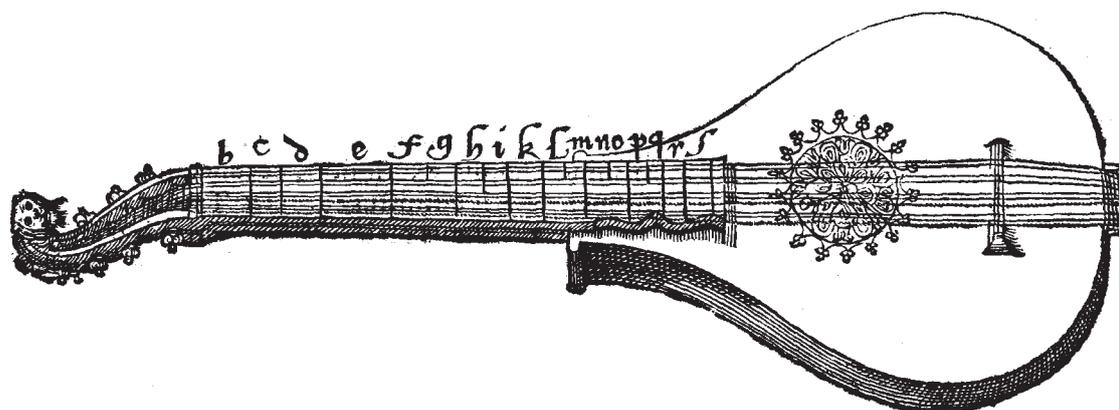


Pierre Phalese

Hortulus Cytharae

1570



*Fantasien, Lieder & Tänze  
für Cisther*

TREE EDITION



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Hortulus Cytharae

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TREE EDITION  
Albert Reyerman



## Inhalt

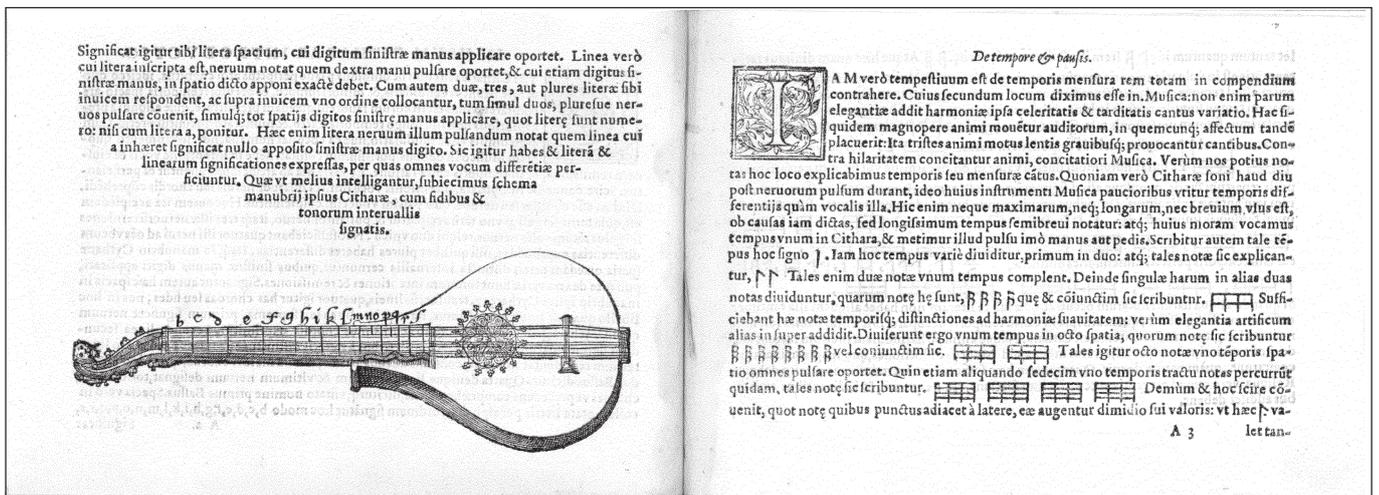
1	Fantasia	29v	Autrement
1v	Fantasia		Gaillarde Romanesque
2	Fantasia	30	Plus diminuée
2v	Allegez moy	30v	Passemezo Basso
3v	Susanne un jour		Gaillarde de la precedente
4v	D'ou vient cela	31	Autrement
5v	Languyr me fais	31v	Passemezo D'Italie Tenor
6v	Tant que vivray	32	Gaillarde Tenor
7	Pis ne me peult venir		Autrement
7v	La pastorella mia	32v	Passemezo Commune
8v	T'ay trop aymer	33v	Gaillarde Commune
9	Un advocat dist a sa femme	34	Passemezo de Zorzi
9v	Ce mois de may		Padoana de zorzi
10v	O combien est	34v	saltarello de Zorzi
11v	Le mal	35	Passemezo Ungaro
12v	Doulce memoire	35v	Gaillarde Ungaro
13v	Finy le bien, response	36	Passemezo d'angleterre
14v	Godt es mijn licht	36v	Le reprinse
15v	Si mon traveil		Passemezo Bataglia
16v	Le dueil yssu, response	37v	Gaillarde de Bataille
17	En fut il oncque	38	Passemezo le douce
17v	Dames qui qu plaisant son	38v	Reprinse
18	Te ne veux plus	39	Gaillard Caracossa sup.
18v	Helas mon Dieu	39v	Plus diminuée
19v	Ia'y bien mal choisi	40	Gaillarde Caracossa Bassus
20	Bon iour mon coeur	40v	Autrement
20v	Quand mon mary vient dehors	41	Chi passa per questra strada
21	Amour est un grand maistre	41v	Gaillarde
21v	Ne pense plus		La Milanesa
22	si ce n'est amour qu'est-ce	42	Gaillarda
22v	Si purtigliardo	42v	Gaillarda
23v	Les Bouffons Superius	43	Gaillarda du Roy
	Plus diminuée	43v	Gaillarde le Morette
24v	Les Bouffons Bassua		Gaillarde Hely
	Plus diminuée	44	Gaillarde Puis que nouvelle affection
25	Pavane des Bouffons	44v	Gaillarde la Lionnoise
25v	Autrement	45	Gaillarde dela Gaye
	Gaillarde des Bouffons Bassus	45v	Gaillarde O combien est heureuse
26	Autrement	46	Gaillarde Baisons nous belles
26v	Padoana de esperance	46v	Premiere milanoise
27	La gaillarde	47	Seconde milanoise
27v	Pavane L'espagnolle	47v	Troisieme milanoise
	Autrement	48	Quatrieme milanoise
28	Passemezo ditalye Super	48v	Cinquime milanoise la brunette
28v	Passemezo milanese Superius	49	Gaillarde elle ma fait ceste grace
29	Gaillarde de la precedente	49v	Gaillarde Caracossa diminuée Superius

51	Passepied	65v	Branle gay
51v	Almande de bruynsmedelijc		Branle & tant plus
	Almande	66	Branle de poictou
	Reprinse		Branle cent escus
52	Almande du Prince	66v	Branle des Bergers
	Reprinse	67	Branle Las il n`a nul mal
52v	Almande Puolsinghe	67v	Branle tu dilois
53	La reprinse	68	Branle
	Almande de Bisarde	68v	Quatrebrant
53v	Almande de Philippine	69	Branle de Bataille
	Almande deux trois aes.		Branle de Spiers
54	Almande guerre guerre	69v	Branle del duc
	Almande Bruijnswijck		La saltarelle
54v	Almande Frison	70v	La courante
	Almande Malines		La reprinse
55	Almande le tour	71	Branle des Berghes
	Almande dambrugghes	71v	Branle hoboke
55v	Almande nivelle	72	Den raij
	Almande Brusselles		Branle coupe
56	Almande de Spaigne	72v	Branle
	Almande Liueu gheburen	73	Branle rebecca
56v	Almande de lignes		La saltarella
	Almande à duex pas	73v	L`Hormarmé
57	Premier Branle de Bourgongne	74	Calleken van nieupoorte
57v	Seconde Branle de Bourgongne	74v	Tant vous alez doux guillemette
	Troisiéme Branle de Bourgongne	75	Le Matachins
58	Quatriéme Branle de Bourgongne	75v	Les forces d`Hrecules
58v	Cinquiéme Branle de Bourgongne	76	Den lustelijken mey
59	Sisiéme Branle de Bourgongne	76v	Icj had een gestadich minneken
59v	Setiéme Branle de Bourgongne		Sloef floef waer hebdi gheweest
60	Huitiéme Branle de Bourgongne	77	Eradi magio
60v	Neusiéme Branle de Bourgongne		Autrement
61	Premier Branle de Malte	77v	Een venus dierken
	Plus diminuée		Een amoureux fireghelate
61v	Secone Branle de Malte	78	Het wasserte nacht
62	Troisiéme Branle de Malte	78v	Het was een macht
62v	Branle de Champagne		Het was een ardich frauken
	2. Branle de Champagne	79	Robbin c`est un galland
63	3. Branle de Champagne	79v	Linkens houen es bestouen
63v	4. Branle de Champagne		Thyenette venés tost
	5. Branle de Champagne	80	Veriubileert ghij venus dierkens
64	Sisiéme Branle de Champagne		Entre vous gentils galans
64v	7. Branle de Champagne	81v	Il estoit ung lourdault
	8. Branle de Champagne		La veille des Roys
65	Branle simple N`auré vous point de moy pitie		FINIS PRIMI LIBRI

81	LIBER SECUNDUS	109	Almande
81v	Si purtiguardo	109v	Reprinse
82v	Madona mia pieta	110	Gheloost sy Godt
83	Tu Traditora	110v	FINIS
83v	La mari ando al mario		
84	La cortesia		
84v	So core mio		
85	Levechie pe invidia		
85v	Sia sia maledetta		
86	Eradi maggio		
86v	Chy vol vedere		
87	Vita mia bella		
87v	Emelevai		
88v	Tribulatje ende verdriet		
89v	De mesa nui		
90	Mour partez		
90v	Gros lieb hat mich umbfangen		
91	Die liebe ist meisterin		
91v	Passemezo Bataglia		
92v	Nun fahr hin alle mein trauren		
93v	Passemezo Commune		
94v	Saltarello Commune		
95v	Passemezo dytalye		
96v	Gaillarde dytalie		
97v	Passemezo dytalye Superius		
98	Padoana milanese		
98v	Gaillarde dytalye		
99	La Caracossa superius		
99v	Chy passa		
100v	Gaillarda		
101	Gaillarde		
101v	Gaillarde		
102	Branle del duc		
102v	La Courante		
103	Le saltarelle		
103v	Branle		
104	Acourrante		
104v	La reprinse		
105	Almande		
105v	La Reprinse		
106	Almande		
106v	La reprinse		
107	Almande		
107v	Reprinse		
108	Almande		
108v	La reprinse		

