staves of music notation. The notation uses letter-based note heads (e.g., 'a', 'b', 'c', 'd', 'e', 'f') and vertical stems. The first staff begins with a 'B' followed by a series of 'a's. The second staff begins with a 'd'. The third staff begins with a '3'. The fourth staff begins with an 'a'. The fifth staff begins with a 'f'. The score is divided into measures by vertical bar lines.

BRANLES



Remier Branle de Bourgongne

Premier Branle de Bourgongne.

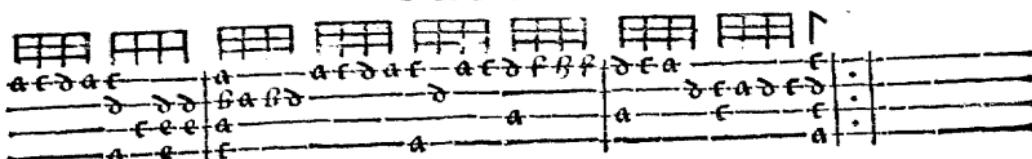
DE BOVRGONGNE.

73

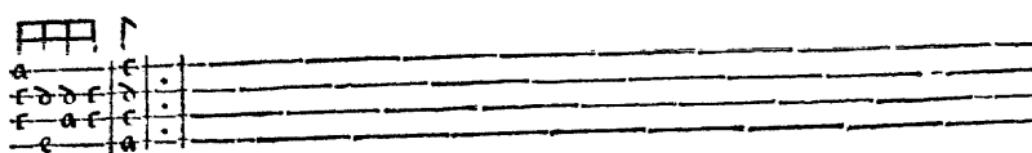
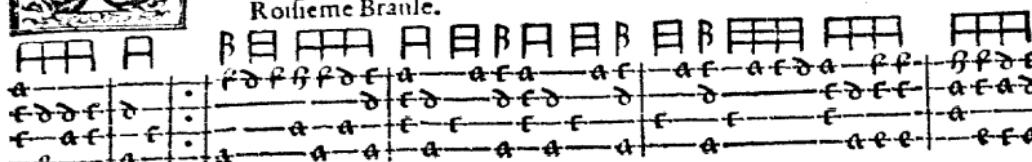


Econde Branle.

BRANLES



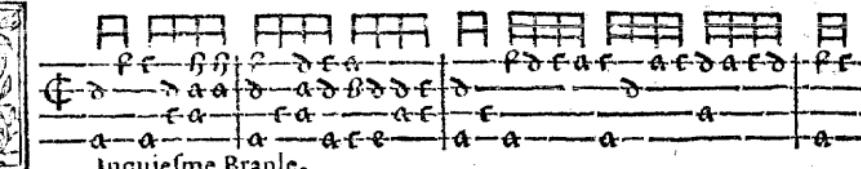
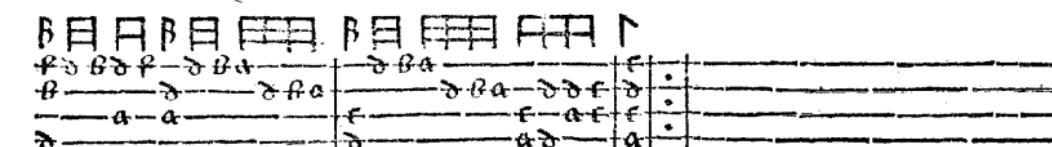
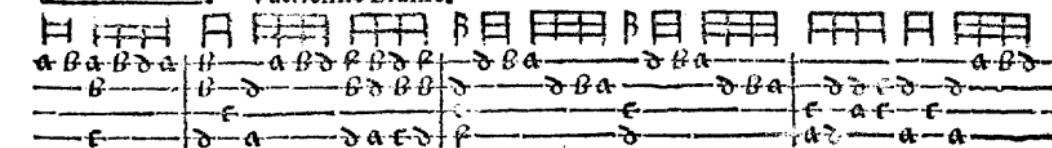
Roisinme Braule



DE BOVRGONGNE.



Vatrijsme Branle.



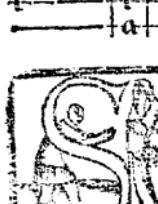
Inquiesme Branle.

T

BRANLÉS

DE BOVRGONGNE.

74


Eptiesme Branle.