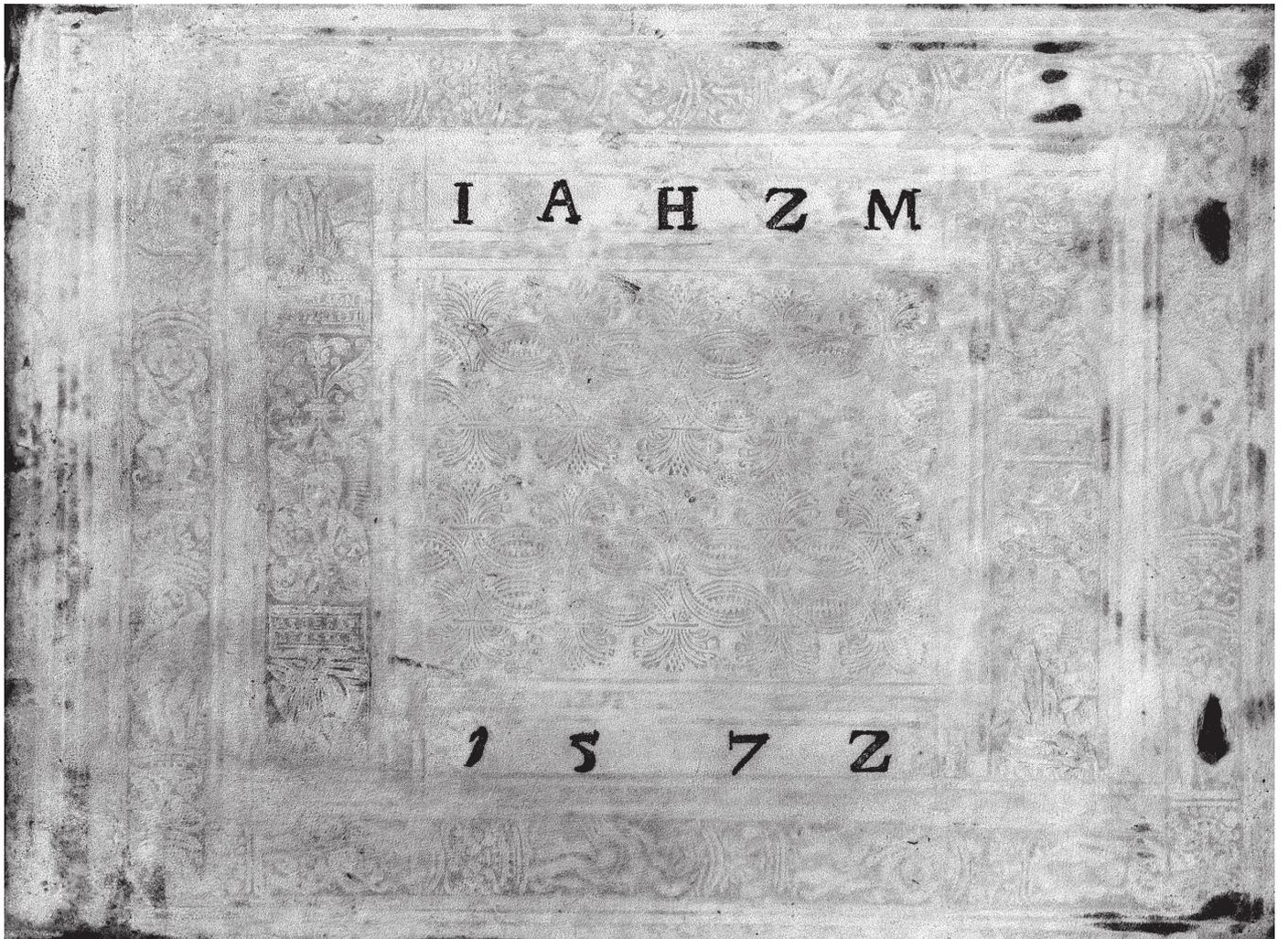


Das Original ist ein Querformat.



In der vorliegenden Ausgabe wurden jedoch zwei sich gegenüberliegende Querformat-Seiten auf einer Hochformat-Seite untereinander positioniert.





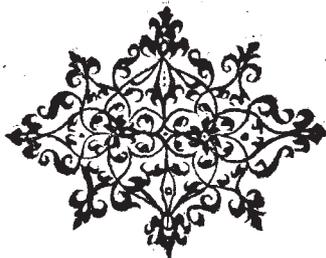
Einband



HORTVLVS CYTHARAE, IN  
DVOS DISTINCTVS LIBROS, QVORVM PRIOR  
CANTIONES MUSICAS LONGE PVLCHERRIMAS, PASSOMEZO,  
*Paduanas, Galliardes, Alemandes, Branles, ad Vsum vulgaris Cytharæ: Posterior similiter*  
*Cantiones Musicas Passomezo, Alemandes aliaque nonnulla in tabulaturam*  
*Cytharæ, Italicæ vulgò dictæ; conuenientem re-*  
*daçta, continet.*

Quædam deniq; inserta sunt passim carmina, pulsanda tribus Cytharis ita inter se  
coaptatis, vt Tenor, diatessaron, id est per quattam, Bassus verò diapen-  
te id est per quintam à Superiore distet.

*Accessit præterea breuis & dilucida in Cytharam Isagoge, qua suo Marte quilibet*  
*artem pulsande Cytharæ addiscere possit facillimè.*



⚡ Louanij apud Petrum Phalesum, Ant Vverpiæ apud Ioannem  
Bellerum. Anno M. D. LXX.

✿ IN LAVDEM HORTVLI  
CYTHARÆ, CARMEN.

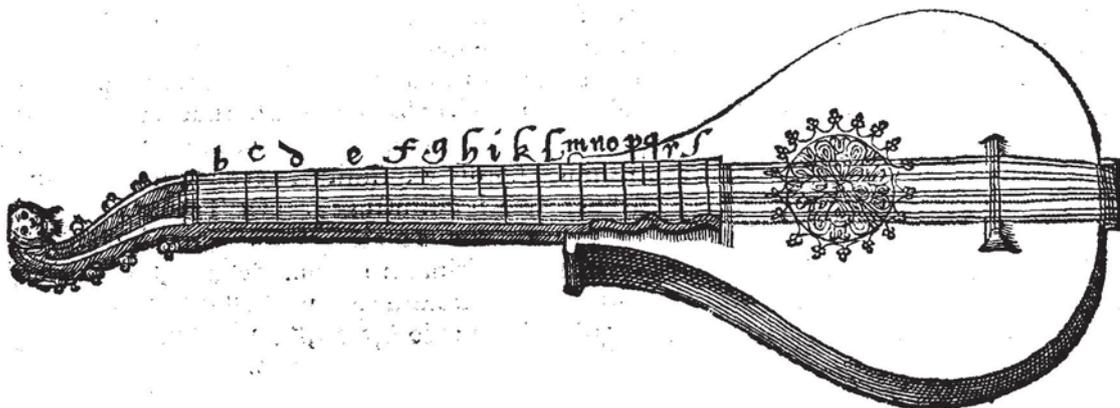
**H**esperidum valeant, valeant & Adonidis horti,  
 Quique oculos fragili pascere flore solent.  
 Hortulus hic, flores, nullo quos syrius æstu,  
 Frigore vel Boreas perdere possit, habet.  
 Hic curas abigit, fessæ quoq; gaudia menti  
 Et solida, & nullo felle subacta parit.  
 Hunc eme, qui callere cupis non segniter artem  
 Aurea quæ Cythara tangere fila docet.

IN VSVM CITHARÆ INTRODVCTIO.



VM Citharæ vsus non sit omnibus planè perspectus atq; cognitus, idcirco quò magis Musices candidatis, & minori sumptu, & breuiori temporis spacio ars constaret, vsus est in eorum fauorem quædam præmittere, quæ alioqui à præceptoribus non nisi longo temporis tractu, & numerato discuntur pretio. Cum ergo omnis vocû modulatio, siue ea voce fiat humana, siue instrumento quopiam Musico in duobus potissimum cõsistat: nèpè in intentione vocis & eiusdem remissione, & in temporis certa ratione. Et variè ista ab artificibus signentur & perficiantur. Scire conuenit in Cythara, intentionis vocû limites quatuor neruis seu chordis cõprehèdi. Dixi 4. esse chordas seu neruos, quæ passim vndecim cõspiciuntur. Hoc autem ita accipiendum est, quia terni singuli p vno tâtû accipiuntur & pulsantur neruo, itaq; tres illæ neruorû terniones singulos tâtum valèr neruos, relqui duo vnicû. Nec sufficiebant quatuor isti nerui ad oēs vocum differentias exprimèdas, nisi quilibet plures haberet differentias. Itaq; in manubrio Cytharæ spacia quædam certis distincta interuallis cernuntur, quibus sinistrae manus digiti applicati, pulsante dextra variæ sunt sonorum intentiones & remissiones. Signantur autem hæc spacia in manubrio ipsius Cytharæ 17. transuersis lineis, quatuor igitur has chordas seu fides, nos in hoc libello quatuor lineis expressimus, ita vt prima linea seu suprema, primum significet neruum qui in Cythara, paruis duabus & sono acutissimus chordis exprimitur. Secunda linea secundum denotat neruum, qui rubris chordis tribus à cæteris distinctus esse solet. Tertia verò linea tertium representat neruum, constans duabus paruis, & vna maiori chorda, qui vulgò secundus Bassus dicitur. Quarta denique linea quartum & vltimum neruum designat, totidemque chordas vt præcedens compræhendentè, diciturq; vsitato nomine primus Bassus. Spacia verò in collo notata literis per alphabeti ordinem signatur hoc modo b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s,

Significat igitur tibi litera spatium, cui digitum sinistrae manus applicare oportet. Linea vero cui litera inscripta est, neruum notat quem dextra manu pulsare oportet, & cui etiam digitus sinistrae manus, in spatio dicto apponi exacte debet. Cum autem duae, tres, aut plures literae sibi inuicem respondent, ac supra inuicem vno ordine collocantur, tum simul duos, pluresue neruos pulsare conuenit, simulque tot spatij digitos sinistrae manus applicare, quot literae sunt numero: nisi cum litera a, ponitur. Haec enim litera neruum illum pulsandum notat quem linea cui a inhaeret significat nullo apposito sinistrae manus digito. Sic igitur habes & litera & linearum significationes expressas, per quas omnes vocum differentiae perficiuntur. Quae ut melius intelligantur, subiecimus schema manubrij ipsius Citharae, cum fidibus & tonorum interuallis signatis.

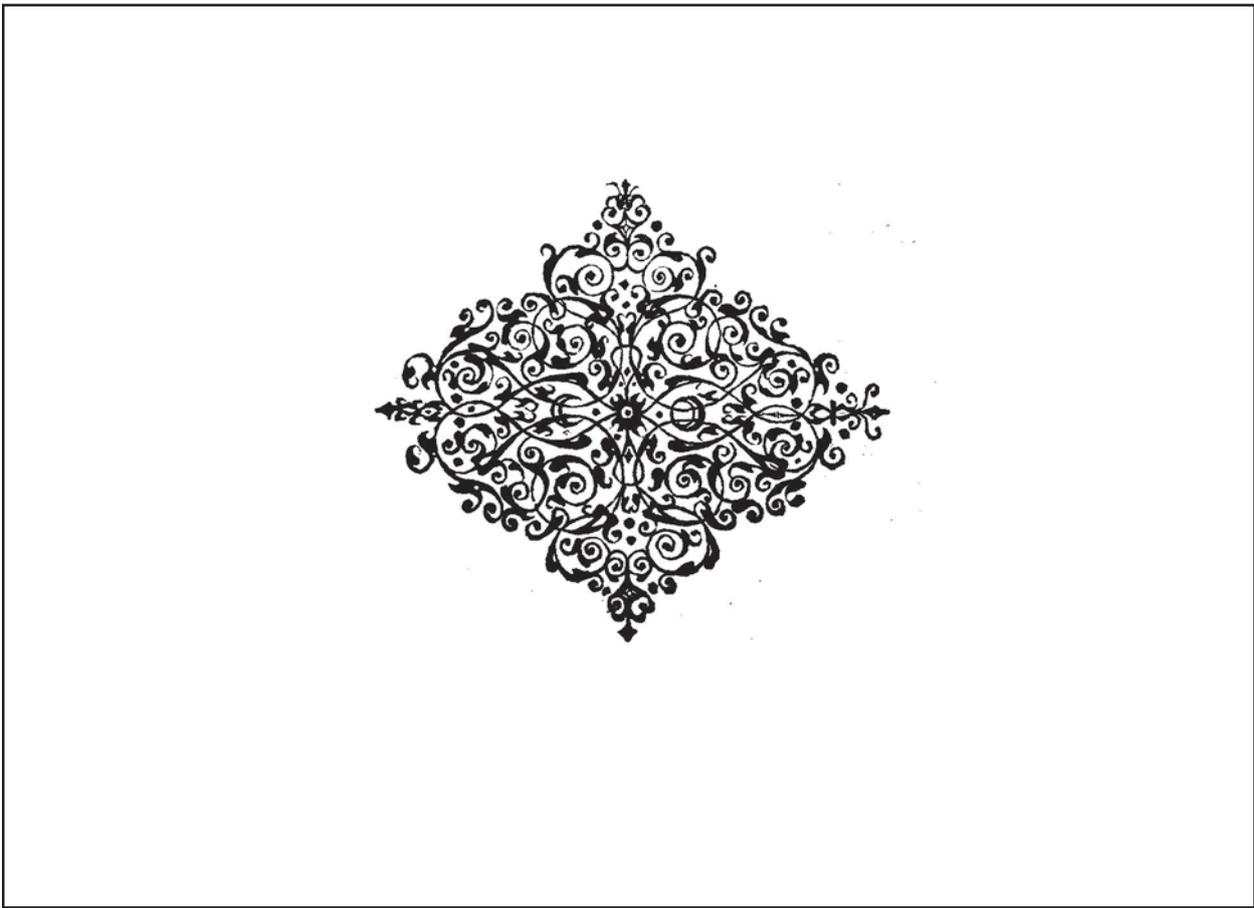


*De tempore & pausis.*



**I**AM vero tempestiuum est de temporis mensura rem totam in compendium contrahere. Cuius secundum locum diximus esse in Musica: non enim parum elegantiae addit harmoniae ipsa celeritatis & tarditatis cantus variatio. Hac siquidem magnopere animi mouetur auditorum, in quemcunque affectum tandem placuerit: Ita tristes animi motus lentis grauibuscque; prouocantur cantibus. Contra hilaritatem concitantur animi, concitatiore Musica. Verum nos potius notas hoc loco explicabimus temporis seu mensurae catus. Quoniam vero Citharae soni haud diu post neruorum pulsus durant, ideo huius instrumenti Musica paucioribus vritur temporis differentijs quam vocalis illa. Hic enim neque maximarum, neque longarum, nec breuium vltus est, ob causas iam dictas, sed longissimum tempus semibreui notatur: atque huius moram vocamus tempus vnum in Cithara, & metimur illud pulsu imò manus aut pedis. Scribitur autem tale tempus hoc signo  $\uparrow$ . Iam hoc tempus varie diuiditur, primum in duo: atque tales notae sic explicantur,  $\uparrow\uparrow$  Tales enim duae notae vnum tempus complent. Deinde singulae harum in alias duas notas diuiduntur, quarum notae haec sunt,  $\beta\beta\beta\beta$  quae & coniunctim sic scribuntur.  $\beta\beta\beta\beta$  Sufficiebant haec notae temporisque distinctiones ad harmoniae suauitatem: verum elegantia artificum alias in super addidit. Diuiserunt ergo vnum tempus in octo spatia, quorum notae sic scribuntur  $\beta\beta\beta\beta\beta\beta\beta\beta$  vel coniunctim sic.  $\beta\beta\beta\beta\beta\beta\beta\beta$  Tales igitur octo notae vno temporis spatio omnes pulsare oportet. Quin etiam aliquando sedecim vno temporis tractu notas percurrunt quidam, tales notae sic scribuntur.  $\beta\beta\beta\beta\beta\beta\beta\beta\beta\beta\beta\beta\beta\beta$  Demum & hoc scire conuenit, quot notae quibus punctus adiacet a latere, eae augentur dimidio sui valoris: ut haec  $\beta$  va-





**B** 1

Musical notation for the first system, featuring a decorated initial 'B' and a staff with notes and letters.

Antafia.

Musical notation for the second system, featuring a staff with notes and letters.

Musical notation for the third system, featuring a staff with notes and letters.

Musical notation for the fourth system, featuring a staff with notes and letters.

B



¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶  
 ¶ afa aeej ejjj geej eada afaa aaaa eg  
 ¶ aaf afej jji jje jae uafa fcaj jg  
 ¶ fda feje eigg iegg efaa fdaa aaf i et  
 Antafia.

¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶  
 ¶¶ gdaa eddj egej gdf d d d  
 ¶ egeafa daae geeg eaaa faa a fa f f f  
 ¶ ee gaaa efa jgej gafa afa a aa a  
 ¶ gg efd fafe eeje efaa daa f d fd ede d d fa

¶¶¶¶

¶ d d  
 ¶ a a a  
 ¶ a a  
 ¶ f d f

---



---



---



---



¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶  
 ¶ d f f j k k j f f e f e d e d e f e d f a f d e d f  
 ¶ a d d e j e b a a e a  
 ¶ a d d e j j d f

Antafia.

¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶  
 ¶ aa edef f egej egej ghrm o p o m k k i k m i k h j e g b  
 ¶ e d e a f d e g e d k m m i j g g e e e  
 ¶ e e d e e j e a d m o m i k i j a a e j

¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶ ¶¶¶¶  
 ¶ ged f d e d f a d f d e g h k j h k l r h j h k h j e g  
 ¶ e a a a e e e  
 ¶ t a f a a e e a

---



---



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---





Musical notation system 1: Treble clef, common time signature. Rhythmic notation above notes. Notes: d d d f d f f f f d e f e f f e f f f e

Vsanne vn jour.

Musical notation system 2: Treble clef. Rhythmic notation above notes. Notes: d f d f d d d f a d f d d d d f e d e f d f a f d e d f a

Musical notation system 3: Treble clef. Rhythmic notation above notes. Notes: f f a f d f a f d e f f e d e f f e f e f e d f f f e d e f e e

Musical notation system 4: Treble clef. Rhythmic notation above notes. Notes: d d d f d e d f e d d f d e d f a d f d d d e f f f e d e f d

Musical notation system 5: Treble clef. Rhythmic notation above notes. Notes: f f d e d e d e f f f e f f f e d e d e d f a f d f d e d f a f a

Musical notation system 6: Treble clef. Rhythmic notation above notes. Notes: f d e d e f e d e f f f e f e f e d e e d f d e e d e f e e f e d d f a f d

Musical notation system 7: Treble clef. Rhythmic notation above notes. Notes: e f d d d f d f d e e f d e f e f e d e f e d e f e d e f d e f e d f a f

Musical notation system 8: Treble clef. Rhythmic notation above notes. Notes: f f e d e d f d e d d e f e d f a f d a f d





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

Anguyr me fais.

e d f a f d e f d a f d a f d e d e g h e | g e d f d a f d e d d f a f d e d f a

d e d f a d e g h k h g e d a f d f a | a m k h g e d f a f a f d e f

d f d e d d e d e g e g h e | g e g h g e d f d a f d e d d f d e f d g g e

k i k m i | k h g e d f a k g h k h g i | k h k m k h g g e h g e g e g h k m k h

k g h e g h g g e d e d e g g e | d f d e d d h g d e g e g e d e f

d e g e d f a f a f d e f | d e g e d f d e d f a

vt su pra.





U  
 r r r m r r r r e g g g g e d e r i r g i r r r m r r r g e g e  
 a a e e e e d a g a a e  
 a a a a e g i g g g  
 r r e e a i a i i e

Ant que viuray.

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

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

A A A B A A A A A A A A A A A A A A A A A  
 g g g d e d e d e g e g g g r r r g g r r r m r r r g e d e g g r r r g e  
 e e e a e e e a a e a a e e e a a e d  
 a a a a a a g g a a a a a a a a e  
 e e f e e e i i e r r e e r r e a

A  
 e d d f d f d d . . . . .  
 d b a a . . . . .  
 e d f f a . . . . .  
 a d a f . . . . .



P A  
 d e f e f f e f f e d e f e d e f e d d e d e d e a d e  
 a e e e e d a d e d e d b a a  
 a a a a d e a z d e d e d f f  
 b e e e e a f a e a e a d a a

Is ne me peult venir.

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

A B A  
 f r f e d f f e d e f f f e d e f e f a f d e f d e a d . . . . .  
 e e d d e d e e a a a a a . . . . .  
 a d e e d e f a f f a a a a . . . . .  
 e e a a e a a a e d e a f . . . . .



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

A pastorella mia.

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

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

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

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

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

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





C  
 NAN NAN NAN NAN NAN NAN NAN NAN  
 d d d r r | n n m | r | n | n n m r r r | f e r i r m i  
 a a a e e | r r r r | a a a a | e | e a g  
 a a a r r | r r a d | d g i  
 r m | r e e | e i f

E mois de may.

NAN NAN NAN NAN NAN NAN NAN NAN  
 r f e d e f r | r r f e f r r r | e d d | e d e d e a d e | d | d | d |  
 a e d a | a e | e | d b a | a | a | b | e e e a a |  
 g d e a | g d | d | e d e | r | a | a | a a a d e |  
 i e a b | i e | e | d | d a | a | d b d d d | e | e b a

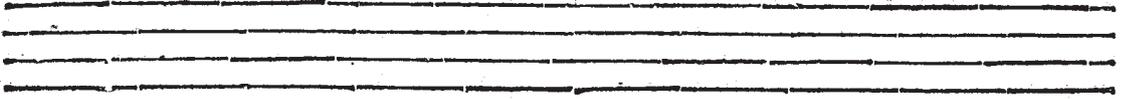
NAN NAN NAN NAN NAN NAN NAN NAN  
 d d r r | n n m m | r | n | n m r r r | e d r i r g i | r r f e d e d e  
 e e e r r | a a a r r | r | r r | r a a r | e d e a g | a e d a |  
 a a a r r i | g d m m | a a a r r | a | g a e g i | g d e a |  
 b a b r | a | r | r | r | e d | i a | i e a e

NAN NAN NAN NAN NAN NAN NAN NAN  
 r r r r | e d d | e d e d a e | d | r | r r r r | r r r r e d e g r r | r r |  
 a e | d e e a | a e e e | r r | a g | e | d | a | g r |  
 a d e | e d e a e | a a a | r r | e | r | e | g | r i r |  
 r e a d | a | e | i | g | e | a | i | a | r

NAN NAN NAN NAN NAN NAN NAN NAN  
 n n m | r | i r | i r | e f r | e f e f r r r | r r e f | e | f r r r | r r r  
 a | r | r | a g | d e g | d a | r | g e d | d | r r | r r e  
 r r | m r | g i | i | g a | r a e d | g | e g e e | d a a | r r g  
 m | r | a | b | b a e | e | g e d | e | a g e

NAN NAN NAN NAN NAN NAN NAN NAN  
 e d e e | e f e d | r r e d e | e d d | e e | e | d r r r | r | r r | e d e f d e | e f  
 d a a r | a e d a | g e d | d | d e e | a | a | r | g | g e | d a | a | a e  
 e a r e | e d e a | e e | e d e a e | e | a | m | r a e g | e a | g | r d  
 d b a a | e e a b | g | d | d | d | a | e | a | g e | a b | e | e e

NAN NAN NAN NAN NAN NAN NAN NAN  
 e d e d e f | r r e d e | e d d | e d e d e a d e | d e a | d | : : : : :  
 d | a | g e d | d | d | b a | a | a | a | a | a | : : : : :  
 e | a | e e e e | d e | e | a | a | a | : : : : :  
 e | g | a | d | d | d a | a | e | d e a e | : : : : :





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

Combien est.

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

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

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

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

A  
 e d e d e a d e d p p f f f e d e d e d b b a a a f a f d  
 a a d d d d a a a a f a f d e f a a f a f d  
 f a a d d d e a a f d a a a a a a d a d  
 a f e e e e d b b a b d d b

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

A  
 (Empty musical staves)



1 A B B B A I N A A A N

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

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

a a a e e e a a e a g

e e e d d d b b d e e

E mal.

A N N N N A A A N A N A A I A A B B A A

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

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

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

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

A I N N N A A A N A N N A A A A N A A A A

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

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

a a g e g i r e d g e d f a d e g a r i g e d e e d f a f

f a f i r a e e b a b b g a e d a b a a

B B B B A A A I A A A A I A I A A A N N

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

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

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

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

A A A B A I 1 A A A N A A A B A A A I B A B A

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

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

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

b b b b a b b e e e e a

A A B A N A A A N A A A I N A A A

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

a a a d a a a d d d b b a d

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

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

N A A A N A A A A A A A B B A B A

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

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

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

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









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

Odt es mijn licht.

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

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

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

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

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

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

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





Musical notation for the first system, consisting of three staves with various notes and rests.

E dueil yllu, Responce.

Musical notation for the second system, consisting of three staves.

Musical notation for the third system, consisting of three staves.

Musical notation for the fourth system, consisting of three staves.

Musical notation for the first system on page 17, consisting of three staves.



Musical notation for the second system on page 17, consisting of three staves.

Nfutil oncque.

Musical notation for the third system on page 17, consisting of three staves.

Musical notation for the fourth system on page 17, consisting of three staves.







AAA BB A AAAA A AAA BB A BA  
 dd f d e e e e | d d f f d d | d d e a f d e e e e | d f a  
 a a a d d d | a a a a | a a | d d | a  
 a f a e e e | a f a | a f | e e e | a  
 f a f a a a | f a f | f a | a a a | f

A'y bien mal choisi.

ABB A BB ABA A BB ABA AAA AAA A AAA BB A  
 d f d d d d | d e g g g g | e e e e g g | d g e d f a f d f f | d d e d f f f f  
 a a a a a | a d e e e e | e d d d e e | a e d a a | a a | a d a a a a  
 f f a a a | a e g g e | e e e g | a g e a f | f f | a e a f f f  
 a a f f f f | g | a a a e | f | a | a a | f a f a a a

A A A B B A A B B A A A  
 a f d a f d d | f a f d f d e e e e | d f a d f d d | : : :  
 f a a f a a | a a a d d d | a a a a | : : :  
 f f a f f a | f f a e e e | a f f a | : : :  
 a a f a a f | a a f a a a | f a a f | : : :



II BA III I IIII AAAI BA III I  
 g g g g h h g g e g | h k m n | m k | i k i k i g i k | : : :  
 e d e | e | e | e | k | k | i k a | g | a | : : :  
 a e e | a | e a m | k m | m k | i | g | : : :  
 e a g | e | g h k | m | m | a | a | i | : : :

On iour mon cœur.