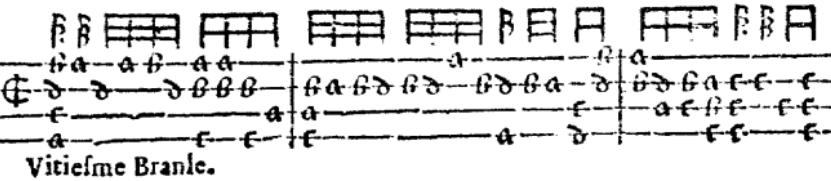
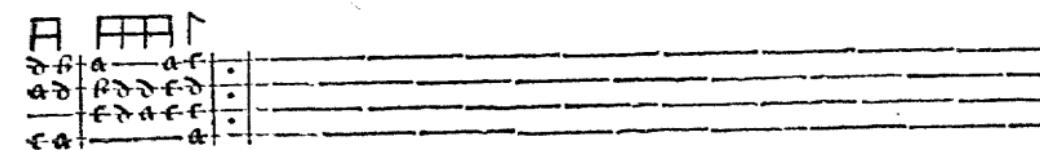
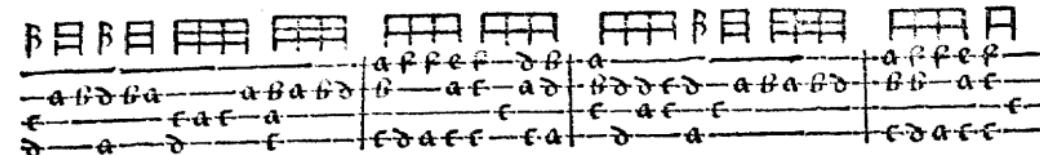
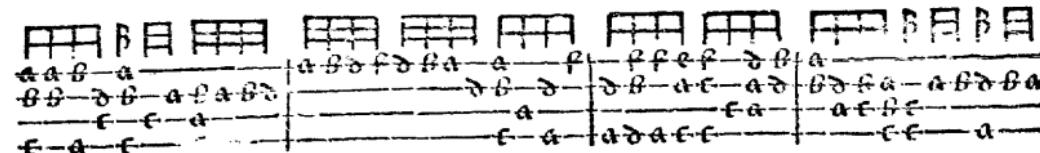
f-a-f-d f-d-f-a a-a-d-d-e a-f-f-f-f-f-d-e a-f-f-f-e-d-a-d
 d-d
 a-a
 a-a-a-e

 f-d-e-a a-f-d-f-d-f-a-f-a-f-d-a-f-d-f-d-f-d-f-d-f-d-e-a
 d-d
 f-a-a-e a-e a-a
 a-a-a-e

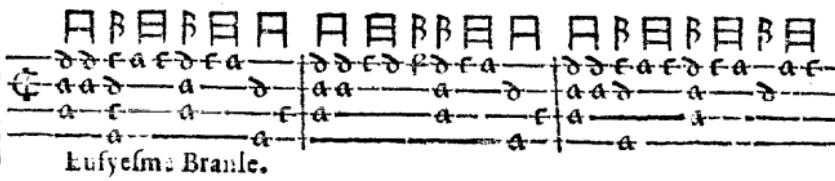
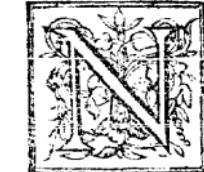
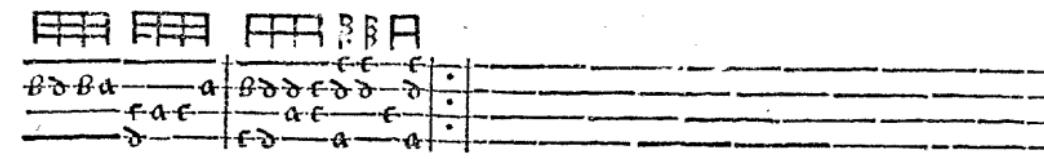
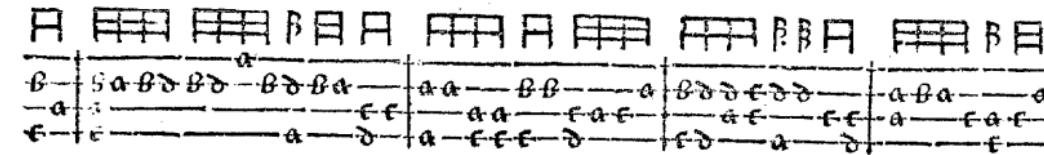
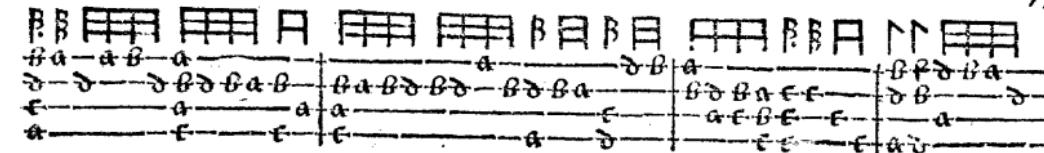
 f-a-d-e f-a-d-e f-a-d-e f-a-d-e f-a-d-e f-a-d-e f-a-d-e
 f-a-d-e f-a-d-e f-a-d-e f-a-d-e f-a-d-e f-a-d-e f-a-d-e
 f-a-d-e f-a-d-e f-a-d-e f-a-d-e f-a-d-e f-a-d-e f-a-d-e
 f-a-d-e f-a-d-e f-a-d-e f-a-d-e f-a-d-e f-a-d-e f-a-d-e