IAI AIA AIII IIB IIII I IIII IBABA  
 g e g h h g e g | k k k i k m m k i i | k m k k | i k | g g e e | a a e h g e g | : : :  
 e e e g e e a e | a a a g i k k i g g | a k a h g | g a | e e e d | e f f g e | : : :  
 a e a k e a g a | k k k i a m m a i i | k i k g | i k | a a e e | b b e k a | : : :  
 e d e | g e i e | a a a a k k | k k a a | a m a k | a a | e e d e | e e d a e | : : :

IIIIII IA A I III AAAA I III III  
 h h h h h h g g | e e f f i e | h h h h g g | k m m m m k | k n | n m k | : : :  
 e d | h d e e | a a e e g a | e d e e | i k k k | a i g | i k | k k i | : : :  
 e e | k e a e | g g a a i g | e e e a | a m m o | k a g | a k | k m a | : : :  
 g a | a e g | i i e e a | i g d g | e k | a a k | i k | m m k k | : : :

A AAAI A AAA AAAA IIB A III I  
 i k k m e | g h | h | h k | h g e g h h g e | g | : : :  
 g a n k k e | e d e | d e i g e d a h | d e a | e | : : : M.T. | : : :  
 i k k i g g | a e g e | e g i k | e a g | a | : : :  
 a a a k | i e e g g | g a d | a e i | e | : : :



Q V A N D M O N M A R Y V I E N T D E D E H O R S .

Q V A N D M O N M A R Y V I E N T D E D E H O R S .

Q V A N D M O N M A R Y V I E N T D E D E H O R S .

Vand mon mary vient de dehors.

Q V A N D M O N M A R Y V I E N T D E D E H O R S .

Q V A N D M O N M A R Y V I E N T D E D E H O R S .

Q V A N D M O N M A R Y V I E N T D E D E H O R S .

Q V A N D M O N M A R Y V I E N T D E D E H O R S .

Q V A N D M O N M A R Y V I E N T D E D E H O R S .

Q V A N D M O N M A R Y V I E N T D E D E H O R S .

Q V A N D M O N M A R Y V I E N T D E D E H O R S .

Q V A N D M O N M A R Y V I E N T D E D E H O R S .

Q V A N D M O N M A R Y V I E N T D E D E H O R S .

M O U R E S T V N G R A N D M A I S T R E .

M O U R E S T V N G R A N D M A I S T R E .

M O U R E S T V N G R A N D M A I S T R E .

M.T.



M O U R E S T V N G R A N D M A I S T R E .

M O U R E S T V N G R A N D M A I S T R E .

M O U R E S T V N G R A N D M A I S T R E .

Mour est vn grand maistre.

M O U R E S T V N G R A N D M A I S T R E .

M O U R E S T V N G R A N D M A I S T R E .

M O U R E S T V N G R A N D M A I S T R E .





IIII B A I A A A I I I I B A A A I I I I A A A  
 d a d f a f d g g g e g a a a a a f a f d f a a a f  
 f e a a e e e e a e e e e e e a a f a  
 a e a f a a a a g a e e e e e f a a  
 f d f a f e e e e t e d d d f d e d e f

I purtiguardo.

I I I I B A A A I I I I I A A A I B I B A A A A A I I I I A A A  
 a a a e a e a a a e f f f d d f e d a f d e d e g g g e g h e  
 f f f d f f f f f f f a a a a f a a a e a a e e e a  
 b b b e f b a b a b e b b b f f f a a f g a e f a a a a g  
 f f f e f a f f f d e e e e d e t e d e e a e i

A A A I I I I A A A A A I I B A I A A A A A I I I I A A A  
 a h h h g e h g e d f a e f f a f d a d f a a f d e a a h g h  
 f e e e e a a a f f a f e e e  
 b e e e a g f f a e b b b e g  
 e d e a f g g g e t e e d a d f a f f e g

A A A I B I I I I I A A A A A A A A A I I I I B A A  
 h g h g h g e a a h g h a f d e g e g h g e a a e a a a e  
 e a f d e e e e e f f e e e e e e e e e e e e e d  
 e a e a e a f b b e g a f a e a f b a b e b b b e  
 g e g e g e d f e g e d e d e g e d e a f f f a a f d e

A I I I A A A A A A A A A I A A A I I I I A A A A  
 a g g g h g e g h g e d e d a a d f a f e a a f d f a f d f d  
 f e e e e a f d e f e e a a f a f a f a a  
 b a a a e a a e e e f g a e f a f  
 d e f e e e g e d f d e d d e i f d e d e

A A A A I I I I I B A A A A A A A A A A B A I I  
 e f d f d f d e g g e a d f d d f a f a f a f d e e g e g a f a f d g  
 a e e a e a a f a a a e a e a e e a a  
 a a a g a f f a f g a g a e f a  
 e e i g a e d d f a e t t e t f d e f

A A B A I B I B I A I I A I A I I I I B I B A A A I I A  
 g e g h g e e g h g e f d e e a e g e a h b b b b e a g h e  
 e e a e e e a a f a a f f e e f e d d d d d f e d d  
 a a g a e a g f a f g b f a f b e f e f f a f e b a e g  
 e e i e g e i e d e i f d e d f g d d d d e d f a f g a a

A B A I A I A I I B A A A  
 a a f a f d d f a f a a g  
 f e a e f a f a f a  
 a e f a a e a e a  
 f d e f f f d e d e d f a e



BBABBA BBABBA BBABBA AAA  
 d d d d a a a a d d d d f f f f d d d d a a a a d d f f  
 a a a f f f a a a a a a a a a f f f a a  
 a a a a a a a a a a f f a a a a a a a f  
 f f f d d d f f a a a f f f d d d f a

Es Bouffons Superius.

BBABBA BBABBA BBABBA BBABBA BAABBA  
 d d d d . f f f f e e e e d d d d f f f f f f f f e e e e d f a f f d d d d  
 a a a . a a a d d d a a a a a a a a a d d d a a a a a  
 a a . d d d e e e a a a f f f d d d e e e a f a a a  
 f f . e e e a a a f f a a e e e a a a f a f f

BBABBA AAAA BA AAAA AAAA ABBBA  
 d d d d a a a a d f d a f d f a f a f d f f d d  
 a a 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 a f f a a a  
 f f d d d f f a a a a a a a a a a a a

Plus diminuée.

ABBBA BA AAAA BA AAAA ABBBA BBABBA  
 a a a d f d e d f a f d f d f a e d d d . f f f f e e f e e  
 f a f a f d f f a a a a a a a a a a a a a a a d d  
 a  
 d d d a a a a a a a a a a a a a a a a a a

BAABBA AAAA AAAA AAAA AAAA BBABBA AAAA  
 d f d a f a f d a f d e d e f a f f e f f f e f f f e f f f e d e f  
 a  
 a  
 f f f a

BAABBA AAAA AAAA AAAA AAAA  
 e e d f d e d f a f d e d f a f d d d  
 d d a  
 e a  
 a

(Empty musical staves)



IIIIIIA IIIIIA AAA BBBB IIA AAA III  
 e e e e e d b d d b b a b a b a b d e e  
 d d d d f f f a a a a a f f f  
 e e e e a a a a f f f f f f f  
 a a a d f d a f d a f d a a a a

Autrement.

IIA AAA IIA IIA IIA III IIA AAA IIA AAA BB  
 e d e d b d e d b d d d b a b a b a b d e g  
 f d e d a d f f f f a a f f f  
 e e e f e a a a f f f f f f f f  
 a e d e a a a a a a d f d a f d a f d a

III IIA AAA III  
 e d f a e d e d f f f f  
 a a a a a a  
 f f f f f f  
 a a a a a a

BBBB IIA BBBB IIII BBBB AAA BBBB  
 f a f e a f a f d f d d d d f a a f a f d e e e e g e d f a  
 3 a a a a a a a a a a f f f f f f f  
 f f f f a a a a f f f f f f f  
 a a a a f f f f a a a a a a a

Gaillarde des Bouffons Bassus.

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AAAA IIA AAA BBBB IIA AAA IIAA IIA BBBB IIII  
 f d f a a f a e d d d a f d a f d f a e a f d e e d f f f f f f  
 a a a a a a a a a a a a f f a a a a a  
 f f f f f f f f f f f f f f f f f  
 a a a f f f a a a a a a a a a a a

BBBB IIA BBBB IIA AAA BBBB IIA AAA BBBB IIA BBBB  
 e e e e e d b d d d d b a a b a b a b d e e e a b a b d e d  
 d d d d f f f a a a a f f a f f a d d d  
 e e e e a a a f f f f f f f f f f e e  
 a a a a d d d f d a f d a a a a a a a a a

Autrement.

AAAA BBBB IIA AAA IIA IIA IIA BB O IA  
 f e d d d d b a b d e e d f a f d f f f b d  
 d f a f f f a a a a f f a a a a a  
 a a a f f f f f f f f f f f f f  
 d d d f d a f d a a a a a a a a a

H 2



1 **AAA** 1 **BB** 1 **AA** **AAA** **AAA** **AAA** **AAA**

*RRRR mRR g e d f a e d e d f a f a a f d e d e g*  
*aa aa Ra e a a a d*  
*aa ma a f f e*  
*RR RR e a a a*

Adoana de esperance.

**AA** **AAA** 1 **AA** **AAA** 1 **BA** 1 **BA** **AAA** **AAA** 1 **AAA**

*e d f d a f d a g e d e d e d a e d . g e g d e g B g e e g d*  
*d aa d e d a a a a a . e e g e a e*  
*e f a e a e a f f a a a . g a e g i a f a*  
*a a f a e a f d a f e f e e e e g i e a e*

**AAA** **AAA** **AAA** 1 **BA** 1 **AAA** 1 **BA** **AAA** 1 **BA** **AAA**

*e e g d e e g d e e g d e d e d e e . B B g e d a f a e d e d f a e d*  
*a e a e a e d a . e g e a a d a*  
*f a f a f a e g e e g i a a f e f*  
*a e a e a e a i g g i e f a a a*

**AA** **AAA** **BA** **AAA** 1

*e d f a f d f a .*  
*a a a a .*  
*a a a a .*  
*f d f a f .*



3 **BB** 1 **AA** 1 **BB** 1 **BB** 1 **BB** 1 **AAA** **AA** 1 **AA** 1 **AAA**

*RRR gRR mRk Rgg e d f a e d f e f f a e d e*  
*3 aa e a R a a e d a a a a d*  
*aaa a m a a e f f e e*  
*R R e R R R R e a a a a a*

A gaillarde.

**AAA** **AAA** **AA** 1 **AA** 1 **AAA** 1 **AA** 1 **AA** 1 **AA** 1 **AA**

*g e d f a f a f a f d a f d . g e d e g B B B e e g d e e g d e e g d*  
*e d a a a a . e e g g a e a e a e*  
*a e f a a a . a a e e f a f a f a*  
*e a a f f e e e e e e g g a a a a*

**AA** 1 **BB** 1 **BA** 1 **AA** 1 **AA** 1 **BB** 1 **AA** 1

*e e e B B B B e g e d a e d f a f a f d d d d d a e d*  
*a a e e e e a a a a a a a a .*  
*f f e e e a a a f a a a a .*  
*a a g g g e f f a f f e e e e*

Four empty musical staves.

This system contains three staves of music. The top staff has a treble clef and a common time signature. The notes are: d e a f | d d d a b d | e e e e f e d e d a e d | e d a f.

Pauane L'espagnolle.

This system contains three staves of music. The notes are: d d e d | e d d d | a a a a | a a a a | a f f a | a a a a | f a a a | f f a a.

This system contains three staves of music. The notes are: d f f a f | d e f e d a b a b d | e f e e e f f e | d e d f e d.

Autrement.

This system contains three staves of music. The notes are: f d a f | d d e d | f d d | a a f a a a a a | a a a a | f f f a | f f a a | a a a a | f a a a.



This system contains three staves of music. The notes are: d e f f f f | f e d e d e f f | f e f f f e d e | f e d e d.

Alfemezo ditalye Super.

This system contains three staves of music. The notes are: e f e d d | d d | f a f a f d | e d e a f a f a f d.

This system contains three staves of music. The notes are: f e d f d e f d | f d | e f e d e | d d d f a a a.

This system contains three staves of music. The notes are: f a f d d | d d e a f d | d | d e.

M.T.

Musical notation for the first system of 'Paslemezo milaneze Superius'. It consists of three staves with a treble clef and a common time signature. The notes are represented by letters: d, e, f, g, a, b. The first staff has notes: d d d e d f f e d e e d e f e e e d f e d d d d a. The second staff has notes: a a a d a a a d a d d d d d b b b a. The third staff has notes: a a a e a a a e a e e e e a a a d a f f d b b a b e e a b a a a b a b d b a a a.

Paslemezo milaneze Superius.

Musical notation for the second system of 'Paslemezo milaneze Superius'. It consists of three staves. The first staff has notes: f d f d d d e d e e d e f e e e d e d f d f d. The second staff has notes: a a a a a d a a d d d d a a a a b a f. The third staff has notes: f f a f d d d e d a e e e e e a a a f a f a a a a b b d b a a b a d.

Musical notation for the third system of 'Paslemezo milaneze Superius'. It consists of three staves. The first staff has notes: d d d d f g f e f g f f e f g f e d e f e d e f e f e d. The second staff has notes: a a a a a a a a d d d d a a a a. The third staff has notes: f f a f d e e e e e e e a a a a a a.

Musical notation for the fourth system of 'Paslemezo milaneze Superius'. It consists of three staves. The first staff has notes: f e d d d d d f f d f f a f d e e d e f f f f e f g f f e f. The second staff has notes: a b a b a a a a a a d d d a d d. The third staff has notes: b b d b a b a a a a a a e e e e.

Musical notation for the first system of the second page. It consists of three staves. The first staff has notes: f f e d e e f e d e f e f e d f e d d e d e d f a f d f a f d f d f d. The second staff has notes: d d d a a a a a a a. The third staff has notes: a a a a a b a a a a a a f a f d.

Musical notation for the second system of the second page. It consists of three staves. The first staff has notes: e d f a f f d f. The second and third staves are mostly blank with some initial notes.

Musical notation for the third system of the second page. It consists of three staves. The first staff has notes: d d d e f e e d d b d f a f d f f d d d b d f a f d a a a a. The second staff has notes: a a a a a e e e a f a a f a f a f d d. The third staff has notes: b b a a a a e d b b a d a a a b b a b d b.

Gaillarde de la precedente.

Musical notation for the fourth system of the second page. It consists of three staves. The first staff has notes: e e f e e e d b d f a f d d. The second staff has notes: d d d d d b a b a a a a. The third staff has notes: a a a a a b a d a f a f d f e d.

M A M A M A M A M A B A M M A M A

3  
 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 a a

Autrement.

M A M A M A M A M A M A

3  
 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 a a

B B B B B B B B B B B B B B B B

3  
 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 a a

Gaillarde Romanesque.

M M B B A M B B M M

3  
 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 a a

B B B B A A A A A A M M M M B A A A A A

3  
 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 a a

Plus diminuée.

A A A A A A A A A A M A A A A A A A A

3  
 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 a a

A A A A A A M M M M B A A A A A A A A

3  
 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 a a

A A A A A A M M

3  
 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 a a

e e e | b d e d b | d a b d a b a b d e d | b a

Passamezo Bassus.

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

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

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

Gaillarde de la precedente.

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

e e e e d d e g b b b b g g b e g g r r r r i i r g i r i i i i g

Autrement.

i g i r r r r r i r i g g g g g e e g i r r r r i g i i r r r r r r r

A I B I A A A I I A A I I A A I I A A

Passamezzo D'Italie Tenor.

A A A I A A A A A I 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 I

32

A I B I A A A I I A A I I A A A A A I I A

Gailarde Tenor.

A A A I A A A A A I A A A I A A A A A A A A I

I A A I A A I A A I A A A A A I A A I

Autrement

I A A A A A A A A A A A A I A A A I I

NA NA AAA AAA AAA NA NA NA AAA  
 d d d f d f d e 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 a a a a  
 f d f a f f a f d f a f a d f a d d d a f d a f d

Paflemezo Commune.

NA AAA NA AAA AAA AAA NA AAA NA  
 d d d f a f d e d f a f a f d f d e f d d d f d e d d  
 a a a 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  
 f f d f a f d e d f a a a a a a f f a f f a

AAA NA NA NA AAA NA NA AAA NA AAA AAA  
 d d d d d d d d f d a f a d f d  
 a f f f f f f a a a a f f a a a  
 a a a a a a a a a a a a a a a a  
 a f d d d d f a f d f a f f d e d f a a f d a a f a f d e d f a

AAA NA  
 d d f f f f d f d e d d e f a f d e d f a f a d f 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  
 f a f d f a a a a a a f a a a a a f a f d

33

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

AAA AAA AAA AAA AAA AAA BAANA AAA  
 e d f a f a f d f a d f d f d f a f d e d f a a  
 a a a a a a a a a a a a a a a a  
 f f a a a a a a a a a a a a a a a a  
 a a a f a f d e d f a a f d a a a f d f a

AAA NA  
 d d . . . . .  
 a a . . . . .  
 a a . . . . .  
 f a f d f . . . . .

K

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

Gaillarde Commune.

a  
 d  
 f a f a d f d d d d d d f f f f d a  
 a  
 f f f f a a a a a a a a a a a a a a a a a a  
 f d f a d d d d d d d d f a a f f d f f a a a a a f

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

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

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

Pallemezo de Zorzi.

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

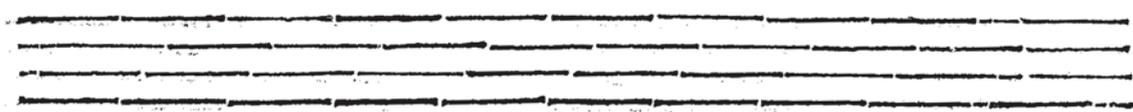
B  
 d  
 3 a  
 3 a  
 f f f f a a a e a f d a e e e e d a e d a f d a f d a

Padoana de Zorzi.

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



Gaillarde Vngaro.



Allezoz d'angleterre,





RRRR GGGG HHHH eee RRRR GRRR GEDFA FAFDF CAFD
   
 3 a-a e e g g d d a-a e g ed a-a a a a
   
 R R e e g g a a i i e g ea a a a f

Gaillarde de Bataille.

f-af f-af d-e g-e d-e f-f g-g e-d e-d a-f d-af d-af d-af d-af
   
 a-a a-a d-e e-d a-g e-e a-a a-a a-a a-g i
   
 f-f f-e a-e a-e a-a a-f a-a a-g
   
 a-a a-a e-a f-g e-e f-a f-f

RRRR HHHH GGGG GGGG GGGG GGGG GGGG GGGG
   
 i g g e e e a-a f-a e-d g-d e
   
 a-f a-e a-a f-a a-a
   
 f-a d d a-f d f-a f-d f

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

RRRR GGGG EDEE GGE DCAF AF DAFD
   
 a-a a-e e-d d-e d-a a-a a-a
   
 a-a a-a a-e e-a e-a f-a a-a
   
 R e-e a-a e-a f-a f-f

GGGG HHHH GGGG GGGG GGGG GGGG GGGG GGGG
   
 e-e g-g e-g e-g d-e g-g f-ed e-d f-a f-a f-d e-e
   
 a-a e-e a-e a-e a-e e-g a-a
   
 e-e g-g e-a e-g a-a

Paffemezo la douce.

d d g g r r g g e g g d e g g h e g g d d e e d e g e e g h g e d f
   
 a e g e a e g ea d d d d g e a a
   
 a a e a a a e a a e e e e e a f
   
 f e g e f e a e f a a a a g e a

a f d f d d g e g h g e d e d e g e e g h r i g i r i r r
   
 a-a e-e d-d e-g g-a-a
   
 a-a a-a e-e a-r i i g g
   
 f-f e-e a-a e-a a-i i



Plus diuinuée.

40

Aillarde Caracoffa Bassus.



Musical score for page 41v, featuring two pieces: *Gaillarde* and *La Milanésa*. Each piece is written on three staves with rhythmic notation and letter-based notes.

**Gaillarde.**  
 The first piece, *Gaillarde*, consists of two systems of three staves each. The notes are represented by letters (d, e, f, a, b) and rhythmic values (vertical lines with flags).

**La Milanésa.**  
 The second piece, *La Milanésa*, also consists of two systems of three staves each. It begins with a treble clef and a '3' time signature.

Musical score for page 42, featuring a piece titled *Gaillarda*. The score is divided into four systems, each with three staves of rhythmic notation and letter-based notes.

**Gaillarda.**  
 The piece *Gaillarda* is written on four systems of three staves each. It begins with a treble clef and a '3' time signature.

The page number 42 is located in the top right corner. At the bottom right of the page, the text "M 2" is visible.

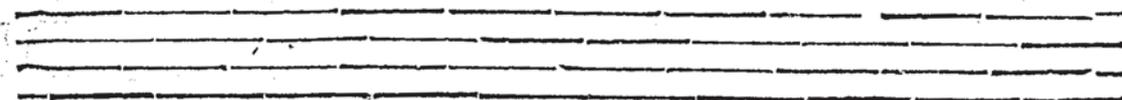
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

3

Gaillarde.

B C D E F G H I J K L M N O P Q R S T U V W X Y Z

M N O P Q R S T U V W X Y Z



M N O P Q R S T U V W X Y Z

3

Gaillarde du Roy.

M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z



1 A B C D D D D A A A F F D C D D D D D D E G G G G G G B B B

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

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

Gaillarde la Lionnoite.

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

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

a a

f f a

a a a f f f f f f f f a f d f d f a a a a a f

B B C D

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

f f f a

a a a a f a a a f f a a f a a a a f a a a a a a a a a a a a a a

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

A A

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

f a f d f a

a a f e a f f a

d d a a f a a a f a a a f



A B C D

3 a a a a e d e e e e e e e a d a

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

Aillarde de la Gays.

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

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

a a

f f a

a a f f f d d d a d f d d a d f a a a

A A

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

f f f d d d a

a a a e e e a f e a f f a

d f d d a a a f a a f a a a f

Empty musical staves.















Handwritten musical notation on a five-line staff. The notes are represented by letters (A, B, C, D, E, F, G) and rhythmic values (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). Below the staff, the text "Lmande bruynfmedelijn." is written.

Handwritten musical notation on a five-line staff, continuing the piece from the previous block.

Handwritten musical notation on a five-line staff, with the section title "Almande." written below it.

Handwritten musical notation on a five-line staff, with the section title "Reprinf." written below it.



Handwritten musical notation on a five-line staff. The notes are represented by letters (A, B, C, D, E, F, G) and rhythmic values (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). Below the staff, the text "Lmande du Prince." is written.

Handwritten musical notation on a five-line staff, continuing the piece from the previous block.

Handwritten musical notation on a five-line staff, with the section title "Reprinf." written below it.

Handwritten musical notation on a five-line staff, continuing the piece from the previous block.



R R m i R | f o m R n i m i R R | R h f e d R h h f e d e f | h f e d a d
   
 ♪ a g | R g a | a a | R g a | a e | a g | e a | g d a
   
 i a | R a i i R | i R a i | i e | f g | e e | g a f

Almande de Philippine.

R h f e d e | d e f R h h f h | f e d e d e f a | f a f d e f d d
   
 a e | a g | e d | a a | a
   
 g d | a e | d e | f a
   
 i e | f g | e a | a e

d e d e g e d | e d e g e g | h g e d d | d e d e g e g h | R h g e R | e d e g
   
 ♪ a e | d d e g | a
   
 a a | e e a e | a a | g e e
   
 f e | a e g | f f | f e | i a a

Almande deux trois aes.

e R | e e e g | h d h g e | d f d e d e g | e d f a f d e f | d d
   
 d d | d e g g | a a | e d | a a
   
 e e | f a e e | a a | a e | f a
   
 a a | a e g g | f f | f e a | a f

d R R i | R h f e d e | f e d e f | h f e d e e | d e d e f e | d e d e
   
 ♪ a a g a | d e a | g a | a
   
 a g i g | e d a | e f | a d a | a f a
   
 f i a i | a e f | g a | f e f a

Almande guerre guerre.

d a f d e e | d e f e h f | e d f a f a f d | f a f a f | d d
   
 a d | a e | d a a a | a
   
 a e | a d | e f a f | a
   
 f a | f e | a a | f a

d e d e d d | f a a f d | e g h g e d e a | f a f d f a | e d e g e f
   
 ♪ a a | a a | d d | a a a
   
 a a | f f | e e | f e
   
 f f | a a | a a | a a

Almande Bruijnswijck.

d e | g e d f d a f a f d | e d f a f a f d e f | d a f d d
   
 e a a | d a | a a
   
 a a | f e | e e | a a
   
 e f a | a a | f f

Almande Frifon.