T 2

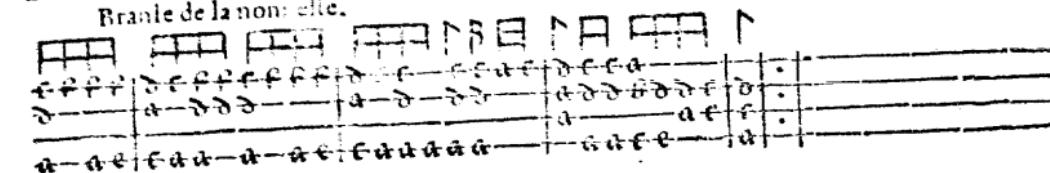
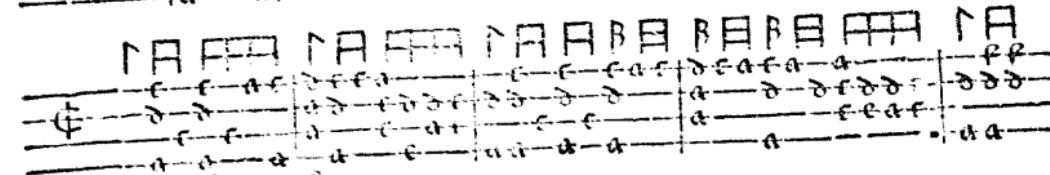
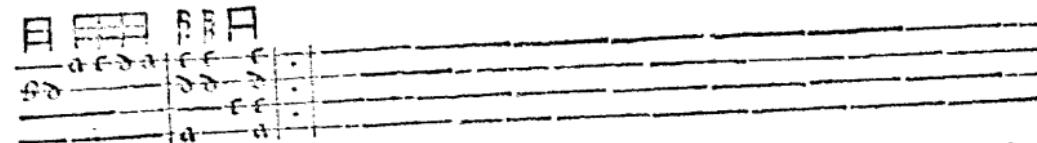
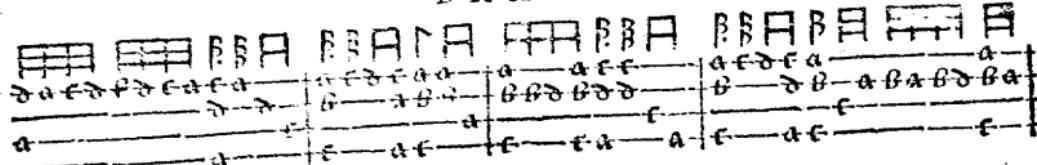
BRANLES