Almande Frifon. Musical notation with three staves. The top staff shows rhythmic patterns (vertical lines) and notes. The middle and bottom staves show notes on a five-line staff. The piece is in a common time signature.

Almande Malines. Musical notation with three staves. The top staff shows rhythmic patterns and notes. The middle and bottom staves show notes on a five-line staff.

Almande Malines.

Almande Malines. Musical notation with three staves. The top staff shows rhythmic patterns and notes. The middle and bottom staves show notes on a five-line staff.

Almande Malines. Musical notation with three staves. The top staff shows rhythmic patterns and notes. The middle and bottom staves show notes on a five-line staff.

Almande la tour.

Almande la tour. Musical notation with three staves. The top staff shows rhythmic patterns and notes. The middle and bottom staves show notes on a five-line staff.

Almande dambregghes. Musical notation with three staves. The top staff shows rhythmic patterns and notes. The middle and bottom staves show notes on a five-line staff.

Almande dambregghes,

Almande dambregghes. Musical notation with three staves. The top staff shows rhythmic patterns and notes. The middle and bottom staves show notes on a five-line staff.

Almande dambregghes. Musical notation with three staves. The top staff shows rhythmic patterns and notes. The middle and bottom staves show notes on a five-line staff.

Almande niuelle.

Almande Brusselles

Almande de Spainge,

Almande Lieue gheburen.

This system contains three staves of music. The top staff has a treble clef and a common time signature. The notes are written in a medieval style with square neumes on a four-line staff. Below the notes are rhythmic values represented by letters: 'd' for dotted quarter, 'e' for quarter, 'f' for eighth, and 'g' for sixteenth. The first staff has 12 measures.

Almande de lignes,

This system contains three staves of music. The notation is similar to the first system, with square neumes and rhythmic letters. The first staff has 12 measures.

This system contains three staves of music. The notation is similar to the previous systems, with square neumes and rhythmic letters. The first staff has 12 measures.

Almande à deux pas.

This system contains three staves of music. The notation is similar to the previous systems, with square neumes and rhythmic letters. The first staff has 12 measures.



This system contains three staves of music. The top staff has a treble clef and a common time signature. The notes are written in a medieval style with square neumes on a four-line staff. Below the notes are rhythmic values represented by letters: 'd' for dotted quarter, 'e' for quarter, 'f' for eighth, and 'g' for sixteenth. The first staff has 12 measures.

Remier Branle de Bourgogne.

This system contains three staves of music. The notation is similar to the first system, with square neumes and rhythmic letters. The first staff has 12 measures.

This system contains three staves of music. The notation is similar to the previous systems, with square neumes and rhythmic letters. The first staff has 12 measures.

P



S  
 r r i g i r i g | a e d a e | d e e r r r | i g i  
 g g | a a | a a e g | g  
 i g | i | i r i g a | e | e a a a | g

Econde Branle de Bourgogne.

r i g | a e d a e d e e | e e e e d d | e e e e e d | e e  
 g g | a a | a a e | a g g g a a | a g g g a a | a a a  
 g g | e a | a e e | e g g e f a | e g g e f a | e e  
 i i r i g | a | e | e a a | a e e g a e | a e e g a e f d | a a

a a r d | e a f d e g e | d e a e e e |  
 e a a a a | a a e a |  
 a a e a | a e e |  
 d e a f d a | e a a

a b d e r r r e | d b a | e e e e | a b d e g h | r r g e |  
 a d | g e | e g h g a | a e a | a d | g e | e g  
 a | i g | g | a | e | e | e | g e | e  
 a a | a a | a | i g | g

Troisième Branle de Bourgogne.

d b a | e e e | b a b d b d | e e b b | h h h h | e e b b | d b a b d a | b b b b  
 h g a | a e a a | e | d a | e e | d a | a | a b d a | a a  
 a | e e e | a | e e | e e | e e | a | e e | e e  
 a a a | d | a a | g g | a a | a a

h h h h | e e b a b | d e d b a b d a | b d b a | a b a d e e | e e e e |  
 e e | d a | a | a a a e a e | a a |  
 e e | e e | a | e | e e a a e | e e |  
 g g | a a | a | a a a d e a | a a

e a e d e a | a e a | a e | a e a e a e a | e d e a d e e | e e e  
 a a a a e a a | a a a a | a a a a e a a | a a a e a e | a g  
 e e a e e e e | e e e e | e e e e | e a e a a e | e g  
 a a e a a a a a a a | a a a a a a a | a e a d e a | a e

Quatrième Branle de Bourgogne.

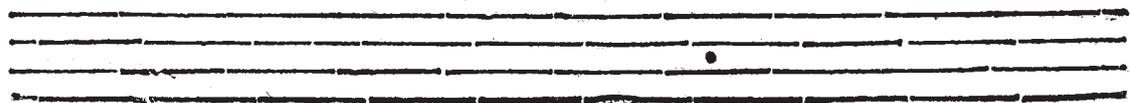
g e d e a | a e a | a e | a e a e e | g e d e a d e e d | e  
 e g a a | e a a a e a a | a a a a a e a g | e g a a e a e e | a  
 g e a e | e e e | e e e e | e e e e | g e a e a a e e | e  
 e g e a | a a a a a a a a | a a a a a a e | e g e a d e a a | a



Inquième Branle de Bourgogne.



Ilième Branle de Bourgogne.



A series of rhythmic symbols (vertical bars) above a four-line staff. The notes are: a a a b b a a | b d e d b a | b b a a |

Setième Branle de Bourgogne.

A series of rhythmic symbols above a four-line staff. The notes are: b d e d | e e a e d b | a d | f a f g g g g g f f a a | f a f f f a | f a f f |

A series of rhythmic symbols above a four-line staff. The notes are: e e a e e d b a d e e f | e e a e e d b a d e e d f |



A series of rhythmic symbols above a four-line staff. The notes are: e e e g g e d f a d e e e f | e e f g g e e | d f a e e | f a a b

Huitième Branle de Bourgogne.

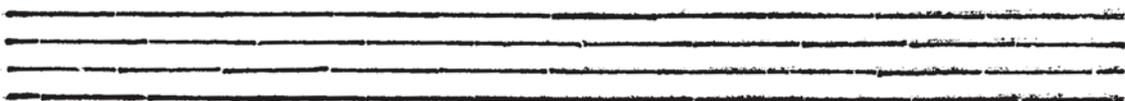
A series of rhythmic symbols above a four-line staff. The notes are: a a e | g a a f a f | a a a e | g e g i g a | a f | a a f a

A series of rhythmic symbols above a four-line staff. The notes are: a a f | f a | f e | a a



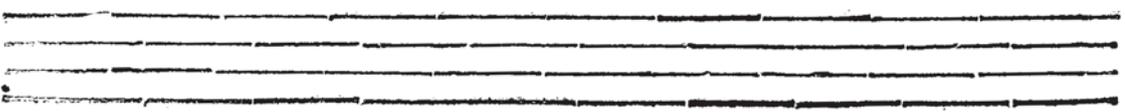


Eufieme Branle de Bourgogne.



Premier Branle de malte.

Plus diminuée.



d e d e g g | e d e d f a | e e f | d e d e g g | e d e d e d f

Seconde Branle de malte.

a e e e | d e d e g g | e g g g | e g g g | e g g g e | e d d e d d



3

Troisième Branle de malte.

3

NA AAA NABA A NA AAA NABA AAA NA AAA  
 R R R R e d e b b f e d d e d r r b e d f d f a f d d e d d a f d d e  
 a e a d a a e a a a e g d a a a a a a a f a a  
 e e e a f e d e a e e a e e e e e e a a a f e  
 R g e a f a g e a e r b a f a e a a f f d a a

Branle de Champagne.

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

AAA NA AAA NA AAA BBA AAA AAA N BBA  
 d d e d e e e f f e d e d d d f a f d e e e e f f e d e f d d e f e e e e  
 a a a d d a d a a a a a d d a d a a a d a d d  
 a f a e e d e a f a a f e e e d e a f a e d e e e  
 e a f a a e a f a f a a a a e a f a f a e a a a

2. Branle de Champagne.

A B B B A N AAA B B A N B B A B A AAA AAA A A  
 d d d f a f f f e d e f d d d d e f e e e e d a f d a f d f a f d e f d d  
 a a a a a a d a a a a a a d a d d a a a a a  
 a a f f f a e f f a a a e d e e a f f a  
 f f a a a f a a e f f a e a a a f a a f a a f

A AAA BBA  
 e e f d d e d d d d  
 d a a a a a a  
 e f a f a a a  
 a a f a f e e

NA AAA AAA A AAA NA AAA AAA AAA AAA  
 d d e d d e d e d e g g e d d e d r r r r r r b g r r r g r r r r b g g g  
 a a a a a d a a a a a a a f a a a a e a  
 e f f a e a f f a a a a e a a e a a a a e a  
 e a a f e a f a a f r e r g e r e r g e

3. Branle de Champagne.

AAA NABA AAA AAA AAA AAA NA  
 g g e g b g g g e g b g d e d g g g g e g b g g g e d d e d  
 a d a e e e e a a a a d a e e d a a a a  
 a e a e g g f a a a e a e g e a f f a  
 e a e g e e a f e e a e g e a f a a f

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32  
 g e g g g e d f d d e f d d e e g e g g g e d f d f a f d d f d  
 e e e d a a a d a a d a e e e d a a a a f a a a  
 g e g e a f a e f a e f g e g e a f a f a a f a a  
 e g e a f a f a a f a a e g e a f a f a f d a f f

4. Branle de Champagne.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32  
 g g g e d g d e g g g e e g d e g g g e d g d d e a a d d e d d e d  
 e a a a a a e a d a a e a a a a a a f a a a a a  
 e a f a a a e a e a a e a f a a a a a a f f a  
 g e a f e f g e a e f g e a f e f f d f a a f

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32  
 e b b d a b d e b b d e d e b e f d d a a b d a d d a a  
 a a a d a d a a d a a f a a f a a f a d a f  
 a a f a a a a f a a a a f a a f a a a a a f a  
 a a f a a a a a a a f d a f d f d

5. Branle de Champagne.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32  
 b d a b a b d e b e e e d a b d a b d e d b a e e f  
 a a f a d a d a f a a f a f a a a a a  
 f a a f e f e a a f a a f f f a a  
 a f d a a a a f d a f d a a a



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32  
 b b d d e e a a e b a b d b d e e a a e e e d a  
 a a a f d f f a a a f d f f a d a f  
 f f a e b e f f a e b f f e a a  
 a a d a f a a a d a f a a a a a f a a f d

Idême Branle de Champagne.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32  
 b b d a b a b d b a b d e e e b b d b a d d b a d e e e e e b a b d b a a  
 a a f a a a f a d a a a f a f a f a f a d a a f a  
 f a a f a f a f e f a f a a a f a a f e f a  
 a f d a f a f a a a a f a d f d a d b a a a a

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32  
 d b a d e e e f  
 f a f a f a  
 a f a a f f  
 d a d b a a

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32  
 (Empty musical staff)

A staff of music with a treble clef and a common time signature. The notation consists of rhythmic letters (a, b, d, e, f) placed on and below the staff lines. The first line contains a sequence of letters: f f a f d e f a d e f f a e d a f f c a f d f a d e f f a d e e f a f d e e.

7. Branle de Champagne.

A staff of music with a treble clef and a common time signature. The notation consists of rhythmic letters (a, b, d, e, f) placed on and below the staff lines. The first line contains a sequence of letters: a a e f a f d e e a a e f f e d e f a d f a d e e f.

A staff of music with a treble clef and a common time signature. The notation consists of rhythmic letters (a, b, d, e, f) placed on and below the staff lines. The first line contains a sequence of letters: b b d e f e d b e f a b d e d b a e e f a b d e e e e d b b d e.

8. Branle de Champagne.

A staff of music with a treble clef and a common time signature. The notation consists of rhythmic letters (a, b, d, e, f) placed on and below the staff lines. The first line contains a sequence of letters: d b d b d e d b d b a b d e e e e d d b a d e e e.



A staff of music with a treble clef and a common time signature. The notation consists of rhythmic letters (a, b, d, e, f) placed on and below the staff lines. The first line contains a sequence of letters: b b a n a n n a b e b e b b a b b a n a a.