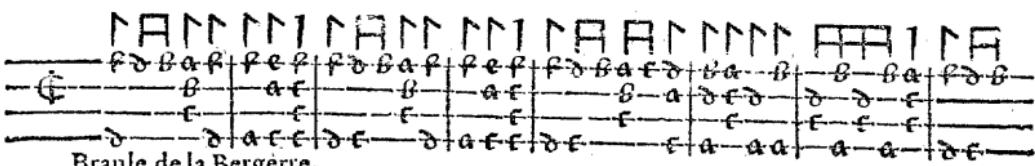
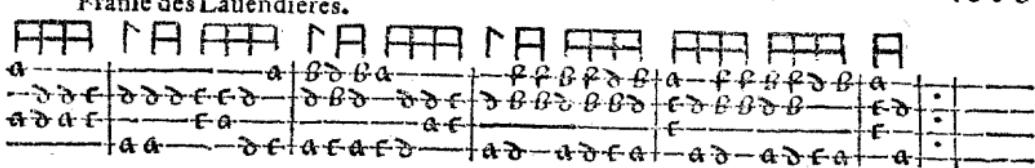
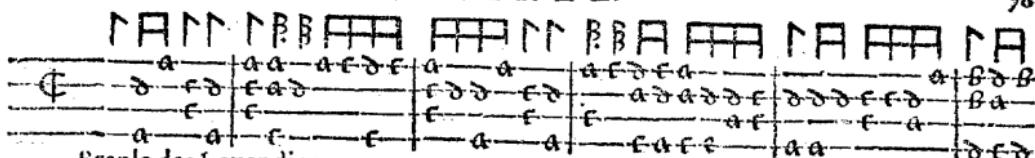
DE BOVRGONGNE.



B R A N L E.



B R A N L E.



B R A N L E.



B R A N L E.

BRANLE d'écoisse.

BRANLE

BRANLE

BRANLE

B R A N L E.

77

B R B A B B B B A B A B A B B B B A R . B B R B B A
 B da Ba a B da Ba a a B da Ba a a B da Ba a
 d d d d d d d ed d d d d d d
 fa
 a a a a a a a a a a a a a

Branle gay.

B B B R B A R C B B A B B B B A B A B A B A B A
 B
 d
 fa
 da da

Plus diminuée.

B R B A B B A B B A B B B B A B A B A B A B A B
 B da Sa B d B a a B a B d a B a B a B d a B a
 fa ed e d d a d d d B a B d d d d e a ed e d
 f

B R B B R B B R B B R B B R B B R B B R B B R B B R
 B d B B a B a B a B d B B a B a B d B B a B a B
 d
 fa
 da da

BRANLE.

Branle moresque.

Branle à la fontaine du pré.

BRANLE.



PBA PBA ABA PBA PBA PBA
a bba a aba aa abba d ba aa
d d b b d d d f d d d d d d d
a a f fa a a a a a a a a a a a
Ranle de l'atorche.

PBA PBA ABA PBA PBA PBA
a bba aa aba a a a a abba
d d d d d d d d d d d d d d
a a a a a a a a a a a a a a
a a a a a a a a a a a a a a

BB B BB BB BB BB BB BB
a b d b a f f
d d d d d d d d
a c e f a c e f a c e f a c e f a
f g e g a g f a g f a g f a g f a

BRANLE.

Handwritten musical score for "Branle du beau Robert". The score consists of three staves of music. The first two staves are in common time (indicated by a 'C') and the third staff is in 2/4 time (indicated by a '2'). The music is written in a tablature-like system where vertical strokes represent notes and horizontal strokes represent stems. The notes are primarily eighth and sixteenth notes. The lyrics are written below the notes, corresponding to the beginning of each measure. The lyrics are:

Branle du beau Robert.
Branle du beau Robert.
Branle du beau Robert.

BRANLE.

79

Printed musical score for "BRANLE". The score consists of four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The music is written in a tablature-like system. The lyrics are:

Branle. Tenez voz amours leclettes.

Continuation of the printed musical score for "BRANLE". The score consists of four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The music is written in a tablature-like system. The lyrics are:

BRANLE. Tenez voz amours leclettes.

Final continuation of the printed musical score for "BRANLE". The score consists of four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The music is written in a tablature-like system. The lyrics are:

BRANLE. Tenez voz amours leclettes.

BRANLE.

BRANLE.

Matachina.

B R B B A F B B B A F B B B B B B C

BRANLE.

Branle.

B B B A A A B B B A A A B B B A A A C

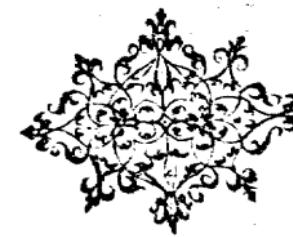
BRANLE.

80

BRANLE.

Branle des Bergers.

FINIS.



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