Branle simple N'aurez vous point de moy pitie.

A staff of music with a treble clef and a common time signature. The notation consists of rhythmic letters (a, b, d, e, f) placed on and below the staff lines. The first line contains a sequence of letters: a b b a a a b b a b b a n a n n a a a n a b b a.

A staff of music with a treble clef and a common time signature. The notation consists of rhythmic letters (a, b, d, e, f) placed on and below the staff lines. The first line contains a sequence of letters: n a a a a a a n a.





Branle tu disois.

System 1:
   
 Staff 1:  $\text{d d f f d f d} \mid \text{b} \text{---} \text{d} \text{---} \mid \text{f a d f d d} \mid \text{d} \text{---} \text{f f} \text{---} \text{e e f f} \text{---} \mid \text{d} \text{---}$ 
  
 Staff 2:  $\text{a a a a f a a} \text{---} \text{d} \text{---} \text{a} \text{---} \mid \text{a} \text{---} \text{a a} \text{---} \text{f f a a} \text{---} \mid \text{a} \text{---} \text{a a} \text{---} \text{f f a a} \text{---} \mid \text{a} \text{---}$ 
  
 Staff 3:  $\text{e d e b a b d a b a} \text{---} \text{a} \text{---} \text{a} \text{---} \mid \text{b a b d e} \text{---} \text{a} \text{---} \text{e} \text{---} \mid \text{b a}$

System 2:
   
 Staff 1:  $\text{f f d} \text{---} \text{f f b} \text{---} \text{d} \text{---} \mid \text{f a d f d d} \text{---} \mid \text{d d f f d f d} \text{---} \mid \text{b d}$ 
  
 Staff 2:  $\text{a a a} \text{---} \text{a a d} \text{---} \text{a} \text{---} \mid \text{a} \text{---} \text{a a} \text{---} \mid \text{a a a a f a a} \text{---} \mid \text{d}$ 
  
 Staff 3:  $\text{b d e} \text{---} \text{b a b d e e} \text{---} \text{a b d a b a} \text{---} \text{a} \text{---} \mid \text{a a} \text{---} \mid \text{a a f f a f a} \text{---} \text{a} \text{---} \text{f}$

System 3:
   
 Staff 1:  $\text{d} \text{---} \mid \text{f a f d e f d d d} \text{---} \mid \text{d} \text{---} \mid \text{f f e} \text{---} \text{d d d} \text{---} \mid \text{f f} \text{---} \mid \text{d} \text{---} \text{a a a a}$ 
  
 Staff 2:  $\text{a} \text{---} \mid \text{a} \text{---} \text{a a} \text{---} \mid \text{a} \text{---} \text{a} \text{---} \mid \text{a a f} \text{---} \text{a a} \text{---} \mid \text{a} \text{---} \mid \text{a a a a}$ 
  
 Staff 3:  $\text{d a b d b a} \text{---} \text{a} \text{---} \mid \text{a} \text{---} \mid \text{b a b a e e a f d a f d} \text{---} \text{e e} \text{---} \mid \text{b a} \text{---} \text{a b d}$

System 4:
   
 Staff 1:  $\text{f f d} \text{---} \text{f f b} \text{---} \text{d} \text{---} \mid \text{f a f d e f} \text{---} \text{d d d} \text{---} \mid \text{d d f f d}$ 
  
 Staff 2:  $\text{a a a} \text{---} \text{a a d} \text{---} \text{a} \text{---} \mid \text{a} \text{---} \text{a} \text{---} \mid \text{a a} \text{---} \mid \text{a a a a f}$ 
  
 Staff 3:  $\text{e e b a b d} \text{---} \text{e e a a b d a b d b a} \text{---} \text{a} \text{---} \mid \text{a} \text{---} \mid \text{a a} \text{---} \mid \text{a a f f a}$

Branle.

System 1:
   
 Staff 1:  $\text{d} \mid \text{b} \text{---} \text{d} \text{---} \text{d f d} \text{---} \mid \text{d} \text{---} \text{f f e} \text{---} \text{f f} \text{---} \mid \text{d} \text{---} \text{f f d} \text{---} \text{f f b} \text{---} \text{d d d f d d} \text{---} \mid$ 
  
 Staff 2:  $\text{a} \mid \text{d} \text{---} \text{a} \text{---} \text{a a} \text{---} \mid \text{a} \text{---} \text{a a f} \text{---} \text{a a} \text{---} \mid \text{a} \text{---} \text{a a a} \text{---} \text{a a d} \text{---} \text{a} \text{---} \text{a a a a} \text{---} \mid$ 
  
 Staff 3:  $\text{b} \mid \text{a b d a b a a} \text{---} \mid \text{b d e e a d e e} \text{---} \mid \text{b} \text{---} \text{e e b a b d e e a d b} \text{---} \text{a} \text{---} \mid$

System 2:
   
 Staff 1:  $\text{d d d d} \text{---} \text{e d} \text{---} \text{d d} \text{---} \text{d} \text{---} \text{a d} \text{---} \text{f a f d f a f d} \text{---} \mid \text{d d f a a} \text{---} \text{e d f a f f}$ 
  
 Staff 2:  $\text{a a a a} \text{---} \text{a} \text{---} \text{f f a} \text{---} \text{f f a} \text{---} \mid \text{a} \text{---} \text{a} \text{---} \text{f f} \text{---} \text{f} \text{---} \text{a a}$ 
  
 Staff 3:  $\text{f f f f} \text{---} \text{a} \text{---} \text{a f d} \text{---} \text{f a f d f a} \text{---} \text{f} \text{---} \mid \text{d} \text{---} \text{a} \text{---} \text{a}$

System 3:
   
 Staff 1:  $\text{d a f d f a} \text{---} \text{a} \text{---} \mid \text{e d} \text{---} \text{d f a f f} \text{---} \text{d} \text{---} \mid \text{d} \text{---} \text{b a b}$ 
  
 Staff 2:  $\text{a} \text{---} \text{a f a f a f d} \text{---} \text{f} \text{---} \text{a a} \text{---} \text{a} \text{---} \mid \text{d}$ 
  
 Staff 3:  $\text{f} \text{---} \text{d} \text{---} \mid \text{a} \text{---} \text{a f a} \text{---} \text{a} \text{---} \text{f a f a f d f a f d f a} \text{---} \text{a} \text{---} \mid$

System 4:
   
 Staff 1:  $\text{d e d d} \text{---} \text{d} \text{---} \text{a d d} \text{---} \text{f d e d f a d f d} \text{---} \mid \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \mid$ 
  
 Staff 2:  $\text{f f a} \text{---} \text{f f f a} \text{---} \text{a} \text{---} \mid \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \mid$ 
  
 Staff 3:  $\text{d} \text{---} \text{f a f d f a} \text{---} \text{d d} \text{---} \text{a} \text{---} \mid \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \mid$



AAA AAA ANA NA AAA ANI A

♩ d d d e d d f d d f d e f d

a a a a a f a a a

a a a a a f a a a

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

Vatrebrant.

AAA AAA AAA ANN ANA NA AAA NNA NN

♩ d e d e d d f f d d d d d d a d d a

a a a a a a a a a a a a a a a

a a a a a f f a a a a a a a a a

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

A NNA AAA AAA ANA NA ANN NA NA ANN

♩ d d d d d f a d f d d f d d f d f d f d

f a a f a a a a a a a a a a a a

a a a a a f a a a f a a a a a a a

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



BBB BBB AAA AAA ANN ANN NN

♩ R R R R g g g g e g g g e d e a f a f d e f d d g g g g g d g R g

a a e e d d a a e e e a e e e

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

i i e e a a a a f e e e e e

Branle de Bataille.

BBB NN AAA NN BB NA AAA NN

♩ g g g g g e e e e e e g e e g g e d a f d e f d d

e e e e a d d d d g d a a

a a a f e e e e e e f a a

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

NN AAA NN AAA AAA ANN NN NN NA A

♩ R e R i e g i R R d e f e d e f e d e f g R R R R R f e d e f g g f e d e d

a d g a a a a a a a e a g e d

g e i g a a a a g g d a e d e

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

Branle de Spiers.

A AAA NN NAAA AAA NN NA AAA ANN

♩ f a f a f d d R R R e d e f e f R R n m R m R i g i R g i R R

a a a a e a a R g a

f a g d d g R m i g

a f i e e i m R a i

T

d f e d e f d a e d e e f e d f a f a f d e f d d . f f e d e d r

Branle del duc,

i r g i r r . n n m r i r m r r r f e f f e d e f f e d e d e d f a f a f d

e f d d .

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

La saltarelle,

d d . f e f e d r i g i r r r . n n m r i g i r m i . r r r . f e

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

r r n m r i g i r r r . r b r f f b f r e e f f e d e e a e

d d d .

La courante.

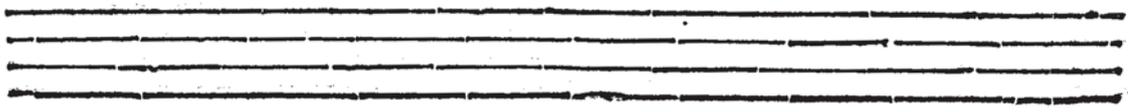
La reprise.

Branle de Berghes.





Ranle.



Branle rebecca,

Le saltarelle,



Homarmé,



Alleken van nieuwoorte.



Musical notation for the first system of 'Les forces d'Hercules'. It consists of three staves with rhythmic markings above and vocal lines below. The notes are: f e d f e d | e e — e | d f a d f a | f f — f | f e d f e d | e e — e | d d

Les forces d'Hercules.

Musical notation for the second system of 'Les forces d'Hercules'. It consists of three staves with rhythmic markings above and vocal lines below. The notes are: d f f | d d — d | f e f f f e f f f e d | e e — e | d f d e d f d e d f a | a

Musical notation for the third system of 'Les forces d'Hercules'. It consists of three staves with rhythmic markings above and vocal lines below. The notes are: f d e d f a f | f e f f f e f f f e d | e e — e | d f d e d f d f f | d d — d |

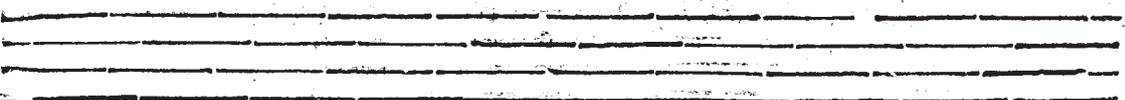


Musical notation for the first system of 'Den lustelijcken mey'. It consists of three staves with rhythmic markings above and vocal lines below. The notes are: d d a f d a f d | e d e d e g h h h g e e e a | e h g e d f d f | a a e

Den lustelijcken mey.

Musical notation for the second system of 'Den lustelijcken mey'. It consists of three staves with rhythmic markings above and vocal lines below. The notes are: e f d | f a f d f a f d | a a d | b a — a — a a — d | b a b d b a — e d f

Musical notation for the third system of 'Den lustelijcken mey'. It consists of three staves with rhythmic markings above and vocal lines below. The notes are: g e e e a e h | h e d f a d e | a e e d f d | f a f d f a e d f a — d





M A A A M M A A A A M M A A A A A A M M A A A A

Handwritten musical notation for 'Een venus dierken.' consisting of three staves with notes and letters (a, b, d, e, f) written below them.

Een venus dierken.

M B B B M M M M M A A A M A A A A M A A A A

Handwritten musical notation for 'Een amoureux fireghelate.' consisting of three staves with notes and letters (a, b, d, e, f, g) written below them.

Een amoureux fireghelate.

M A A A M A A A A A A A M A A A A M A A A A

Handwritten musical notation for 'Het wasser te nacht,' consisting of three staves with notes and letters (a, b, d, e, f, g) written below them.

Four empty musical staves with a treble clef and a common time signature.

M B B B B B A A A A M A A A A M A A A A

Handwritten musical notation for 'Het wasser te nacht,' consisting of three staves with notes and letters (a, b, d, e, f, g) written below them.

Het wasser te nacht,

M B B A

Handwritten musical notation for 'Het wasser te nacht,' consisting of three staves with notes and letters (a, b, d, e, f, g) written below them.

Het was een mæcht.

Het was een ardich vrauken.

79

Robbin c'est vn galland.



I I I A A A A I I I A A A I I A I A I I  
 d d f f f b r r d e f f e f b r r r b b b r m  
 e e e d a r a a e e e d a r a g g b g r  
 b r b r g g g m

Inkens houen es bestouen.

I I A I I I I A I A I A I A I A I A I A I A I  
 r r r m m m r f e f r b b b f e f e d e f f b b b f a d e d r m n e f b d e f  
 r b g g g a b d e a a e d g e a a a b d a  
 r a t r r d r e a e a d r a e e a r e a  
 m r a a e a e a e e a e a a e a a b

I I B A A I I I I B B I  
 e f e f f f e d e d d e a e d  
 a a a a b a a  
 e a e a a f a  
 a e a b d a e

I A A I A B B B A A I A A I A B A B A I  
 r b f e d e f e r b f e d e f e a f d  
 a d a a a d a a a a  
 g e e e d e a e d e a f g e e f d e a a f a  
 t a a a t a a a a e

Thyennette venés toft.

I A I A A A I I I B A A A A I I A I A  
 e e d e e g e d e a e d d f f a a e a e a e d e e g i r r i  
 e a e e e a a a e a a a e a a e a a  
 e e e e e a a a e a e e e e a g  
 a a a a a e a e a a a a e t

Veriubileert ghij venus dierkens.

B A A A B A I A A A B A I A  
 g e g g g e d e e a d d e e a e e d e  
 a a a a a a a e e a  
 a e a a e e e e  
 e a a a a a a a

A A A I A I A A I I B B I B A A A A B A A A  
 d g e g e g b b g e b g e f d e g e d d e g b b b b g e e g b r r b g  
 a a a e e e a e a a a e a a e e e a a g  
 a g g a e e a g e g a g a a a e e a g g i  
 e a a e g g e i g t e e e e g g e t t a

Entre vous gentils galans,

A A I A A I A A A I I  
 e r b g e g g g e g b b g e d d e d g  
 a g a e e a e e a a e a a e  
 g t g a a g e e g a a e a  
 t a i e e a g g a e d a e e





I purtiguardo.





la mariano al mario.



A Cortesia.



To Core mio.



Euechie per inuidia.



la sia maladetta,

Eradi maggio.



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

Hy volvedere.

f e a a f f b i b f e f e e f r r r p p b b i i f f d b  
 a f e e d d p p p d e e e h h h b b p p p d f o f  
 e e a a f f b b b e e e r r r b b b p p p a e e  
 d e a f b b p e e b b p p b e a e

e r r r r p p b b i i f p d b f f d d e a d e d f u f  
 a b b b b p p p p d d f a f a a a a a  
 e r r r b b b b b p p a e e a a e  
 b b p p b e a e d e d e a e a a

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



g g g f g i i p p g f g d d d e d g g g f g i i p p g f g d d  
 d d d d b b i i d d f b b a a d d d d b b b i i d d f b b  
 d d d f d p p p p d f i d a e a d d d f d p p p d f i d a  
 d d d d b a d d d d b

Ita miabella.

d e d f g g f d d d e d f g g f d d d e d g g g f g i i p p g f g d d e a f  
 a a d d d d b b a a d d d d b b a a d d d d b b i i d d f b b a  
 e a f d d f d a e a f d d f d a e a d d d f d p p p d f i d a f  
 a d d b a d d b b a d d d d b

g g g f g i i p p g f g d d d e a d e d e a e d  
 a d d d d d b b i i d d f b b a a a  
 a d d d f d p p p p d f i d a e a a  
 a d d d d b a



E NANA ANNNABBA ANN ANNABA  
 d d f g g g g g g g f f f f d a e d a e d e d d e d e f a  
 a a d d d d d d d d d d d d d a a f a a a  
 a a f d d d d d d d f f f f a a a a a  
 a a d d d d d d d a a b a b

Meleuai.

ANANA ANNNABBA ANN ANNABA ANN ANN  
 d d f g g g g g g g f f f f d a e d a e d e d d e d d d d d d d d d d d d  
 a a d d d d d d d d d d d d d a a f a a a a a a a a a a a a a a a a a a a  
 a a f d d d d d d d f f f f a  
 a a d d d d d d d a a b a b a a b b b a a a a a

ANANA ANN ANN ANN ANN ABBA ANN ANN ANN ANN  
 d d d e d d d d e d d d d d d d d d e d g f g i g f f f f r r r r r r r r r r r r  
 f f f a a a f f f a a a a a a f f f a a f e g g b b b b b b b b b b b b b b b  
 a a a f a  
 b b b a a b b b a a a a b b b a

ANABANA ANN ABBA ANN ANN ANN ANN ANN ANN ANN  
 f i g g f g i i g f d d e d g f g i g i g f f f f r r r r r r r r r r r r r r r r r r  
 g f f f f d a a a a f f e g g g b  
 g g g f f f f e f a  
 g f f a

AN ANNANA ANN ANN ANNANA ANN ANN ANN ANN  
 i i g f d d e d d d d d d d d d d e d d d d e d d d d d d d d d d d d d d d d d  
 f f f d a a a a a a f f f a a a a a a f f f a a a a a a f f f a a a a a a f f f a a d  
 f f g f e f a  
 f f a

ANNABA ANN  
 d d f a d e d e f a e d g f d d e a d e d  
 d a a a a d d a a a a a a f f a a f f a a f f a a a a a a a a a a a a a a a a a a  
 f a e a d f a e a  
 a a d a

Empty musical staves with five-line structure.

Tribulatie ende verdriet.

De mefa nui.



Mour partez.



G G G G | G G G G | G G G G | G G G G | G G G G | G G G G | G G G G | G G G G | G G G G | G G G G |

Roslieb hat mich vmbfangen.

H H H H | H H H H | H H H H | H H H H | H H H H | H H H H | H H H H | H H H H | H H H H | H H H H |

I I I I | I I I I | I I I I | I I I I | I I I I | I I I I | I I I I | I I I I | I I I I | I I I I |

J J J J | J J J J | J J J J | J J J J | J J J J | J J J J | J J J J | J J J J | J J J J | J J J J |



D D D D | D D D D | D D D D | D D D D | D D D D | D D D D | D D D D | D D D D | D D D D | D D D D |

Die liebe ist meisterin.

E E E E | E E E E | E E E E | E E E E | E E E E | E E E E | E E E E | E E E E | E E E E | E E E E |

F F F F | F F F F | F F F F | F F F F | F F F F | F F F F | F F F F | F F F F | F F F F | F F F F |

Handwritten musical notation on a four-line staff. The notation consists of rhythmic symbols (vertical lines and beams) above the staff and letters (p, r, b, f, i, g, e, d, a) below the staff. A treble clef is visible on the left side.

Paffemezo Baraglia.

Handwritten musical notation on a four-line staff, continuing the piece. It features rhythmic symbols and letters (p, r, b, f, i, g, e, d, a) below the staff.

Handwritten musical notation on a four-line staff, continuing the piece. It features rhythmic symbols and letters (p, r, b, f, i, g, e, d, a) below the staff.

Handwritten musical notation on a four-line staff, continuing the piece. It features rhythmic symbols and letters (p, r, b, f, i, g, e, d, a) below the staff.

Handwritten musical notation on a four-line staff, starting with a new section. It features rhythmic symbols and letters (p, r, b, f, i, g, e, d, a) below the staff. A page number '92' is written in the top right corner.

Handwritten musical notation on a four-line staff, continuing the piece. It features rhythmic symbols and letters (p, r, b, f, i, g, e, d, a) below the staff.

Handwritten musical notation on a four-line staff, continuing the piece. It features rhythmic symbols and letters (p, r, b, f, i, g, e, d, a) below the staff.

Handwritten musical notation on a four-line staff, continuing the piece. It features rhythmic symbols and letters (p, r, b, f, i, g, e, d, a) below the staff.



Vm fahr hir alle mein trauren.

Passemezo Commune.

94



A NAA A AAA NAAA NA BA AAA  
 a e d e a | a b d f g f d f f g f | d e d f d e a -  
 3 a a | | | | | a  
 a | | | | | a  
 a b a b d | | | | | a

Altarello Commune.

AAA AAA AAA AAA A AAA A AAA NAAA A AAA  
 d e a e | d e a e d a e d f d e a | e a e d f d | e d f b d f g f d | d f g  
 a | | | | | a | a | d f | |  
 a | | | | | f | f | d | |  
 a | | | | | a | e | d f g |

AAA AAA BA AAA AAA AAA BA A AAA NA  
 f d f g i g | f g f d g f | d a e d a e d f d e a | e a e d d e a d e d e a e | d e a -  
 d | d | d | a | | | | a | a  
 f | f | f | a | | | | f | | | a  
 a | | | | a | | | | a

A AAA NAAA NAAA NAAA NA NA NA BA A AAA  
 a | a b d | e e | d | f d d | e | d e a | e e | d | f b f d | d d e a d e d e a e  
 a | | | | a a e a | | | | a | | | d a e a | | |  
 f f | f a a | e e | | | | f f | f a a e | | |  
 b a b d | | | | a b | | | | a b

BA AAA AAA AAA AAA AAA NAAA BABABA NA <sup>99</sup>  
 d e d f d e a d e a e | d e a e d a e d f d e a | e d e a | e a e d e d d | e d  
 a | | | | | a | | | | | a | a | e a b | a  
 a | | | | | a | | | | | e e | | | f a a | e e  
 a | | | | | a | | | | | a | b |

A NA NA NA BA A AAA BA AAA A A A  
 f a e e | d | f b f d | d d e a d e d e a e | d e d f d e a | | | | |  
 a | | | | | d | a | e a | | | | | a | | | | | a | | | | |  
 f f | f | a | a | e | | | | | a | | | | | f | a | | | | |  
 a | b | | | | a | | | | | b d b a | a | | | | |

Empty musical staves.





Passamezo dytalye Superius.

Padoana milanese,

Gaillarde dytalye.

A Caracossa Superius

Cc 3



C f f a e d f b f d e a f d e a e d f g g f d d  
 a a a e a a a d d a d a a  
 f f b f e e a f d f a f a f

Hypaffa.

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

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

d d b d f d f g i g f g f b d r g g f d a a f a f d g r d  
 a d d a e d d a b b d d b b d f a f a a d b  
 a f p a f f f e d f d d f d f d e a a f e a f a  
 a d d b b b

d f a d e d e a f d a b d b a d f d f g i g f d f d f g f d f  
 a a f a a e d d d a e d d d  
 f a a a f p a f

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

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

(Empty musical staves)









La reprinse.



Lmande.



Lareprinf.

Almande.



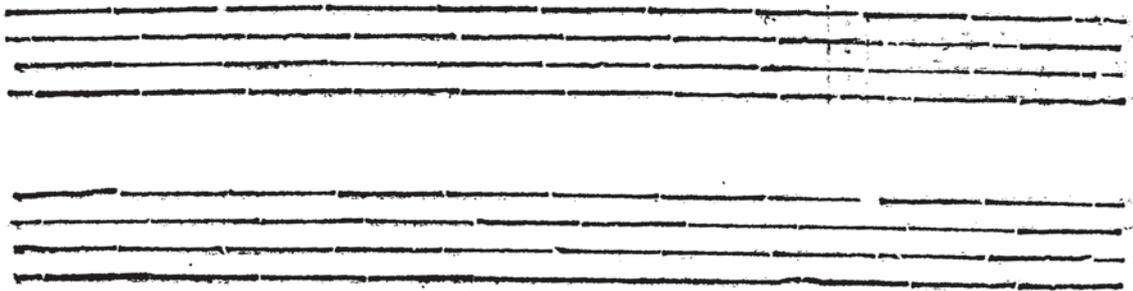




Handwritten musical notation on a four-line staff. The notation consists of square neumes on a four-line red staff. Below the staff, there are several lines of text in a Gothic script, likely representing the lyrics of the piece.

Eprinse.

Continuation of the handwritten musical notation on a four-line staff, with square neumes and Gothic script text below.



Handwritten musical notation on a four-line staff. The notation consists of square neumes on a four-line red staff. Below the staff, there are several lines of text in a Gothic script. The number '3' is written at the beginning of the staff, indicating a triple meter.

Helooft sy Godt.

Continuation of the handwritten musical notation on a four-line staff, with square neumes and Gothic script text below.

Continuation of the handwritten musical notation on a four-line staff, with square neumes and Gothic script text below.

Continuation of the handwritten musical notation on a four-line staff, with square neumes and Gothic script text below.

110  
100

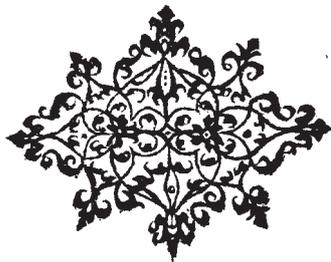


111v

leer

112

leer





TREE EDITION